

THE ARTS
COUNCIL
OF GREAT
BRITAIN

5TH ANNUAL
REPORT 1949-50

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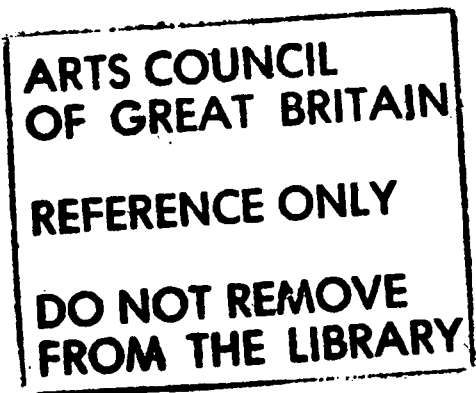
Mr. L. A. G. Strong

* Member of Executive Committee

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THE ARTS COUNCIL OF GREAT BRITAIN

FIFTH
ANNUAL REPORT
1949-50



4 ST. JAMES'S SQUARE

LONDON, S.W. 1

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Extract from the Charter of Incorporation granted by His Majesty the King to the Arts Council of Great Britain on August 9th, 1946 :

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

I. INTRODUCTION

THE Councillors due to retire in December, 1949, were Dr. Vaughan Williams and Mr. W. E. Williams. Mr. W. E. Williams as a member of the Executive Committee was reappointed to the Council by the Chancellor of the Exchequer for a further period of five years. Dr. R. Vaughan Williams was bound to retire under the terms of the Charter, and it was with deep regret that the Council accepted the end of his long service for CEMA and the Arts Council. The wisdom and distinction which he had brought to their deliberations will be greatly missed.

*The Members
of the Council*

There were two retirements from the Council—the Lady Keynes and Mr. Eric Linklater—both from the pressure of other commitments and Mr. Linklater also because of his residence in the north of Scotland. The Chancellor accepted both resignations with reluctance, and the Council learned of them with regret.

The new members appointed to the Council were Captain Sir Cecil Graves, K.C.M.G., M.C., the Honourable Sir Jasper Ridley, K.C.V.O., O.B.E., and Mrs. Barbara Ayrton Gould, who was thus welcomed back to the Council after the lapse of a year since her retirement in December, 1948, under the terms of the Charter.

The members of the Executive Committee were reappointed by the Council for a further year.

*Committees
for Scotland
and Wales*

From the Scottish Committee, Mr. Eric Linklater, Mr. James Fergusson, the Countess of Rosebery, Mr. Neil Shaw, Dr. O. H. Mavor and Mr. J. R. Peddie retired and, with the consent of the Secretary of State for Scotland, Dr. Mavor and Mr. Peddie were reappointed for a further two years' and one year's service respectively. Captain Sir Cecil Graves, Mr. J. A. Henderson and Mr. J. McNaught were appointed for a term of three years.

From the Welsh Committee Mrs. Emrys Evans, Mr. C. E. Gittins, Dr. Parry Williams and Dr. W. J. Williams retired, and Mrs. Irene Edwards, Mr. John Hughes, Mr. Dewi Llwyd Jones, and Miss Frances Rees were appointed with the consent of the Minister of Education to serve for a term of three years. Mr. C. E. Gittins and Dr. W. J. Williams were reappointed for a further three years.

*The Music,
Art and Drama
Panels*

Retirements from the Music Panel were : Dr. Reginald Jacques, Mr. James Lockyer, Mr. Michael Tippett, and Mr. David Webster. Mr. Philip Godlee, Mr. Clarence Raybould, Dr. Edmund Rubbra, Dr. Percy Scholes and Dr. R. S. Thatcher were appointed for three years.

Retirements from the Art Panel were : Sir Colin Anderson, Miss G. V. Barnard, Mr. Ernest Musgrave, Mr. Eric Newton and Mr. John Rothenstein. Professor William Coldstream and Mr. Trenchard Cox were appointed to the Panel, and Sir Colin Anderson, Mr. Ernest Musgrave and Mr. John Rothenstein were all reappointed for a period of three years.

Retirements from the Drama Panel were : Mr. Benn Levy, Mr. Miles Malleson, Miss Athene Seyler and Mr. Alistair Sim. Mr. André Van Gysegheem, Mr. Hugh Hunt, Sir Laurence Olivier and Mr. E. A. Harding were appointed to the Panel, and Mr. Benn Levy was reappointed, all for a term of three years.

*Formation of
a Poetry Panel*

At a Council Meeting on December 12th, 1949, it was resolved to establish a Panel for Poetry on the same lines as the Council's other advisory panels. The decision was taken as a result of recommendations made by an informal group of poets and publishers called together by the Council to discuss possibilities. They in turn owed this opportunity largely to the special responsibilities undertaken by the Council for awarding poetry prizes in connection with the Festival of Britain, 1951. A Panel of Judges had been appointed for this purpose and the details of the prizes for English poems announced on November 26th, 1949.

The decision to form a Poetry Panel came later and was intended as a first step towards exploring the ways in which the Council might give assistance to the art of poetry in future. The first members appointed were Mr. Richard Church, Mr. Christopher Hassall, Mr. G. Rostrevor Hamilton, Mr. Cecil Day Lewis, and Mr. L. A. G. Strong, and the Chairman appointed by the Council was Mr. Joseph Compton, a member of the Council and of the Executive Committee.

The Council had in this year no special allocation of funds for poetry on which to seek the new panel's advice, apart from two small grants to the Apollo Society and the English Festival of Spoken Poetry, and this seemed likely to be all that would be available for the next financial year, 1950/51. Apart, therefore, from the general supervision of arrangements for the Festival of Britain, the Poetry Panel's duties were to make suggestions for the future, in case at some later time money should become available for this expansion of activities.

In the summer of 1949, the Council decided to dissolve the Opera and Ballet Panel. When it was originally set up in February, 1948, it was intentionally composed of members who were closely connected with the running of the various opera and ballet companies, and in this respect it differed fundamentally from the other Panels. The Council felt that the next step was to make a careful plan for the future of opera and ballet in Great Britain and to that end, as mentioned in Section III, it set up a special Sub-Committee with instructions to examine the position and prepare a report.

*Dissolution of
the Opera and
Ballet Panel*

In the last Report, it was announced that a special appointment had been made to the staff for the purpose of developing the Council's programme of co-operation with local authorities which had been increased and encouraged by the passing of the Local Government Act, 1948, with its new provision of powers to the authorities to spend money on entertainment. This appointment had, unfortunately, to be brought to an end within the year as one of several measures which became necessary to reduce administrative expenditure and which are described in greater detail further on. Mrs. Freda McLean therefore left the Council's service on March 31st, 1950, and her duties were resumed by Mr. Eric White who, as Assistant Secretary, had previously made this part of the work his responsibility. At the same time, April 1st, 1950, the second Assistant Secretary, Mr. M. J. McRobert, was appointed by the Council to be Deputy Secretary.

The Staff

Among the Regional Directors there was one new appointment on January 1st, 1950, when Mr. Frederic Lloyd resigned from the Council's service and Mr. Keith MacGregor, Assistant Director in Newcastle-upon-Tyne, was appointed in his place as Director for the North and East Midlands in Nottingham.

*The Festival of
Britain*

The arrangements for the Festival of Britain proceeded steadily during the year and the particular plans for the festivals of the arts, which were the responsibility of the Council, began to take shape. By the end of the year the programmes of the festival centres were reasonably well advanced, and details of the London Season were beginning to come in. It was clear that the London Season was a special problem of the Arts Council in that no separate organisation was responsible for it as for the other festivals, and as it must, in any case, be only an intensification of the normal season that takes place in London each summer. A plan to show visitors to London the best available in all the branches of the arts was being prepared by the Council at the time of going to press and seemed likely to be ready for public announcement in the autumn of 1950.

The detailed plans for all the Council's commissions and competitions in painting, sculpture, opera, ballet, music and poetry were announced in the course of the year and are given in Appendix C. A large number of the Council's grants and guarantees to the festival centres and to other bodies had also been settled and announced by the end of March, 1950.

*Report of the
Select
Committee
on Estimates*

In October, 1949, the Select Committee on Estimates appointed by Parliament began an enquiry into the affairs of the Council. The enquiry was prompted by no particular happening, but formed part of the Committee's regular programme of investigation into the spending of public funds. Its set terms of reference from Parliament are 'to examine such of the estimates presented to this House as may seem fit to the Committee, and to suggest the form in which the Estimates will be presented for examination, and to report what, if any, economies consistent with the policy implied in these Estimates may be effected therein. . . .' The members of the Committee who had the Arts Council as their subject nevertheless ranged widely beyond those terms, and the fact that they did so was regarded by the Council as a compliment and matter for congratulation. They examined members of the staff and they also called witnesses from many varied organisations connected with the arts, and there was no doubt that their interest grew as the sessions continued. Their Report was published as the 19th Report of the Session, 1948/49, in January, 1950 (dated December 14th, 1949).

The Departmental Reply from the Treasury to these conclusions and recommendations appeared in the Sixth Report from the Select Committee on Estimates (Session 1950). The Council, being a non-statutory body, is unable to make its reply formally, except through the Treasury, and it can therefore do no more than make known its gratification with the final conclusion of the Select Committee that the Council is regarded as effective and successful in its work for the purpose for which it was set up. Certain comments about the arrangements for exemptions from Entertainments Duty appear in the section on drama ; and in the matter of overheads, it should be known that the Council is doing everything possible to limit and even reduce expenditure, remembering always that its funds are not all dispersed in the form of grants but must frequently be used for the employment of experts to advise and help those who need such assistance rather than money.

A final general comment arising out of the Select Committee's recommendations should be made on the progress of the Council's joint work with the Local Authorities. There were a number of instances of close collaboration during the year, many of them being due to special arrangements for the Festival of Britain. By the end of the year, plans for 1951 had been worked out with the Bournemouth, Brighton, Liverpool, Norwich and York Corporations, in addition to those who were already in regular touch with the Council over their annual festivals at Edinburgh, Swansea, Bath and Cheltenham. The most striking and satisfactory example of co-operation with a Local Authority came just after the end of the year when, as a result of representations made in the spring of 1950, the City Council of Bristol voted an annual grant of £1,500 to the Arts Council towards the running of the Theatre Royal, Bristol, for three years, together with a grant of £5,000 towards expenditure on the building. The Council welcomed this act as an encouraging example of local support in a joint venture and looks forward to years of fruitful endeavour at the Theatre Royal with the City Council of Bristol as partner.

*Co-operation
with Local
Authorities*

For the country as a whole, it must be said that in the matter of obtaining financial co-operation from Local Authorities progress was slow, not unnaturally in view of present-day economic circumstances. Local Councillors felt that their ratepayers could not be expected to contribute more than they were already being asked to do, and the realisation of plans in connection with the Entertainments Clause of the Local Government Act, 1948, seemed in many cases further off than it had been a year ago. Working relations with the Local Authorities and

with the Association of Municipal Corporations remained excellent, and the Council took pains to make it clear in all negotiations with Local Authorities that the provision of assistance from the rates for joint ventures would be an encouragement to it to continue its help from State funds rather than an excuse to withdraw. Nevertheless, a disappointing reluctance was apparent in some places, and the Council felt it necessary to give warnings of withdrawal here and there from ventures which it had supported for several years and could not continue to support unaided. One of these, to the Council's deep regret, was the Bridgwater Arts Centre which, it was announced, would have to close on March 31st, 1951, unless some local source of financial aid could be found. This was the more regrettable as the Bridgwater Arts Centre attracted increasing local interest during the year and was the scene of several important conferences and displays. An exhibition of industrial design was organised there and opened by Mr. Gordon Russell, the Director of the Council of Industrial Design, who later lectured and conducted a discussion.

*Bridgwater
Arts Centre*

Arts Clubs

The arts clubs and societies in association with the Council numbered 63 at the end of the financial year. Financial help usually in the form of small grants averaging about £40 each was given to 45 of these.

*Leek Arts
Centre*

A new club with premises and equipment provided by the Local Authority was opened in September, 1949, at Leek in North Staffordshire. The premises included an attractive club room which seats about 100 persons ; and the Club's opening programme of events was a vigorous one.

*Peterborough
Arts Council*

A particularly enterprising society is the Peterborough Arts Council, which in May, 1949, organised the Peterborough Arts Week in the city with resounding success.

*Plymouth Arts
Centre*

The Plymouth Arts Centre completed an active year's work with a full programme of exhibitions and concerts. An attempt was made to complete the range of the Centre's activities by the acquisition of a temporary theatre in the form of a Nissen hut to be set up on an adjoining bombed site. The project was backed by the local amateur dramatic societies, by the Education Committee and by the Arts Council ; but as it was found in the end to be disproportionately expensive, it was decided reluctantly to abandon it.

Finance

The Council's grant-in-aid from the Exchequer for the financial year 1949-50 was £575,000, and showed no increase on the previous year's grant. This was expected, and the Council had planned accordingly for a continuing programme without undue expansion. A supplementary grant-in-aid of £25,000 was voted to the Council in the course of the

year for the purchase of properties, including the library, at the Royal Opera House, Covent Garden, from the owners as part of the arrangements for the leasing of the Royal Opera House by the Ministry of Works. The properties were handed over to the Covent Garden Opera Trust.

As a result of this extra £25,000, the total figure shown as the Council's grant to Covent Garden in the accounts is £170,000, whereas the actual grant for running expenses, based on a careful study of the Trust's estimates, was £145,000.

There are other figures in the accounts which may require explanation. In this year, the Council's reserve fund, which was in 1948-49 described as a Buildings Reserve Account and shown separately at £55,000, has been absorbed in the Income and Expenditure Account to provide for commitments during the current year, of which the largest single item was the cost of repairs and alterations at the Theatre Royal, Bristol. The total cost to the Council of the reconstruction at the Theatre Royal, including the cost of maintenance, insurance and staff salaries during the closure, was just under £20,000. The final surplus shown on the income and expenditure account is £12,000, but of this £10,000 is already absorbed in loans and advance commitments, leaving a balance for disposal of £2,000 only.

*Buildings
Reserve
Accounts*

There was a further considerable increase in the number of visitors from abroad, particularly from the United States and from the Commonwealth, who came to find out about the Council and to seek information from it. There were 150 of these altogether. The number of those who appeared to be interested in the actual organisation of the arts and in the methods used in Great Britain for administering public funds was surprisingly large, and it was encouraging to realise how many of these visitors were occupied with the preparation of similar plans in their own countries. The Council is anxious to make it clear that all its resources of information are at the disposal of enquirers.

*Visitors from
Abroad*

In the spring of 1950, the house at 4 St. James's Square was taken over by the Ministry of Works for restoration and decoration. The work was expected to take about a year ; but during that time the staff are still in residence and the routine office work continues. It is unfortunately no longer possible to entertain or to make the public rooms available for conferences and meetings. In the previous calendar year of 1949 twenty-six outside bodies had been the guests of the Council for their meetings and other events, and it is hoped that this precedent will be followed up as soon as the restoration on the building is complete. The Council looks forward to a hospitable reopening in time for the Festival of Britain, 1951.

*The Council's
Headquarters*

Scotland No separate report by the Council's Committee for Scotland is published this year. Separate accounts appear, showing the manner in which the Council's grant to the Scottish Committee was administered, and a short account of the committee's work is included in the text of this Report.

*Death of Miss
Helen Munro*

As the Report goes to press news comes of the tragic death on holiday in Austria of Miss Helen Munro, Director for the Southern Region. The Council wishes to place on record its appreciation of Miss Munro's devoted and distinguished services during the eight years when she was Director in the North-East and then in the South. She was one of the first three regional directors to be appointed, and her work for CEMA from 1942 to 1945 was very much part of the war-time experiment. She helped to develop the Council's plans towards a permanent future and her individual contribution will prove of lasting value. The many letters which the Council has received from public bodies, arts societies and individuals in the North-East and in the South testify better than anything else to the affection and admiration with which she was regarded.

II. MUSIC

Last year's Report drew particular attention to the increase in the amount of the grants made by the Council to the chief symphony orchestras. Apart from the plans for the Festival of Britain, 1951, the economics of symphony orchestras was the main subject for discussion by the Music Panel in 1949-50 and, in the course of the year, the Panel presented the Council with a report and recommendations on orchestral policy in England. The report described the artistic and financial factors involved in maintaining an established symphony orchestra of 80 to 100 players at the present time, and went on to outline a plan by which the Council's help should be given on a still further increased scale to a limited number of orchestras, each of which should, however, be permanently constituted with players on full-time annual contracts. The report also suggested that the successful future of the main symphony orchestras, provided they were suitably placed in different parts of the country, would depend on the co-operation of the Local Authorities, and a proposal was made that subsidies to such orchestras should normally be provided in equal parts—50 per cent. from the Arts Council and 50 per cent. from the Local Authority concerned.

*Orchestral
Policy in
England*

The Panel's report was adopted without modification by the Council as the basis for its programme for symphony orchestras in future years. The Council hopes to begin implementing the orchestral plan devised by the Panel in the year which begins in April, 1951. The permanent orchestras which the Council is able to support in that year and the following period will probably not be more in number than its present associated orchestras, but it will be disappointing if it is not possible to raise the amount of grant which each receives and if, in turn, the amount of subsidy from the appropriate Local Authorities is not only maintained but increased.

Meanwhile, in 1949-50, assistance to the London Philharmonic Orchestra in London and to the main provincial orchestras, the City of Birmingham, the Liverpool Philharmonic and the Hallé, was given by the Council on the same scale as in the previous year, and also on the same scale by the London County Council and the cities of Birmingham, Liverpool and Manchester. Although the orchestras tackled many financial difficulties successfully during the year, chief among which must be counted that of rising costs, they were still at the end of the year in a financial position

which can only be regarded with anxiety. The Council also continued its special grant to the London Symphony Orchestra on the same scale as in the previous year.

*Proposed
National
Orchestra for
Scotland*

Real progress was made during the year in the establishment of a permanent full-time national orchestra for Scotland. Agreement was reached between the interested parties in Edinburgh and Glasgow about the nature of the body to be set up and the scope of its work, and the two Corporations, together with those of Dundee and Aberdeen, fixed the sums of money which they would be prepared to give. Several other Scottish burghs also showed their willingness to co-operate, and in the spring of 1950 it was announced that the new orchestra hoped to begin work in the autumn and that, in any case, it would be ready to take its full share in the programme of the Edinburgh Festival in 1951.

*Music Clubs
and Larger
Societies*

The scheme of guarantees against loss made available to music clubs through the National Federation of Music Societies was again expanded this year ; 104 clubs availed themselves of the guarantees and a total of 453 concerts was held. In addition to the music subscription clubs, which were the original beneficiaries of the scheme, 68 of the larger societies benefited under the scheme with a total of 221 concerts.

*Directly
Provided
Concerts*

Last year's Report explained that the number of concerts directly provided by the Council in smaller places up and down the country was likely to remain steady at something over 400 a year. In 1949-50 the number of such concerts was 313. It was clear from the reports received from the Regional Directors that the demand for directly provided concerts was still there, but was not increasing. These concerts had come to be accepted as a pioneer measure suitable for encouraging and stimulating the formation of independent music clubs, but not to be taken for granted as part of the musical life of the country.

At club concerts and at the Council's own directly provided concerts there was a growing demand for the programmes given by specially recruited groups of six or seven musicians, both instrumental and vocal, to which reference was made in the last Report. Tastes varied in different parts of the country, but it was clear that to all audiences there was an appeal in the programme built up of contrasting items round a central theme, as opposed to the conventional recital by a singer and instrumentalist or an instrumental trio. The work of one of these teams, Grand Opera Group, is noticed in greater detail on page 17 under Opera.

The grants made to small amateur societies towards expenditure on professional assistance at performances were greatly increased. Usually these took the form of 'stiffening' the local orchestra or of bringing in professional soloists or a conductor. The number of requests for this particular form of help, which was nearly always limited to a small sum, proved its value to those societies which were not working on a sufficiently large scale to be eligible for guarantees through the National Federation of Music Societies.

*Amateur
Music
Societies*

Previous Reports have referred to the informal concerts where young artists are invited to appear before the officers and committees of music societies to show what they can do and bid for engagements. These were continued during the year with success, and in one regional centre the occasion was used to run a short informal course on the organisation and administration of concerts.

*Engagement
of Artists and
Organisation
of Concerts*

Auditions for solo performers and for chamber music groups continued to be given by the Council's specially appointed Audition Panels, but in January, 1950, the Music Panel decided to recommend to the Council the suspension of further auditions for a period of at least two years. The Council agreed and announced that from that date it would accept no further names beyond the list of those waiting to be heard. The Council hoped in this way to check the impression, which appeared to have been growing, that to be passed by an Arts Council Audition Panel meant a firm promise of work and a certificate of 'State approval.' The holding of further auditions will be reconsidered by the Council once the Festival of Britain is over.

Auditions

The Hampton Court Serenade Concerts held another successful season during the fine summer of 1949, although the public attendance was not as high as might have been expected under such ideal conditions. It was mentioned in the last Report that the Local Authorities at Twickenham, Kingston and Esher all made financial contributions in support of the Serenade Concerts. There was certainly a strong feeling that the concerts, now in their sixth year, had achieved the same acceptance by authority and by the public which was won over long years by the Open Air Theatre in Regent's Park.

*Hampton
Court
Serenade
Concerts*

The Arts Council's gramophone record library continued to grow and at the end of the year had become an important part of the assistance given to factory music clubs, old and new. The practical information about music and musical presentation and recording which is provided by the library staff forms a regular feature of the assistance given by the Council to the

*Gramophone
Record
Library*

industrial clubs. Other organisations using the library in the same way include associated music clubs and arts clubs, gramophone societies affiliated to the National Federation of Gramophone Societies, hospitals, youth clubs, Women's Institutes and music circles in His Majesty's Forces serving at home. The records are centralised at the Council's London headquarters and, in addition, in some regional offices, equipment is also available on loan.

*Central Music
Library*

A grant was again made to the Central Music Library for general purposes, and this enabled their Council to free other funds for the purchase of books.

*Foreign
Ensembles*

The Council assisted in the arrangements for the Zurich Motet Choir, under Bernard Seidmann, to visit Birmingham, Nottingham, Cambridge, Christchurch Priory and London in May, 1949. The choir sang a programme of rarely performed *a cappella* music, including 'Missa sine Nomine' for four choirs by Alessandro Tadei da Gandria. Other foreign ensembles to visit the country with help from the Council included the Belgian Group, 'Pro Musica Antiqua,' under the direction of Safford Cape, and the Parrenin Quartet from France.

*London
Concert Halls*

A word should be said about the Council's hopes for a London concert hall. In the course of the year the Council took part in consultations with Messrs. Chappell, the owners of the old Queen's Hall, and it was expected that by the end of the period it would be possible at least to announce the rebuilding of the Queen's Hall at a given date. Unfortunately a decision is still delayed. This does not mean that the Council does not welcome the progress made by the London County Council with the Royal Festival Hall on the South Bank. It has been closely involved with the L.C.C. in discussions about the use of the hall and hopes to be increasingly so; but it looks forward to the rebuilding of the Queen's Hall, on the combined sites of the old hall and the St. George's Hall, as an urgent necessity for the musical life of the country.

III. OPERA AND BALLET

In the near future, the Council hopes to have ready a comprehensive plan for opera and ballet in the whole of Great Britain, which will provide adequately both for the national companies and for the needs of the large provincial centres through the establishment of touring companies. The Opera and Ballet Panel having been disbanded, it was decided to set up a Sub-Committee to study the whole position, taking evidence from those chiefly concerned and from independent experts, and reporting back in time for the preparation of detailed estimates for the year 1951/52 and the years following.

*Plans for
Opera and
Ballet*

The Council's associated opera and ballet companies all produced work of interest during the year. For Covent Garden the year began in the early summer with two full cycles of Wagner's *Der Ring des Nibelungen*, which were the first given in this country since the war. They were, therefore, a new experience for many younger members of the audience. Madame Flagstad sang throughout the performances, which were immensely popular.

*Royal Opera
House,
Covent Garden*

The autumn season opened with the première of *The Olympians* by Arthur Bliss to a libretto of J. B. Priestley. This was the first new opera to be presented by the Covent Garden Trust and the work remained in the repertoire throughout the season and in the spring tour of Scotland and the provinces which followed.

A new production of Strauss's *Salome* with décor by Salvador Dali received a considerable amount of advance publicity and was a target for much lively and hostile criticism in the press. The house was sold out for all performances but, at the same time, a gathering body of criticism of the Covent Garden Opera Trust as a whole was focused on this controversial production and several responsible critics publicly questioned the Council's expenditure of State funds on Covent Garden.

In addition to *The Olympians* and *Salome*, a new production of *Madame Butterfly* by Robert Helpmann and a revival of *Lohengrin* with the original existing scenery, produced by Dr. Otto Erhardt, were added to the repertoire.

The audiences for both opera and ballet at the Royal Opera House were even larger than in 1948-49 and reached an average throughout the year of 85 and 94 per cent. respectively of the theatre's capacity. There

seemed no doubt about the growing popularity of opera and the growing success of the first permanent British company at Covent Garden, if only it is given time to develop.

Sadler's Wells

The Sadler's Wells Opera Company had a most successful season, with the theatre nearly always full to capacity. The company's work received the consistent approval of the press and its reputation was enhanced through new productions of *Gianni Schicchi*, *Don Giovanni* and *La Traviata*.

*Welsh
National
Opera
Company*

The Council noted with special pleasure the growing reputation of the Welsh National Opera Company. This is technically an amateur company, reinforced by professional soloists and by a professional symphony orchestra, but it occupies in Wales a unique position. The performances of grand opera which it gives are the only ones of their kind in the Principality and are of a high standard, receiving excellent notices in the London press. It became clear during this year that this company was laying the foundations of something more far-reaching still, perhaps a national orchestra for Wales, and a national school of music.

*Visit of the
Sadler's Wells
Ballet to
America*

The most dramatic event of the year (and it was dramatic in the whole diplomatic field, not only in the field of the arts) was the visit of the Sadler's Wells Ballet from Covent Garden to the United States and Canada in the autumn of 1949. The company was abroad for six weeks and visited nine places. Its success was overwhelming. The American press gave the company a warm welcome, and Margot Fonteyn was hailed as one of the greatest dancers the world had ever known. The company was invited to return to America in the autumn of 1950 and at that time to visit some ten places in a period of about twelve weeks. The honour achieved for Great Britain abroad was felt by everyone to be due in the first place to Ninette de Valois, the creator and director of the Sadler's Wells Ballet.

*Royal
Command
Performance
at Covent
Garden*

The Sadler's Wells Company achieved a further international success when, on March 9th, 1950, they danced at the Royal Opera House before the President of the French Republic and Madame Auriol, who were the guests of Their Majesties the King and Queen. The occasion was a splendid culmination to the season's successes.

*Sadler's Wells
Theatre Ballet*

The junior company, the Sadler's Wells Theatre Ballet, was successful both at home and on tour. Additions to the repertoire included *Sea Change*, with choreography by John Cranko and décor by John Piper, and *Etude*, with choreography by Nancy McNaught and music specially composed by Anthony Hopkins. *Le Lac des Cygnes*, Act II, was performed by this company for the first time on its summer tour, during which a serious fire occurred at the Theatre Royal, Hanley. All the scenery and most of

the costumes, together with other equipment belonging to the company, were destroyed, but the tour was resumed in the following week at Hull with ballets not originally included and with replacements for the remainder of the repertoire which were made in the Covent Garden workshops or borrowed from that theatre. The company received an invitation in its own right to visit the United States in the autumn of 1951 for a tour lasting 20 weeks.

The Ballet Rambert, home from Australia, performed again for the first time after its absence at the Bath Assembly in May, 1949, and toured extensively during the remainder of the year, visiting Germany for a few weeks during the winter of 1950.

Ballet Rambert

The St. James's Ballet added two new ballets to its repertory during the year and carried out an extensive autumn tour.

*St. James's
Ballet*

The English Opera Group presented Benjamin Britten's new entertainment for children *Let's Make an Opera!* at the Aldeburgh Festival in June, 1949, and won an immediate success. The opera was given later at the Cheltenham Festival of British Contemporary Music and it was afterwards presented at the Lyric Theatre, Hammersmith, for a long Christmas season with ever-growing popularity. The group also revived *The Rape of Lucretia* and *Albert Herring*, both of which were taken to Denmark and Norway on a short tour in September.

*English Opera
Group*

Intimate Opera renewed its reputation with a short summer season in London in July, 1949. This company, too, was invited to visit the United States in the autumn of 1950 for a four weeks' tour.

Intimate Opera

A new body, the London Opera Club, was formed in 1949 to give operas rarely performed in this country. In September it presented four performances of John Blow's *Venus and Adonis* in the Great Hall at Hampton Court, to mark the tercentenary of the composer's birth, while other productions included Arthur Benjamin's *Prima Donna*, *Angélique*, by Jacques Ibert, and Cimarosa's *The Secret Marriage*.

*London Opera
Club*

To encourage an interest in opera throughout the smaller centres and in music clubs, the Council formed a company of four singers with pianist and compère, known as 'Grand Opera Group.' During the year it gave 62 performances of a specially chosen programme of excerpts, both in ensemble and aria, which were introduced by the compère with an explanation of their dramatic significance within the story of the opera. These performances were widely welcomed and were often found to be a successful variant of the traditional concert.

*Grand Opera
Group*

IV. DRAMA

It has been explained in the Introduction that the Council's grant-in-aid from Parliament for 1949/50 remained the same as in the previous year. At a time of rising costs and new demands, there were difficulties all round, but nowhere more than in the field of drama, where the claims of the national ventures like the Old Vic competed with the urgent needs of struggling new enterprises in the provinces.

*Repertory
Theatres in the
Provinces*

The report from the provinces is of varying success. The Chesterfield Civic Theatre provided a record of hard work in the pioneer field of theatrical civic enterprise. The company was to be congratulated on its efforts, but the venture, so far, proved more difficult in its working than had been expected. The Nottingham Playhouse, on the other hand, after a difficult beginning, seemed firmly established, financially as well as artistically, at the end of the year. To the grant it received from the County and City Education Authorities, there was added an equal grant from the Nottingham Corporation under the terms of the Local Government Act, 1948. The Ipswich Arts Theatre presented an excellent year's programme of plays within a limited framework, but without financial help from the Council or from the Corporation. The Swansea Theatre Company had a particularly difficult year, and it was only at the very end of the spring of 1950 that the size of audiences and the amount of public interest began to improve. The company's call on the Council's funds proved much greater than had at first been hoped, and, as there was no other margin of money available to meet it, it was decided that the number of the Council's tours to theatreless towns must be reduced from five to three in order to pay for the losses in Swansea.

*Arts Council
Play Tours*

The three directly managed companies each visited the mining districts of Wales, Northumberland and the Midlands during a tour of three months, and the plays they gave were: *The Playboy of the Western World*, by J. M. Synge; *Eight Bells*, by Percy G. Mandley; and *Doctor's Joy*, an adaptation by Charles Drew of Molière's *Le Malade Imaginaire*. Audiences were, in general, not so large as in the previous year and, while the plays were well received, there was no striking evidence of new interest or even of sustained interest. It might in fairness be said that the Council's pioneer tours, which had such glamour during the war and which started again with such excitement afterwards, have as yet grown no roots. They have acted as a stimulus, and may do so again, but they are not the centre

of the Council's endeavour, and the Council is of the opinion that it is not on them that the greatest effort or the largest sums of money should be spent. It is in the resident repertory theatres of character and distinction, supported by Corporation funds, by local enthusiasm and by the Council's subsidy where required, and which could themselves send out local tours, that the best promise for the future in the provinces lies.

The year was one of anxiety for the Theatre Royal, Bristol. Early in 1949 the Bristol Corporation announced that they could not renew their licence for the theatre unless certain precautions were taken which involved the opening of two new fire escapes at the side of the building and alterations to the roof. Permission was given for the company to finish its summer season in June 1949, and after that the theatre was closed for the rest of the year. The structural work on the building proved complicated in many ways and the total expenses came to nearly £20,000. The money was found by the Council from the small Buildings Reserve which had been collected over the years, and it completely exhausted it, making it necessary to refuse other appeals for capital grants which reached the Council from different parts of the country during the year.

*Theatre Royal,
Bristol*

When the reconstruction was complete and the theatre reopened in January, 1950, the Council approached the Bristol Corporation asking for their co-operation in running and maintaining the Theatre Royal. The City Council's generous reply is reported in the Introduction. The receipt of their offer of financial help for three years marked the beginning of a new period of joint responsibility for the Theatre Royal in which the Trustees, who own the Theatre, the Corporation, the Old Vic, and the Arts Council all take part. The Council appointed a Management Committee in succession to the original Old Vic-Theatre Royal Joint Committee to administer the affairs of the company. It sits under the chairmanship of the Vice-Chancellor of the University, Sir Philip Morris, and contains two representatives of the Corporation, two of the Old Vic, and two of the Arts Council. The Trustees, as owners and landlords, do not sit on the Management Committee, which, in turn, is not responsible for the building.

The Council's companies based on Coventry and Salisbury had a successful year ; and in the case of the Midlands company, the financial improvement of previous years was maintained. At Salisbury, in order to reach a larger public in Wessex, it was decided to run two companies, thereby making it possible for the theatre to be occupied by a professional company in two weeks out of three, while still maintaining touring visits

*Coventry and
Salisbury*

to towns within a radius of 35 miles. At the end of the year it was felt that this experiment, though costly, had proved a success and should be continued. The high standard of work of both these companies attracted the attention of the national press to an extent unusual in the case of provincial repertory.

The Old Vic

The Old Vic Theatre Company's season in London opened under the direction of Hugh Hunt. The plays produced in the autumn of 1949 were : *Love's Labour's Lost*, *She Stoops to Conquer*, *A Month in the Country*, by Turgenev, and *The Miser*, by Molière. *Hamlet* was added in the spring of 1950. Financially the season was not successful and, although it ended on a quiet note, the last performance on April 29th at the New Theatre marked the end of a chapter. For six years from 1944 to 1950 the company has made its home at the New Theatre and the seasons under the direction of Sir Laurence Olivier and Sir Ralph Richardson have passed into theatrical history. The company announced the reopening of its own theatre in the Waterloo Road for the autumn of 1950.

*Sherek
Productions
and
Associated
Artists*

The Mask Theatre gave no productions during the winter of 1949-50, but two other London companies, Sherek Productions and Associated Artists, scored remarkable successes, the first with T. S. Eliot's *The Cocktail Party*, which was produced at the Edinburgh Festival in August, 1949, then in Brighton, and later went to America before the opening of its London season in May, 1950 ; and the second with Farquhar's *The Beaux' Stratagem*, which began uncertainly in May, 1949, consolidated itself during the summer and autumn and finally closed on August 19th, 1950—the longest run Farquhar's comedy or any other Restoration play has ever enjoyed.

*Regent's Park
Open Air
Theatre*

The Bankside Players completed their seventeenth season in almost unbroken summer weather at the Regent's Park Open Air Theatre, including in their programme a spectacular production of *Faust* to celebrate the bi-centenary of Goethe's birth.

*Tennent
Productions*

Notice of the Council's remaining associated London company, Tennent Productions, has purposely been left until last because of a crisis in its affairs which developed in the autumn of 1949. The production of Tennessee Williams's *A Streetcar Named Desire* involved the company and the Arts Council in considerable criticism. So far as that criticism related to the inclusion of the play in a 'cultural' programme, it is sufficient to point out that it had received the Pulitzer Prize for the best play of the year in the United States ; but the controversy inevitably led to a revival of debate about the nature and implementation of Entertainments Duty and

exemptions from it. It cannot be too often repeated that exemption is no longer given by the Board of Customs and Excise for each individual play, but for the policy of the company applying for exemption. As a result of the controversy the Council took two decisions. One, at the instigation of the Select Committee on Estimates, was to make the phrase 'In association with the Arts Council of Great Britain' optional for associated companies during the year 1950-51 in order that experience might show what the final ruling in this matter should be. The Council also decided to give particular consideration during the same year to its relations with London managements and to the kind of help, financial and other, which it should be expected to give to the London theatre as compared with work in the provinces.

Tennent Productions scored a particular success with the works of Christopher Fry during the year. John Gielgud produced and himself played the leading part in *The Lady's Not for Burning* at the Globe Theatre; and this was followed by Peter Brook's production of Jean Anouilh's *L'Invitation au Château* in a special translation by Christopher Fry entitled *Ring Round the Moon*.

The Council has continued to encourage the production of Welsh plays. The two companies in receipt of support were Chwaraedy Garthewin and Chwaryddion y Genhinen.

Welsh Drama

In the autumn of 1949 an appeal for help came for Mrs. Doris Langley Moore's Collection of Theatrical Costumes. This collection of outstanding merit was being preserved at personal expense by Mrs. Langley Moore, and support was needed both for its maintenance and for its permanent housing. The Council agreed to make a grant to cover one year's maintenance of the costumes, and also to act as a channel through which contributions could be made towards the project of transforming the whole into a properly available theatrical museum. An appeal was launched in the autumn and plans set on foot to this end. The existence of this collection is only part of a larger plan in which the Council is interested for the formation of a theatrical museum, either as one unit or in a number of different parts.

*Collection of
Theatrical
Costumes*

Although the Council's reserves for capital expenditure on buildings were exhausted at the end of the year, it remained its intention to concentrate on this aspect of theatre development and, if no future funds became available for the purpose, to try to give help where it is wanted in the form of expert professional advice. A beginning was made with a Theatre Planning Service in the Drama Department, launched on a

*Theatre
Planning
Service*

small scale in February, 1950, and through this it is hoped that eventually information on all existing projects of interest will be available.

Civic Theatres

It was appropriate that this year special attention was given to the problems of the civic theatre. A memorandum on civic theatres was submitted to the Drama Panel, at their request, by the Associate Drama Director and, after consideration by the Panel, was published in the Council's Bulletin and later as a separate pamphlet.

V. ART

It is doubtful whether the Council will ever again have an opportunity to show so many great masterpieces at the same time as were presented in the summer of 1949 by the concurrent exhibitions of *Masterpieces from the Alte Pinakothek* of Munich at the National Gallery and the *Treasures from Vienna* at the Tate Gallery. So widely attended were these glittering displays—the number of visitors just exceeded half a million—that it would be superfluous to enumerate even the well-known works ; indeed, there were so many ‘text-book’ examples that the choice would be impossible to make.

Masterpieces from the Alte Pinakothek, Munich
Treasures from Vienna

The year was justly described as an *annus mirabilis* in the visual arts for, in co-operation with the Royal Academy and the Direction des Relations Culturelles in Paris, a third major exhibition, *Landscape in French Art*, was held at Burlington House during the winter months and again drew large crowds. There were 169,841 visitors.

Landscape in French Art

All these exhibitions reflected the fruitful outcome of the Council's collaboration with other public bodies. With the Tate Gallery in particular, the Council worked closely and, thanks to the continued hospitality of the Trustees and Director, two more exhibitions, of paintings by *James Pryde* and *Fernand Léger*, were shown there. The Victoria and Albert Museum put at the Council's disposal *Eighteen Paintings from the Wellington Gift*, including the well-known Velasquez, ‘The Water-Seller of Seville,’ and these were extensively shown in the provinces. Once again these exhibitions drew attention to the lack of a suitable central building in London, which is so urgently needed if the national collections are not to be hindered in their primary duty of displaying their own possessions to the best advantage. In the words of a *Times* letter on the subject, signed by the Chairman of the Arts Council, the Chairman of the National Gallery Trustees, and the Chairman of the Trustees of the Tate Gallery, ‘one of London's chief artistic needs is an adequate building, whether on the South Bank or elsewhere, in which large temporary exhibitions can be housed.’ If it had not been for the courtesy of the Wildenstein Galleries in making the necessary space available, the Council would not have been able to show the first exhibition arranged under the Anglo-Belgian Cultural Convention, a small collection of works by *Gerard David and His Followers*, in September, 1949.

Collaboration with the Tate Gallery and the Victoria and Albert Museum

Lack of a Central Exhibition Building in London

*Exhibitions at
4 St. James's
Square*

Up to February, 1950, when restoration and decoration work began in the house, a selection of smaller exhibitions was shown in the Council's own gallery at 4 St. James's Square prior to their circulation. Foremost among these was a selection of *Drawings from Chatsworth*, lent by the Directors of the Chatsworth Estates Company, which coincided with the Munich exhibition and created a record attendance figure for the gallery of 10,821. Another very popular exhibition was one of *Modern German Prints and Drawings*, arranged in collaboration with the Institute of Contemporary Arts. It was an indication of how much the Council and the public owe to the generosity of private lenders that three of the remaining exhibitions held in the gallery—all of a widely diverse kind—came from private collectors: *Modern French and English Bookbindings* from Major J. R. Abbey, *British Water-Colours and Drawings* from Mr. Gilbert Davies, and *Indian Miniatures* from His Highness the Maharajah of Bikanir. The total number of visitors to the gallery at 4 St. James's Square from April 1st to its closing at the end of January was 24,168.

*Reopening of
the New
Burlington
Galleries*

In the autumn of 1949, the Council opened a second gallery of its own, the New Burlington Galleries in Old Burlington Street. For the time being, only the larger of the two main galleries was made available and it was hoped that the second room would be ready by January, 1951.

In the meantime, the single gallery proved valuable for the showing of visiting exhibitions in London. The New Burlington Galleries opened with an exhibition of the paintings acquired by the Arts Council and the British Council, and this was in some sense an answer to a protest. The showing of the Old Masters in the Munich and Vienna collections had been treated by some critics as an opportunity to complain of the lack of patronage of contemporary painters by the new organisations entrusted with State funds. The large sums of money paid for the transport and insurance of historic works of art were contrasted with the relatively small sums provided for the purchase of contemporary work. There are many ways of answering such a challenge and perhaps the best is to admit that there is something in it, while at the same time showing what has, in fact, been done for contemporary painters.

*Purchase of
Contemporary
Works of Art*

During the year, a number of further purchases were made by the Council through the Art Panel, and these included two bronze busts, one by Dobson of Lydia Lopokova (Lady Keynes) and the other by Epstein of Dr. Vaughan Williams, O.M. Both sitters have been members of the Council. The paintings by living artists bought by the Council

included works by Robert Buhler, Ivon Hitchens, Lynton Lamb, Wyndham Lewis, Roy de Maistre, John Minton and William Scott.

Another interesting exhibition held at the New Burlington Galleries was the collection of works by Fuseli, the majority of which came from Switzerland through the kindness of the Pro-Helvetia Foundation.

It was always the Council's intention that the Galleries should be made available to distinguished professional societies like the London Group and the Society of Mural Painters, which find it difficult to meet the rising costs of exhibiting. Both these societies showed their members' work in the Galleries and the Institute of Contemporary Arts also arranged a stimulating show of painting and sculpture entitled *London-Paris*.

The Council's only regional exhibition room, in the Cambridge office, was well attended through the year. In response to local demand it was decided to keep it open until six o'clock every evening and also during the lunch-hour.

Other exhibitions prepared during the course of the year included a selection of French paintings of the nineteenth century from the splendid Burrell Collection, lent by the Corporation of Glasgow; Polish Folk Sculpture; a selection from the exhibition of Young Contemporaries, art students of the Greater London area; and a collection of drawings by Sickert lent by the Walker Art Gallery, Liverpool. There were also two exhibitions illustrating the revival of the art of tapestry, one of Modern French Tapestries and one of hangings designed by well-known contemporary British artists and woven by the Edinburgh Tapestry Company.

Exhibitions of local interest were again prepared by the Council's Regional offices. In Wales the work of living artists were shown in two exhibitions, a *Selection from the South Wales Group* and *Twenty-five Paintings by Contemporary Welsh Artists*. In the North-West an exhibition of works by *Some Lancashire Artists* was also shown.

The Council continued to give financial assistance to a number of art societies and clubs at Nottingham, Skegness, Cirencester, Bournemouth and Otley. Grants were also made to the Society for Education in Art, and to the Institute of Contemporary Arts for the furnishing and redecoration of its new premises at 17 Dover Street.

One hundred and four touring exhibitions were sent out by the Council during the course of the year and they visited 255 places. The team of guide lecturers worked wholeheartedly, both those in the Council's permanent employment and those who acted on special occasions, and their services have been much appreciated.

*Fuseli
Exhibition*

*London Group,
Society of
Mural Painters*

*Institute of
Contemporary
Arts*

*Cambridge
Exhibition
Room*

*Various
Exhibitions*

*Regional
Exhibitions*

Art Societies

THE ARTS COUNCIL

APPENDIX A

INCOME AND EXPENDITURE ACCOUNT

EXPENDITURE

1948/49

	OPERA AND BALLET				
	GRANTS AND GUARANTEES				
£145,000	Covent Garden		£170,000	0	0
40,000	Sadler's Wells Foundation		52,500	0	0
5,000	English Opera Group, Ltd.		3,000	0	0
6,912	Miscellaneous Grants and Guarantees		8,393	18	9
					<u>£233,893 18 9</u>
	MUSIC				
	GRANTS AND GUARANTEES				
42,529	Symphony Orchestras	£42,844	2	3	
3,675	Chamber and String Orchestras	3,275	0	0	
5,000	String Quartets	2,800	0	0	
19,167	Miscellaneous Grants and Guarantees	27,179	1	2	
					<u>76,098 3 5</u>
	DIRECTLY PROVIDED CONCERTS				
27,946	General	15,365	2	7	
5,564	Industrial Music Clubs	3,125	12	0	
					<u>18,490 14 7</u>
1,295	Wigmore Concert Hall				430 18 6
285	Performing Right Society				329 3 6
5,172	Music Department Salaries				5,212 6 9
14,213	Regional Organisation (apportionment)				15,008 10 3
					<u>115,569 17 0</u>
	Less Rent charged for Concert Hall				
	Equipment				254 8 4
					<u>115,315 8 8</u>
	DRAMA				
	Grants and Guarantees to Associated				
54,017	Companies				44,777 10 8
	Net Cost of Companies specially engaged				
17,898	for Arts Council Tours				11,227 11 5
	Net Cost of Salisbury Arts Theatre and				
10,136	Companies				13,209 2 6
8,393	Net Cost of Midland Theatre Company				6,691 15 2
	Theatre Royal, Bristol (cf. pp. 34, 35)	8,991	13	7	
	Repairs and Alterations at Theatre				
	Royal, Bristol	15,052	7	9	
					<u>24,044 1 4</u>
	Net Cost of Swansea Repertory				
1,965	Company				10,708 16 6
4,738	Regional Organisation (apportionment)				5,002 16 9
3,967	Drama Department Salaries				4,255 4 7
					<u>119,916 18 11</u>
	Less Rent charged to Theatre Com-				
	panies for Motor Vehicles and				
	Equipment				900 0 0
					<u>119,016 18 11</u>
					Carried forward
£422,872					£468,226 6 4

OF GREAT BRITAIN

FOR THE YEAR ENDED 31ST MARCH, 1950

INCOME

1948/49

£575,000	GRANT—H.M. TREASURY			
	Original	£575,000	0	0
	Supplementary (see pp. 8-9)	£25,000	0	0
		<hr/>		£600,000 0 0
	MUSIC			
10,622	Receipts from General Concerts, <i>less</i> Local Expenses			5,978 5 5
	ART			
5,023	Exhibition Fees and Admission Charges	£3,916	12	1
212	Profit on Lithograph Sales		21	7 2
		<hr/>		3,937 19 3
515	Sundry Receipts			500 7 0
	Balance, being Excess of Expenditure over Income for the year ended 31st March, 1950			33,577 8 11

£591,372

Carried forward

£643,994 0 7

INCOME AND EXPENDITURE ACCOUNT—*continued*

EXPENDITURE

1948/49				
£422,872			Brought forward	£468,226 6 4
	ART			
	GRANTS			
667	<i>British Institute of Adult Education</i>		—	
2,898	Other Grants		£614 15 11	
23,124	Exhibition Expenses		16,838 18 6	
—	New Burlington Gallery Repairs and Decorations		3,652 0 0	
2,916	Lecture Fees and Expenses		2,943 8 3	
4,738	Regional Organisation (apportionment)		5,002 16 9	
5,786	Art Department Salaries		6,817 15 2	
			35,869 14 7	
42,000	GRANT TO SCOTTISH COMMITTEE			42,000 0 0
	GENERAL			
	GRANTS AND GUARANTEES			
10,000	Edinburgh Festival	£5,000 0 0		
2,460	Buildings Renovations and Equipment	23,265 0 8		
2,312	Art Centres and Clubs	3,419 6 6		
2,536	Festivals	2,686 6 7		
			34,370 13 9	
1,220	Bridgwater Arts Centre—Maintenance Charges (<i>less</i> Receipts)		1,073 10 6	
			35,444 4 3	
	ADMINISTRATION			
15,994	Salaries and Pensions Contributions		20,519 3 5	
9,542	Office, Travelling, Entertainment and Legal Expenses		8,466 3 6	
8,443	Rent, Rates and Maintenance Expenses		10,246 6 1	
7,896	Regional Salaries (apportionment)		8,338 1 3	
9,615	Regional Expenses		10,169 3 7	
4,867	Printing and Publicity		4,714 17 7	
3,204	<i>Depreciation on Vans and Cars</i>		—	
			62,453 15 5	
8,282	<i>Balance, being Excess of Income over Expenditure for the year ended 31st March, 1949</i>			

£591,372

£643,994 0 7

FOR THE YEAR ENDED 31ST MARCH, 1950

INCOME

1948/49

£591,372

Brought forward £643,994 0 7

£591,372

£643,994 0 7

APPENDIX A

THE ARTS COUNCIL
BALANCE SHEET

LIABILITIES

1948/49	CAPITAL ACCOUNT			
	Transfer from Income and Expenditure Account		£27,721	10 4
£18,025	GUARANTEES AND GRANTS OUTSTANDING		16,879	2 6
23,587	SUNDRY CREDITORS		17,168	6 4
	 BUILDINGS RESERVE ACCOUNT			
55,000	As at 31st March, 1949	£55,000	0 0	
	Less Transfer to Income and Expenditure Account	55,000	0 0	— — —
	 PILGRIM TRUST SPECIAL FUND			
5,294	As at 31st March, 1949	5,294	5 0	
	Less Payments during year		611 19 2	
				4,682 5 10
	 PILGRIM TRUST CHANNEL ISLES FUND			
5,000	As at 31st March, 1949			5,000 0 0
	 H. W. THEW FUND			
	Capital Account	9,094	10 9	
	Income Account		356 4 3	
				9,450 15 0

£106,906

30

Carried forward £80,902 0 0

OF GREAT BRITAIN
AS AT 31ST MARCH, 1950

ASSETS

1948/49			
	OFFICE EQUIPMENT		
	At Cost <i>less</i> Depreciation as at 31st March, 1949	£4,007 7 4	
£4,007	Additions during year	1,027 4 4	£5,034 11 8
		<hr/>	
	MOTOR VANS AND CARS		
	At Cost <i>less</i> Depreciation as at 31st March, 1949	7,787 1 4	
7,787	Additions during year	625 0 0	8,412 1 4
		<hr/>	
	PIANOS		
	At Cost <i>less</i> Depreciation as at 31st March, 1949	2,614 8 4	
2,614	Additions <i>less</i> Sales during year	140 0 0	2,754 8 4
		<hr/>	
	THEATRE AND CONCERT HALL EQUIPMENT		
	At Cost <i>less</i> Depreciation as at 31st March, 1949	4,701 8 1	
4,701	Additions during year	1,283 11 5	5,984 19 6
		<hr/>	
716	LITHOGRAPHS, at Cost		632 15 11
	PICTURES AT COST		
	As at 31st March, 1949	3,623 14 0	
3,624	Additions during year	1,278 19 7	4,902 13 7
		<hr/>	
	LOANS TO ASSOCIATED ORGANISATIONS		
4,500	Secured by Mortgage	4,500 0 0	
25,340	Unsecured, and only recoverable out of profits	23,000 8 3	
		<hr/>	
29,840		27,500 8 3	
		<hr/>	
25,340	<i>Less</i> Reserve	23,000 8 3	4,500 0 0
4,500		<hr/>	
<hr/>			
£27,949		Carried forward	£32,221 10 4

LIABILITIES

1948/49				
£106,906		Brought forward	£80,902	0 0
	INCOME AND EXPENDITURE ACCOUNT			
7,281	As at 31st March, 1949	£16,132	2 2	
	Add Transfer from Buildings Reserve Account	55,000	0 0	
		<hr/>	71,132	2 2
	Less Excess of Expenditure over Income for the year ended 31st March, 1950	33,577	8 11	
		<hr/>	37,554	13 3
	Add Loans to Associated Organisations repaid during year ended 31st March, 1950	2,340	0 0	
		<hr/>	39,894	13 3
	Less Transfer to Capital Account	27,721	10 4	
		<hr/>		12,173 2 11
8,282	Excess of Income over Expenditure for the year ended 31st March, 1949			
<hr/>				
15,563				
1,314	Add Cost of Pictures purchased in earlier years from Pilgrim Trust Special Fund			
<hr/>				
16,877				
745	Less Reserve for Loans to Associated Organisations			
<hr/>				
16,132				
<hr/> <hr/>				
£123,038				
				<hr/> <hr/>
				£93,075 2 11

I have examined the foregoing Account and Balance Sheet. I have obtained all the information and explanations that I have required, and I certify as the result of my audit that in my opinion this Account and Balance sheet are properly drawn up so as to exhibit

AS AT 31ST MARCH, 1950

ASSETS

1948/49				
£27,949		Brought forward	£32,221	10 4
	H. W. THEW FUND			
	Investments as at date of Transfer—			
	£6,876 16s. 11d. British Transport 3% Stock			
	1978/88 (Market Value £6,120)		£6,326	13 11
	£2,809 19s. 10d. 3½% Conversion Stock (Market			
	Value £2,582)		2,767	16 10
			<hr/>	9,094 10 9
9,952	SUNDRY DEBTORS, PAYMENTS IN ADVANCE			19,191 0 6
	CASH			
69,000	On Deposit		21,000	0 0
15,523	On Current Account		10,246	3 2
—	Imprests		1,045	0 0
614	In hand		276	18 2
			<hr/>	32,568 1 4

Chairman : E. H. POOLEY.

Secretary-General : M. C. GLASGOW.

£123,038

£93,075 2 11

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

F. N. TRIBE,

Comptroller and Auditor General.

Exchequer and Audit Department,
7th September, 1950

APPENDIX B

THE ARTS COUNCIL
THEATRE ROYAL,
THEATRE PROFIT AND LOSS ACCOUNT

TO Old Vic Expenses :			
Production Costs, Hires, Stage Director's Expenses, etc.	£2,448	12	8
Salaries and Wages of Old Vic Directors, Artistes, etc.	9,224	7	10
Sundry Expenses and Photographs	193	0	3
Accountancy Charges	109	4	0
Licences and Royalties	511	15	11
			<u>£12,487 0 8</u>
„ Theatre Management Expenses :			
Wages and Salaries	5,736	10	11
Rent, Rates and Insurance	596	0	2
Heat, Light and Water	733	8	1
Printing, Publicity, Stationery and Advertising	1,521	7	1
Repairs and Maintenance	29	15	9
Accountancy Fees	78	15	0
Interest on Trustees' Bank Overdraft	35	3	3
Sundry Expenses	274	2	6
Telephone and Postage	351	11	10
			<u>9,356 14 7</u>
Less Expenses incurred whilst Theatre was closed, transferred to General Profit and Loss Account	3,132	6	2
			<u>6,224 8 5</u>
			<u>£18,711 9 1</u>

GENERAL PROFIT AND LOSS ACCOUNT

TO Theatre Loss			£2,890	14	6
Expenses transferred from Theatre Profit and Loss Account				3,132	6 2
Cost of Alterations and Improvements :					
Balance at 2nd April, 1949, written off	£2,576	6	5		
Expenditure during year	1,315	6	1		
				<u>3,891</u>	<u>12 6</u>
				<u>£9,914</u>	<u>13 2</u>

OF GREAT BRITAIN

BRISTOL

FOR THE YEAR ENDED 1ST APRIL, 1950

BY House Receipts in respect of Old Vic and Visiting Companies	£12,123 17 0
„ Share of Receipts and Guarantees in respect of Old Vic Company on Tour	3,573 11 8
„ Royalties Receivable <i>re</i> “ Rain on the Just,” Hires of Costumes, etc.	123 5 11
„ Loss carried to General Profit and Loss Account	2,890 14 6

£18,711 9 1

FOR THE YEAR ENDED 1ST APRIL, 1950

BY Bar Profits	623 9 7
„ Programme and Cloakroom Receipts (net)	299 10 0
„ Net Loss transferred to Balance Sheet	8,991 13 7

£9,914 13 2

ARTS COUNCIL OF GREAT BRITAIN

BALANCE SHEET

LIABILITIES

SUNDRY CREDITORS

£3,082 3 7

£3,082 3 7

I have examined the foregoing Accounts and Balance Sheet. I have obtained all the information and explanations that I have required, and I certify as the result of my audit that in my opinion these Accounts and Balance Sheet are properly drawn up so as to exhibit

THEATRE ROYAL, BRISTOL

AS AT 1ST APRIL, 1950

ASSETS

BAR STOCKS as certified by Resident Manager	£1,520 11 10
SUNDRY DEBTORS and Prepayments in advance	345 16 5
CASH AT BANK AND IN HAND	1,215 15 4
PROFIT AND LOSS ACCOUNT : DEBIT BALANCE :	
Net Loss for Year ended 1st April, 1950	£8,991 13 7
Less Contribution from Arts Council	8,991 13 7
	<u> </u>

Chairman : E. H. POOLEY.

Secretary-General : M. C. GLASGOW.

£3,082 3 7

Note.—Additional expenditure, estimated at £15,052, for reconstruction has been undertaken by the Arts Council on behalf of the Theatre Royal.

a true and fair view of the transactions of the Arts Council of Great Britain, Theatre Royal, Bristol, and of the state of the Theatre's affairs.

F. N. TRIBE,
Comptroller and Auditor General.

Exchequer and Audit Department,
7th September, 1950.

APPENDIX C

THE FESTIVAL OF BRITAIN, 1951

Commissioning Schemes and Competitions promoted by the Arts Council

OPERA

(a) The Arts Council hopes to commission Mr. Benjamin Britten's new opera, *Billy Budd*, for production by the Sadler's Wells Opera Company during the Festival.

(b) Dr. Vaughan Williams was unable to accept the Council's offer to commission a new opera. His most recent opera, *The Pilgrim's Progress* (completed in 1948), will be performed by the Covent Garden Opera Company during the Festival.

(c) The Council has commissioned Mr. George Lloyd to compose *John Socman* for the Carl Rosa Opera Company.

(d) The Council has announced the following awards under the open Opera Commissioning Scheme. Out of a total of nearly sixty entries submitted under pseudonyms, the judges—Mr. Frederic Austin, Mr. Lawrence Collingwood, Mr. Edward J. Dent and Mr. Constant Lambert, with Sir Steuart Wilson as Chairman—recommended to the Arts Council that four operas, of which the required preliminary scores were submitted, should be forthwith commissioned to be completed. The Arts Council agreed to this and has released the actual names of the composers as follows :—

Mr. Arthur Benjamin's	<i>The Tale of Two Cities</i> (Libretto by Cedric Cliffe after Dickens's novel of the same title)
Mr. Alan Bush's	<i>Wat Tyler</i> (Libretto by Nancy Bush)
Mr. Berthold Goldschmidt's	<i>Beatrice Cenci</i> (Libretto by Martin Esslin based on Shelley's dramatic poem, <i>The Cenci</i>)
Mr. Karl Rankl's	<i>Deirdre of the Sorrows</i> (Libretto adapted from J. M. Synge's play of the same title)

In addition to these four, two other operas are under further consideration by the judges, and a subsequent announcement will be made. Although eventual stage production is the Arts Council's aim, the Council cannot guarantee that these four commissioned operas will actually be produced during the Festival of Britain, but has reserved for a period of two years after the delivery of the completed scores its right to nominate their first production.

BALLET

Mr. Constant Lambert and Mr. Richard Arnell have accepted commissions to write ballet scores respectively for the Sadler's Wells Ballet, Covent Garden, and the Sadler's Wells Theatre Ballet, Sadler's Wells. It is also hoped to commission a score for the Ballet Rambert.

MUSIC

The following commissions have been offered and accepted :—

(a) *England*

Sir Arnold Bax, Master of the King's Musick William Alwyn	<i>A work for symphony orchestra in the form of an overture or short symphonic poem.</i>
Sir Arthur Bliss	<i>A Festival March for full orchestra which will also be available in transcription for military band.</i>
Sir George Dyson	<i>A full-length work for large choir, soloists and orchestra to a specially written text.</i>
Dr. Gordon Jacob	<i>A setting of a new poem of Cecil Day Lewis as a song for voices in unison with descant. (There will also be an arrangement for orchestral accompaniment.)</i>
Alan Rawsthorne Dr. Edmund Rubbra	<i>A work for military band, consisting of a number of movements in 'Serenade' or 'Divertimento' form including special flourishes for the corps of trumpeters from the Royal Military School of Music, Kneller Hall.</i>
Dr. Thomas Wood	<i>A concerto for piano and full orchestra.</i>
	<i>A Festival setting of the Te Deum for choir and orchestra.</i>
	<i>A work for men's voices and brass band with text by Christopher Hassall.</i>

Although plans are being made for London performances of all these works, which cover a wide range of musical resources, the Council hope that they will be used at appropriate celebrations in all parts of the country.

The Council invited both Dr. Wood and Dr. Rubbra to accept commissions before their respective appointments to the Council and to the Council's Music Panel.

In addition to these special commissions, each of the Festival centres has been asked to commission works which are particularly suitable for performance in their own programmes.

(b) *Wales*

Hubert Davies	Festival Overture
Arwel Hughes	A work for chorus, four soloists and full orchestra
Daniel Jones	A symphony for full orchestra
John Morgan Nicholas	A setting of Psalm 130 in Welsh for baritone solo, chorus and string orchestra
"David Wynne" (Dr. D. W. Thomas)	A setting in the form of a song cycle for harp and voice of Welsh poems in the strict metre

An open Competition for young composers of not more than 35 years for a work in concertante form is being administered by the Committee for the Promotion of New Music.

PLAYS

The Welsh Committee has recommended that the Council should commission a Welsh play. Mr. Saunders Lewis has now accepted the Council's commission to write a three-act play in Welsh.

POETRY

Details of the English Poetry Prizes were announced in November, 1949. Over 100 entries for the long poem and the group between six and twelve short poems had been received to the end of March, 1950—the majority of these coming from England and Australia. The scheme remains open until December 31st, 1950.

Similar competitions for poems in Welsh have been announced by the Welsh Committee, and for poems in Scots, and Gaelic by the Scottish Committee.

ART

(a) *Paintings*

(i) To mark the 1951 Festival the Arts Council of Great Britain has invited sixty artists each to paint a large work, not less than 45 by 60 inches, on a subject of their own choice. Five of these paintings will be bought by the Arts Council for £500 each, and the entire sixty will be exhibited in London and elsewhere to provide the opportunity for other purchases to be made. The following painters have accepted the Arts Council's invitation, while certain others found themselves unable to participate in the scheme :—

Leonard Appelbee	Lucian Freud	John Minton
John Armstrong	William Gear	Rodrigo Moynihan
Michael Ayrton	William Gillies	John Nash
Francis Bacon	Lawrence Gowing	Ben Nicholson
Keith Baynes	Duncan Grant	Winifred Nicholson
Vanessa Bell	Josef Herman	Victor Pasmore
Elinor Bellingham Smith	Patrick Heron	John Piper
Martin Bloch	Tristram Hillier	Ceri Richards
Robert Buhler	Ivon Hitchens	William Roberts
Edward Burra	Mary Kessell	Claude Rogers
Prunella Clough	Henry Lamb	William Scott
Robert Colquhoun	Lynton Lamb	Matthew Smith
Raymond Coxon	Peter Lanyon	Ruskin Spear
John Craxton	Louis Le Brocqy	Gilbert Spencer
Roger de Grey	L. S. Lowry	Geoffrey Tibble
Roy de Maistre	Robert MacBryde	Julian Trevelyan
R. O. Dunlop	Frances Macdonald	John Tunnard
H. E. du Plessis	Cyril Mahoney	Keith Vaughan
Merlyn Evans	John Maxwell	Carel Weight
Hans Feibusch	Robert Medley	Bryan Wynter

(ii) Both the Scottish and Welsh Committees have established buying funds for paintings by Scottish and by Welsh painters during the Festival of Britain.

(b) Sculpture

(i) The Council has commissioned important works of sculpture from Henry Moore, Jacob Epstein, Barbara Hepworth and Frank Dobson. For the first three of these, special sites will be found in the South Bank Exhibition.

(ii) The Council is also planning to commission works from between seven and ten younger sculptors. It is possible that a place may also be found for some of these in the South Bank Exhibition.

APPENDIX D

FESTIVALS

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

The Arts Council of Great Britain offers association to the
for the purpose of the Festival *to be held*
at from *to* *during*
the Festival of Britain, 1951.

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

The period of association shall run from April 1st, 1951, to March 31st, 1952, unless previously terminated as provided below and the association shall be subject to the following conditions :

1. It is warranted by the promoting body that it is a properly constituted body or charitable trust accepted by H.M. Board of Customs and Excise as not conducted or established for profit and exempted by them from liability to pay Entertainments Duty.
2. An assessor appointed by the Arts Council shall be entitled to attend all meetings of the promoting body and shall receive due notice of all such meetings, together with copies of all minutes, reports and accounts and the fullest possible advance information relating to the activities or proposed activities in connection with the Festival.
3. The words " in association with the Arts Council of Great Britain " may appear in all advertisements, programmes, press and publicity matter issued by the promoting body during the period of association but *not* on letter headings or contracts and on the termination of association from any cause whatsoever the aforementioned words shall forthwith be removed or obliterated. Such words may not be used in any way which implies a contractual obligation.
4. In the event of the promoting body being wound up during the period of association, no monies or material assets remaining to the credit or in the possession of the promoting body after the settlement in full of all legitimate liabilities shall be expended or transferred without the consent of the Council given in writing ; which consent shall not unreasonably be withheld.
5. No performance in connection with the Festival shall be given for charitable purposes without the consent in writing of the Council.
6. If the promoting body shall become in the opinion of the Council financially unable to carry out its obligations the Council shall be entitled to discontinue association, forthwith.

(2) *LIST OF FESTIVALS IN ASSOCIATION WITH THE ARTS COUNCIL ON MARCH 31st, 1950*

- | | |
|---|------------------------|
| The Aldeburgh Festival | The Bath Assembly |
| The Canterbury Festival | |
| Cheltenham Festival of British Contemporary Music | |
| Edinburgh International Festival of Music and Drama | |
| Peterborough Arts Week | |
| Swansea Music Festival | Three Valleys Festival |

APPENDIX E

(1) STANDARD MUSIC AGREEMENT

Only properly constituted companies not conducted or established for profit, and bodies functioning under charitable trusts are eligible for association with the Council. Financial arrangements of varying kind and degree may be made with each company to assist its work ; and for each the Council is prepared to act as sponsor with Government Departments and public bodies, testifying to the value of the work done in the interest of the nation. These arrangements are subject to individual negotiation. They represent on the one hand the Council's obligations to its associated companies.

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

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

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

IT IS HEREBY AGREED AS FOLLOWS :

1. The period of association shall begin on the day of 19 and shall continue until the end of the financial year, March 31st, 19 , or until the termination of this Agreement by either of the parties as hereinafter provided or by mutual consent whichever period is the shorter.
2. During the period of association the Council will give such advice and assistance as it may deem desirable and practicable. Association shall not be deemed to imply any financial assistance in any particular case.
3. The Company hereby warrants that it is a properly constituted company or charitable trust accepted by H.M. Board of Customs and Excise as not conducted or established for profit and has been exempted by them from liability to pay Entertainment Duty.
4. The Music Director for the time being of the Arts Council or his representative shall be entitled to attend all meetings of the Managing Body of the Company as an assessor appointed by the Council and shall receive due notice of all such meetings together with all minutes reports accounts and balance sheets and the fullest possible advance information relative to the activities or proposed activities of the Company.
5. The Company may, at its discretion, cause the words " in association with the Arts Council of Great Britain " to appear immediately after the name of the Company in all publicity matter issued by the Company during the period of association but *not* on letter headings or contracts, and on the termination of association from any cause whatsoever the afore-mentioned words shall forthwith be removed or obliterated. Such words may not be used in any way that implies a contractual obligation.
6. The general policy of the Company on which it is taken into association shall be subject to approval by the Council and any intended departure from that policy shall be submitted to the Council for approval in advance.

7. In the event of the Company being wound up during the period of association no monies or material assets remaining to the credit or in possession of the Company after the settlement in full of all legitimate liabilities shall be expended or transferred without the consent of the Council given in writing, which consent shall not be unreasonably withheld.
8. In the event of association ceasing from any other cause whatsoever no monies or material assets remaining to the credit or in possession of the Company at the date of such dissociation which have accrued to the Company during the period of association shall be expended or transferred without the consent of the Council given in writing. If however no such transfer or expenditure shall have taken place within six months after the date of dissociation then all the aforesaid monies or material assets shall if requested by the Council be transferred forthwith to the sole possession of the Council to be used as the Council in its sole discretion shall decide. In the event of a dispute about the use of the monies or assets the question shall be decided at a joint meeting of representatives of the Company and the Council under an independent Chairman.
These clauses 7 and 8 shall not apply in the case of a company operating under a charitable trust in so far as either clause or any of its provisions may conflict with the terms of such trust.
9. The terms and conditions of employment shall not be less favourable than those agreed by the appropriate Trade Unions for their members.
10. The Company shall ensure that no rights in any composition opera ballet or production shall remain undisclosed to the Company and to the Arts Council.
11. The Company shall not give performances for charitable purposes without the consent in writing of the Council, which consent shall not be unreasonably withheld.
12. The Company shall not accept any engagement abroad, whether under private or official sponsorship without informing the Council at the earliest opportunity, and obtaining the Council's permission to accept such engagement. If such permission is granted the Company shall be advertised while abroad as "in association with the Arts Council of Great Britain," in accordance with Clause 5 hereof.
13. This Agreement may be terminated by either party giving two months' notice in writing at any time and on the termination of this Agreement the association shall cease forthwith, provided that if such notice is given by the Company it shall only be entitled to receive or retain a proportion of any money granted or guaranteed by the Council, such proportion to be based on the period of actual association in relation to the period for which such association was originally anticipated under this Agreement if such notice had not been given. The use or disposal, after association ceases, of any monies or material assets shall be governed by and subject to the provisions of Clauses 7 and 8 hereof.
14. In the event of a breach of this Agreement by either party it may be terminated by immediate notice in writing in which event association shall cease forthwith. In this event the Company shall only be entitled to receive or retain a proportion of any money granted or guaranteed by the Council, such proportion to be based on the period of actual association in relation to the period for which such association was originally anticipated under this Agreement if such notice had not been given. The use or disposal after association ceases, of any monies or material assets shall be governed by and subject to the provisions of Clauses 7 and 8 hereof.
15. If the Company shall become in the opinion of the Council financially unable to carry out its obligations the Council shall be entitled to discontinue association forthwith.

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

For the Arts Council of Great Britain

For the Company

(Here will follow a Schedule of any special conditions.)

(2) ORCHESTRAS

LIST OF ASSOCIATED ORCHESTRAS

(i) SYMPHONY ORCHESTRAS

	No. of Concerts*	
	1948/49	1949/50
City of Birmingham Orchestra	240	238
Hallé Orchestra	197	197
Liverpool Philharmonic Orchestra	204	193
London Philharmonic Orchestra	272	241

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

(ii) CHAMBER AND STRING ORCHESTRAS

	No. of Concerts*	
	1948/49	1949/50
New London Orchestra	35	38
Boyd Neel Orchestra	107	72†
Jacques String Orchestra	61	83
Riddick String Orchestra	30	27

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

	No. of Concerts*	
	1948/49	1949/50
Scottish Orchestra	102	121
Lemare String Orchestra	9	12

N.B.—The London Symphony Orchestra Limited is associated with the Arts Council in respect of the orchestral concerts promoted by that Company. Twelve such concerts were given in 1949/50. The Southern and Western Philharmonic Orchestras, being affiliated to the National Federation of Music Societies, received help through the guarantee scheme administered by that Federation (see para. 3(a) below).

(3) MUSIC SOCIETIES AND CLUBS

(affiliated to the National Federation of Music Societies)

(a) LARGER SOCIETIES

During the music season 1948/49, the Arts Council offered guarantees through the National Federation of Music Societies to 55 of the larger societies. The guarantees offered amounted to £9,915, of which £8,748 12s. was claimed. Artists' fees paid by the societies concerned amounted to £13,781.

During the music season 1949/50, the number of societies benefiting under the scheme rose to 68, with a total of 221 concerts.

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

† This Orchestra also gave 21 concerts in France, Portugal and Scandinavia under the auspices of the British Council.

(b) CHAMBER MUSIC CLUBS

During the music season 1948/49, the Arts Council offered guarantees through the National Federation of Music Societies to 105 of the chamber music clubs. The guarantees offered amounted to £3,340, of which £2,614 18s. 7d. was claimed. Artists' fees paid by the clubs concerned amounted to £15,930 1s. 1d. During the music season 1949/50, the number of clubs benefiting under the scheme was 104, with a total of 453 concerts.

	1945/46	1946/47	1947/48	1948/49	1949/50
No. of Clubs	79	90	116	105	104
No. of Concerts	412	427	584	545	453

(4) CONCERTS

(under guarantee or directly provided by the Arts Council)

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

	1945/46	1946/47	1947/48	1948/49	1949/50
No. of Societies and Clubs	65	104*	106*	168*	205*
No. of Concerts	333	676	678	613	733

(b) DIRECTLY PROVIDED CONCERTS

	1945/46	1946/47	1947/48	1948/49	1949/50
	1,163	875	539	476	313

* Including Industrial Music Clubs.

APPENDIX F

(1) STANDARD DRAMA AGREEMENT

The defined purpose of the Arts Council of Great Britain is to extend the knowledge and practice of the arts, to make them more accessible and to maintain the highest possible artistic standards. The Council hopes to enlist in this policy the co-operation of theatre companies which have before them the same ideals of service to the community ; which are anxious to spread the knowledge and appreciation of all that is best in the theatre, and thus to bring into being permanent educated audiences all over the country.

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

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

AN AGREEMENT made this day of 19 between the Arts Council of Great Britain of 4 St. James's Square, London, S.W.1, hereinafter called " the Council " of the one part and
of

hereinafter called " the Company " of the other part. The conditions contained in the Schedule hereto are a part hereof as though set forth on this page.

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

IT IS HEREBY AGREED AS FOLLOWS :

1. The period of association shall begin on the day of 19 and shall continue until the 31st day of March 19 , or until the termination of this Agreement by either of the parties as hereinafter provided or by mutual consent, whichever period is the shorter.
2. During the period of association the Council will give such advice and assistance as may be required to the best of its ability and on request such financial assistance or guarantees as the Council may deem desirable and practicable. Association shall not be deemed to imply any financial assistance in any particular case, nor the acceptance by the Council of any financial liability whatsoever.
3. The Company hereby warrants that it is a properly constituted non-profit-sharing company or charitable trust and has been accepted by H.M. Board of Customs and Excise as not conducted or established for profit and has been exempted by them from liability to pay entertainments duty.
4. The Drama Director for the time being of the Arts Council or his representative shall be entitled to attend all meetings of the Managing Body of the Company as an assessor appointed by the Council and shall receive due notice of all such meetings together with all minutes, reports, accounts and balance sheets and the

fullest possible advance information relative to the activities or proposed activities of the Company
Weekly summaries of receipts from play production shall be sent regularly to the Drama Director and also to any other person who may be appointed by the Council to act as assessor in his place.
Meetings of the Managing Body of the Company shall be held not less than once every three months.

5. The Company may at its discretion cause the words " in association with the Arts Council of Great Britain " to appear in brackets immediately after the name of the Company in all advertisements, programmes, press and publicity matter issued by the Company during the period of association but the aforesaid words shall not appear on letter headings or contracts, and on the termination of association from any cause whatsoever the aforementioned words shall forthwith be removed or obliterated. Such words may not be used in any way that implies a contractual obligation.
6. The general policy of the Company on which it is taken into association shall be subject to approval by the Council and any intended departure from that policy shall be submitted to the Council for approval in advance.
7. All profits made by the Company during the period of association shall (unless the Company is operating under a charitable trust) be expended only on such objects or activities as are within the general policy referred to in Clause 6 hereof or on such objects or activities as the Council may from time to time approve.
- 8(a). In the event of the Company being wound up during the period of association all monies and material assets remaining to the credit or in possession of the Company after the settlement in full of all legitimate liabilities shall be applied only to such purposes as the Council shall approve which approval shall not be unreasonably withheld or shall be transferred to the Council to be used as the Council shall decide. In the latter event any recommendation of the Company as to the disposal of funds shall be taken into full consideration by the Council. In the event of dispute the matter shall be referred to arbitration in accordance with Clause 15 hereof.
- 8(b). In the event of association ceasing from any other cause whatsoever all monies and material assets remaining to the credit or in possession of the Company at the date of such dissociation which have accrued to the Company during the period of association shall be applied only to such purposes as come within the general policy referred to in Clause 6 hereof or to such purposes as the Council shall approve, which approval shall not be unreasonably withheld. If however no proposals for the application of such monies and material assets to such purposes are submitted to the Council within six months from the date of dissociation then all such monies and material assets shall be transferred forthwith to the Council to be used as the Council in its sole discretion shall decide. In the event of dispute the matter shall be referred to arbitration in accordance with Cause 15 hereof.
This clause 8(a) and (b) shall not apply in the case of a company operating under a charitable trust.
9. The Company shall endeavour to ensure that all artists engaged to perform in the West End of London are contracted to tour in the Provinces for a reasonable period if required, as a condition of their London engagement. Such period may include a tour or try-out prior to London production.
10. The terms and conditions of employment for artists and staff shall be not less favourable than those agreed between the appropriate Trade Unions and the recognised Managerial Associations.
11. The Company shall ensure that no Manager, Director or, as far as possible, employee shall on his own behalf or on behalf of any other Company with which he is associated acquire subsidiary rights in any play produced by the Company without the Company's having first obtained permission in writing from the Arts Council.
12. The Company shall not give performances for charitable purposes without the consent in writing of the Council, which consent shall not be unreasonably withheld.

13. The Company shall not accept any engagement abroad whether under private or official sponsorship without first informing the Council and obtaining the Council's permission to do so which permission shall not be unreasonably withheld. If such permission is granted the Company shall be advertised while abroad as "in association with the Arts Council of Great Britain," in accordance with Clause 5 hereof.
- 14(a). This Agreement may be terminated by either party giving two months' notice in writing at any time and on the termination of this Agreement the association shall cease forthwith provided that if such notice is given by the Company it shall only be entitled to receive or retain a proportion of any money granted or guaranteed by the Council during the period of this Agreement such proportion to be based on the period of actual association in relation to the period for which such association was originally anticipated under this Agreement if such notice had not been given. The use or disposal after association ceases of any monies or material assets shall be governed by and subject to the provisions of Clause 8 hereof.
- 14(b). In the event of a breach of this Agreement by either party association may be terminated by notice in writing forthwith. If this Agreement is broken by the Company it shall only be entitled to receive or retain a proportion of any money granted or guaranteed by the Council during the period of this Agreement, such proportion to be based on the period of actual association in relation to the period for which such association was originally anticipated under this Agreement if notice had not been given. The use or disposal after association ceases of any monies or material assets shall be governed by and subject to the provisions of Clause 8 hereof.
- 14(c). If the Company shall become in the opinion of the Council financially unable to carry out its obligations the Council shall be entitled to discontinue association forthwith.
15. Any disputes which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application thereof or of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with therein or thereunder or the rights duties or liabilities of the parties to this Agreement shall if the parties are unable to agree be referred to two Arbitrators one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Acts, 1889-1934, or any statutory modifications thereof for the time being in force provided that this clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction or for an order for specific performance.
16. The Council does not by these presents undertake any responsibility whatsoever to third parties for any of the Company's debts or obligations.

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

For the Arts Council of Great Britain

For the Company

(Here will follow a Schedule of any special conditions.)

(2) LIST OF THEATRES, COMPANIES, OPERAS,
BALLETS AND PLAYS

(During the period April 1st, 1949, to March 31st, 1950)

A. OPERA AND BALLET

(i) Theatres in Association with the Arts Council

THE ROYAL OPERA HOUSE, COVENT GARDEN

Covent Garden Opera Company

Madam Butterfly	Götterdämmerung	Peter Grimes
Salome	Tristan und Isolde	La Traviata
Lohengrin	The Marriage of Figaro	Rigoletto
The Olympians	Boris Godunov	Il Trovatore
Das Rheingold	La Bohème	Der Rosenkavalier
Die Walküre	Fidelio	The Magic Flute
Siegfried	Aida	Carmen

Sadler's Wells Ballet

Don Quixote	Mam'zelle Angot	Miracle in the Gorbals
Façade	La Boutique Fantasque	Hamlet
Apparitions	The Three-cornered Hat	Les Patineurs
A Wedding Bouquet	The Sleeping Beauty	Checkmate
Cinderella	Lac des Cygnes	The Rake's Progress
Don Juan	Giselle	Job
Scènes de Ballet	Coppelia	Les Sylphides
	Symphonic Variations	

Visiting Companies : Opéra Comique, Paris, and The Marquis de Cuevas' Grand Ballet de Monte Carlo

SADLER'S WELLS THEATRE

Sadler's Wells Opera Company

La Traviata	Faust	Il Tabarro
Falstaff	Il Trovatore	I Pagliacci
Don Giovanni	Così Fan Tutte	La Bohème
Gianni Schicchi	Die Fledermaus	Snow Maiden
Carmen	The Marriage of Figaro	Madam Butterfly
Schwanda the Bagpiper	Hansel and Gretel	The Bartered Bride
Simone Boccanegra	Tosca	Cavalleria Rusticana
	Rigoletto	

Sadler's Wells Theatre Ballet

Summer Interlude	Parures	The Vagabonds
El Destino	Etude	Capriol Suite
Beauty and the Beast	La Fête Etrange	Mardi Gras
Sea Change	Selina	Façade
Lac des Cygnes, Act II	The Haunted Ballroom	Carnaval
Casse Noisette, Act II	The Gods Go A-Begging	Les Sylphides
Khadra	Valses Nobles et	Jota Toledana
Les Rendezvous	Sentimentales	Tritsch-Tratsch

Visiting Company : D'Oyly Carte Opera Company

(ii) *Companies associated with the Arts Council*

COVENT GARDEN OPERA COMPANY

Opera Repertoire (*see Section (i) Royal Opera House, Covent Garden*)

ENGLISH OPERA GROUP

(Directors : Benjamin Britten, Eric Crozier, John Piper, Anne Wood)

Let's Make an Opera !

Albert Herring

The Rape of Lucretia

BALLET RAMBERT

(Director : Marie Rambert)

Antonia

Kaleidoscope

Swan Lake, Act II

Les Sylphides

Façade

The Fugitive

Bar aux Folies-Bergère

Plaisance

Death and the Maiden

The Planets

Lady into Fox

Simple Symphony

Jardin aux Lilas

Dark Elegies

Czernyana

Judgment of Paris

Lis Masques

Peter and the Wolf

SADLER'S WELLS BALLET

(Director : Ninette de Valois)

Ballet Repertoire (*see Section (i) Royal Opera House, Covent Garden*)

SADLER'S WELLS OPERA COMPANY

(Directors : Norman Tucker, James Robertson, Michael Mudie)

Opera Repertoire (*see Section (i) Sadler's Wells Theatre*)

SADLER'S WELLS THEATRE BALLET

(Director : Ninette de Valois)

Ballet Repertoire (*see Section (i) Sadler's Wells Theatre*)

ST. JAMES'S BALLET COMPANY

(Director : Alan Carter)

The Story of Polly

Introduction to Ballet

Visions

The Catch

Ritornel

A Quiet Spot

Variations

The Beggar's Rhapsody

The School for Nightingales

B. DRAMA

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

BRISTOL, THEATRE ROYAL

(Director until July, 1949 : Hugh Hunt. Director from Jan., 1950 : Allan Davis)

Bristol Old Vic Company

Wilderness of Monkeys

Arms and the Man

The Jealous Wife

School for Rivals

As You Like It

Captain Carvallo

Tartuffe

SALISBURY, THE ARTS THEATRE

(Director : Peter Potter)

Salisbury Arts Theatre Companies

Murder in the Cathedral

Grand National Night

The Circle

A Phoenix Too Frequent

East Lynne

The Intruder

The Rivals

Musical Chairs

Aladdin

Tonight at 8.30

Shooting Star

The Winslow Boy

Twice Upon a Saturday

Dangerous Corner

The Proposal

See How They Run

Mr. Bolfry

A Pair of Spectacles

The Taming of the Shrew

Bird in Hand

The Brontës of Haworth

Parsonage

(ii) *Theatres in Association with the Arts Council*

CAMBRIDGE ARTS THEATRE

(Director : Norman Higgins)

Visiting Companies included :

<i>Company of Four</i>	Shall We Join the Ladies ?	English Opera Group
Royal Highness	The Boy with a Cart	Ballet Rambert
The Seagull	Sadler's Wells Theatre Ballet	Young Vic Company
A Citizen of the World	Malvern Festival Company	

GLASGOW, THE PRINCESS'S THEATRE

(Director : John Casson)

Glasgow Citizens' Theatre Company, Ltd.

An Enemy of the People	Morning Departure	The Face at the Window
One John Smith	Happy as Larry	Adventure Story
Vineyard Street	Gog and McGog	The Glass Menagerie
The Rivals	Laburnum Grove	The Tintock Cup
	Let Wives Tak Tent	

KIDDERMINSTER, THE PLAYHOUSE

(Producer and Manager : John F. Wood)

The Beaux' Stratagem	An Inspector Calls	The Guinea Pig
Dear Brutus	Ghosts	The Sacred Flame
Flare Path	Royal Favourite	Hindle Wakes
<i>Visiting Companies included :</i>		
St. James's Ballet	Young Vic Company	Imperial Opera Company
	Ballet Rambert	

(iii) *Theatre Companies associated with the Arts Council*

ASSOCIATED ARTISTS

(Administrator : John Clements)

The Beaux' Stratagem

AVON PLAYERS, LTD.

(Founder: Daniel Wray)

The Winslow Boy	A Village Wooing	The Romantic Young Lady
White Cargo	The Breadwinner	The Linden Tree
Love from a Stranger	Man of Destiny	Claudia
The Man from the Ministry	Quick Change (a revue)	Present Laughter
Anna Christie	Rain on the Just	Candida
There's Always Juliet	The Relapse	The Paragon
	Miranda	

BANKSIDE PLAYERS

(Director : Robert Atkins)

Much Ado About Nothing	Two Gentlemen of Verona	Faust (Goethe)
	A Comedy of Errors	

CHESTERFIELD CIVIC THEATRE, LTD.

The Lady from Edinburgh	Jupiter Laughs	The Paragon
Grand National Night	We at the Crossroads	Love in a Mist
Goodness, How Sad	They Knew What They	The First Born
The Man with a Load of	Wanted	By Candlelight
Mischief	Miranda	The Astonished Ostrich
When We Are Married	Fools Rush In	Shadow and Substance
Gas Light	When Knights were Bold	The Indifferent Shepherd
After October	The Chiltern Hundreds	Storm in Port
Dr. Angelus	Candida	School for Husbands
This Woman Business	Hamlet	Fresh Fields
Suspect	Present Laughter	The Marquise
Tons of Money	Dangerous Corner	The Breadwinner
While the Sun Shines	Mr. Pim Passes By	George and Margaret

COLCHESTER REPERTORY COMPANY

(Director : Robert A. Digby)

The Shop at Sly Corner	Little Lambs Eat Ivy	Once a Crook
Of Mice and Men	The Queen Came By	Anna Lucasta
Jonathan	Rain on the Just	A Party for Christmas
The Best People	Yes My Darling Daughter	The Happiest Days of your
Loophole	An Ideal Husband	Life
Caste	Playbill	Jane Eyre
Young Woodley	Drama at Innish	Off the Record
The Bishop Misbehaves	To-morrow's Child	Don't Listen, Ladies
The Indifferent Shepherd	The Glass Menagerie	The Chiltern Hundreds
People in Love	Miranda	September Tide
Born Yesterday	Candida	Wuthering Heights
Flowers for the Living	Friends and Relations	The Gioconda Smile
Without the Prince	Rebecca	French Without Tears
Ivory Tower	Precious Bane	Life With Father
Time and the Conways	Shooting Star	Miss Mabel
A Little Bit of Fluff	All My Sons	Edward My Son
Sweet Aloes		Northanger Abbey

COMPANY OF FOUR

(Directors : Hugh Beaumont, Norman Higgins)

Dark of the Moon	Shall we Join the Ladies ?	Let's Make an Opera
Love in Albania	Man of the World	The Boy with a Cart
The Seagull	Royal Highness	The Holly and the Ivy
	The King of Friday's Men	

DUNDEE REPERTORY THEATRE, LTD.

(Director : A. R. Whatmore)

Traveller's Joy	The Importance of Being	The Happiest Days of your
George and Margaret*	Earnest*	Life
Miss Mabel	Rebecca	The House of Women
Someone at the Door	Black Limelight	Wuthering Heights*
Shooting Star	French Without Tears*	Years Ago
The End of the Song	Yes and No	The Gioconda Smile
Little Lambs Eat Ivy	The Rivals	The Linden Tree
The Shining Hour	Dandy Dick	Mate in Three
The Circle*	She Stoops to Conquer*	Spring Meeting
Crime Passionel	Oliver Twist	The Three Musketeers
Fly Away, Peter*	The Winslow Boy*	The Rising Generation
Mr. Bolfray*	Life With Father	The Good Young Man*
		Master of Arts

*On tour

ENVOY PRODUCTIONS, LTD.

(Director : Anthony Hawtrey)

At the Embassy Theatre, London

They Walk Alone
On Monday Next
A Woman in Love
Man and Superman
Fit For Heroes
Party Manners

Tobacco Road
Shop at Sly Corner
Rain Before Seven
Golden Door
Medicine Man
The Gorbals Story

The Happiest Days of your
Life
The Lady Purrs
Uday Shankar and His
Indian Ballet
The Gentle People

At the Grand Theatre, Croydon

The Light of Heart
Call it a Day
The Beautiful World
The Happiest Days of your
Life
Off the Record
Saloon Bar

Sit Down a Minute, Adrian
Shooting Star
Is Your Honeymoon really
Necessary ?
Wasn't It Odd
Someone at the Door

You Can't Take it With You
The Little Foxes
Miss Mabel
Lover's Leap
Third Time Lucky
Cure For Love

At the Playhouse, Buxton

Fly Away Peter
The Linden Tree
Pride and Prejudice
Whiteoaks
Outrageous Fortune
A Lady Mislead
Present Laughter
It Depends What You Mean

The Girl Who Couldn't
Quite
Party Manners
Rain
Little Lambs Eat Ivy
Wuthering Heights
Miss Mabel

The Little Foxes
Sit Down a Minute, Adrian
Here and Now
Shooting Star
The Barretts of Wimpole
Street
The Paragon
On Monday Next

At the Theatre Royal, Margate

Christmas Carol

See How They Run

GUILDFORD THEATRE COMPANY

(Directors : Patrick Henderson, Roger Winton)

The Linden Tree
Outward Bound
The Corn is Green
For the Love of Mike
The Importance of Being
Earnest
A Little Bit of Fluff
Little Lambs Eat Ivy
I Killed the Count
Playbill
Just William
Yes and No
Bird in Hand
A Month in the Country
Dandy Dick
Born Yesterday
The Circle
Too Young to Marry

Mrs. Warren's Profession
The Long Mirror
Dick Whittington
The Queen was in the
Parlour
Arms and the Man
Crime Passionel
The Gioconda Smile
Getting Married
Hay Fever
Life with Father
Goodness, How Sad
The Blind Goddess
This Happy Breed
Breach of Marriage
Badgers Green
Fifty-Fifty

Ambrose Applejohn's
Adventure
Whiteoaks
Eden End
Don't Listen, Ladies
Peg O' My Heart
Ten Minute Alibi
Tons of Money
Design for Living
The Chiltern Hundreds
Love in a Mist
On Approval
Little Earthquake
The Paragon
Third Time Lucky
The Vicar of Wakefield
The Male Animal
Lot's Wife

IPSWICH ARTS THEATRE COMPANY

(Director : Warren Jenkins)

I Have Been Here Before	Present Laughter	The Venetian
Someone at the Door	Rebecca	Trouble in the House
Jupiter Laughs	The Lady's Not for Burning	Arms and the Man
Murder Without Crime	Portrait by Lawrence	Jane Steps Out
On Approval	See How They Run	Thark
And No Birds Sing	Candida	French Without Tears
Man About the House	Caroline	The Chiltern Hundreds
Inner Circle	Live in Idleness	Mary Rose

LONDON MASK THEATRE

The Foolish Gentlewoman Summer Days' Dream

MERCURY PLAYERS

Mandragola	Beauty and the Beast	Ballet Rambert
	Stone in the Midst	

NOTTINGHAM THEATRE TRUST, LTD.

Tobias and the Angel	The Taming of the Shrew	The Importance of Being
The Apple Cart	Design for Living	Earnest
The Merchant of Venice	The Rivals	Pygmalion
By Candlelight	Shadow and Substance	Mrs. Warren's Profession
Dangerous Corner	Caste	The Guinea Pig
Arms and the Man	The Winslow Boy	Treasure Island
Present Laughter	The Light of Heart	Playbill
Bill of Divorcement		The Petrified Forest

OLDHAM REPERTORY COMPANY

Little Lambs Eat Ivy	Thunder Rock	Summer in December
Jealousy	By Candlelight	Little Women
Marriage	Our Town	Claudia
Storm in a Teacup	The Corn is Green	But Once a Year
Deep are the Roots	Crime Passionel	Alice in Wonderland
To-morrow's Child	The Queen Came By	French Without Tears
The Hasty Heart	Murder Without Crime	Mate in Three
Now Barabbas	Daddy Longlegs	September Tide
Life with Father	Chiltern Hundreds	Dr. Angelus
Ma's Bit O' Brass	The Tudor Wench	Love for Love
The Linden Tree	The Damask Cheek	Quiet Wedding
Amphitryon 38	Easy Money	The Gioconda Smile
The Crooked Billet	Breach of Marriage	The Male Animal
Trouble in the House	Playbill	The Constant Wife
School for Spinsters	The Girl Who Could't	The Perfect Woman
Born Yesterday	Quite	Mountaineer
The Rossiters	Great Expectations	The Light of Heart
Shooting Star		Who Lies There

OLD VIC

(1) OLD VIC, LONDON

(Administrator : Llewellyn Rees

Director : Hugh Hunt)

At the New Theatre, London

Richard III	A Month in the Country	The Proposal
Antigone	Hamlet	She Stoops to Conquer
Love's Labour's Lost	School for Scandal	The Miser

(2) OLD VIC, BRISTOL

(See Bristol, Theatre Royal)

(3) YOUNG VIC

(Director : George Devine)

As You Like It The Servant of Two Masters The Snow Queen
Midsummer Night's Dream

PERTH REPERTORY THEATRE, LTD.

(Directors : Marjorie Dence, David Steuart)

The Housemaster†	Marigold†	She Too was Young†
Fools Rush in*†	Cinderella†	The Second Mrs. Tanqueray†
Life with Father†	Arms and the Man*†	The Paragon†
What Every Woman Knows*†	The Case of the Frightened Lady†	The Unguarded Hour†
The Dover Road*	Spring Meeting†	A Party for Christmas
The Circle*†	Dr. Angelus	The Happiest Days of your Life†
Crime Passionel†	Merry Wives of Windsor†	Fresh Fields†
She Stoops to Conquer*	You Never Can Tell*	Pride and Prejudice†
Fifty-Fifty*†	Playbill*†	The Lady's Not for Burning†
The Far Off Hills*	This Woman Business†	Sixteen†
Grouse in June†	Miss Mabel†	Edward My Son†
The Chiltern Hundreds*†	The Corn is Green†	The Taming of the Shrew†
The Ben		
The Eagle Has Two Heads†		

*Also on tour

†Presented also at the Adam Smith Hall, Kirkcaldy

PETER COTES PLAYERS, LTD.

The Rising Wind The Land of the Living

SHEFFIELD REPERTORY COMPANY

The Doctor's Dilemma	The Chiltern Hundreds	Hobson's Choice
Dr. Angelus	The Rose and the Ring	Shooting Star
Murder Without Crime	The Human Touch	Noah
A Month in the Country	Miranda	Playbill
The Indifferent Shepherd	Better to have Loved	The Farmer's Wife
The Damask Cheek	Trouble in the House	Macbeth
Rain on the Just	Love in Albania	The Constant Wife
The Paragon	Present Laughter	The Gioconda Smile

SHEREK PLAYERS, LTD.

(Director : Henry Sherek)

The Cocktail Party The Man with the Raincoat

SOUTHPORT REPERTORY COMPANY

You Never Can Tell	Love All	Laura
To-morrow's Child	The Day of Glory	The Chiltern Hundreds
The Man with a Load of Mischief	Dick Whittington	Miranda
Dulcy	Caprice	Full House
Fools Rush In	For Love or Money	Present Laughter
	Northanger Abbey	Dr. Angelus

TENNENT PRODUCTIONS, LTD.

(Director : Hugh Beaumont)

September Tide	Shall We Join the Ladies?*	Death of a Salesman
The Heiress	Ring Round the Moon	The King of Friday's Men*
Royal Highness	The Holly and the Ivy	A Streetcar Named Desire
Love in Albania*	Oranges and Lemons*	The Boy with a Cart*
Treasure Hunt	Dark of the Moon*	Man of the World*
The Seagull*	The Lady's Not for Burning	

*With the Company of Four

WEST OF ENGLAND THEATRE COMPANY

(Director : Frederic Worsley)

The Linden Tree	Tons of Money	Jane Eyre
Goodness, How Sad !	By Candlelight	The Paragon
The Proposal	Pink String and Sealing Wax	Fly Away Peter
Love in Idleness	Miranda	Dick Whittington and His
An Inspector Calls	Antigone	Wonderful Cat
Hamlet		The Sulky Fire

WINDSOR REPERTORY COMPANY

(Director : John Counsell)

Ten Little Niggers	The Hasty Heart	Clive of India
No Remedy	Northanger Abbey	Don't Listen Ladies
The Man with the Umbrella	The Chiltern Hundreds	We Proudly Present
Ambrose Applejohn's	Dr. Angelus	Jane Steps Out
Adventure	As You Like It	Truant in Park Lane
Peg O' My Heart	September Tide	Deep Are the Roots
Love in Idleness	While the Sun Shines	Miss Mabel
Night Was Our Friend	Mountain Air	Chain Male
Little Lambs Eat Ivy	Quiet Week-end	The Queen Came By
Rebecca	The Happiest Days of your	The Wind and the Rain
Death by Appointment	Life	How Are the Mighty
Bald Lover	Such Wickedness and	Dick Whittington
Tomorrow is a Lovely Day	A Swan Song	The Gioconda Smile
Breach of Marriage	Rat-Trap	Paddy the Next Best Thing
Spring Meeting	The Perfect Woman	The Vicar of Wakefield
Playbill	A Pair of Spectacles	Sister Cecilia
This Woman Business	Outrageous Fortune	A Woman's Place

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

MIDLAND THEATRE COMPANY

(Director : Anthony John)

The Sacred Flame	A Month in the Country	The Venetian
The Linden Tree	Miss Mabel	Yellow Sands
The Paragon	You Can't Take It With You	Playbill
Musical Chairs	Shooting Star	The Magic Slippers
The Cathedral		Hamlet

SALISBURY ARTS THEATRE COMPANY

(See *Salisbury Arts Theatre*)

SWANSEA THEATRE COMPANY

(Director : Lionel Harris)

The Years Between	Arabian Nights	The Browning Version
The Linden Tree	The Man Who Came to	Gaslight
Miranda	Dinner	Winterset
Rain on the Just	The Rose Without a Thorn	Quiet Week-end
Jane Eyre	Doctor's Joy	Black Lighthouse
Juno and the Paycock	The Old Ladies	Clutterbuck
Dark Summer	The Whirligig of Time	Guilty
Saloon Bar	The Circle	Duet for Two Hands
Fumed Oak	On the Spot	The Chiltern Hundreds

The Scarlet Pimpernel
Fresh Fields
Desire Under the Elms
Goodbye, Mr. Chips
The Paragon
By Candlelight
King Lear
The Importance of Being
Earnest

The Winslow Boy
The Shop at Sly Corner
The Eagle Has Two Heads
Storm in a Tea Cup
Bird in Hand
The Amazing Dr. Clitter-
house
Dr. Angelus
Daughters of the Parsonage

Ghosts
The Druids' Rest
Aladdin
Candida
The Second Mrs. Tanqueray
Born Yesterday
An Enemy of the People

(v) Tours Directly Managed by The Arts Council

Eight Bells

The Playboy of the Western World Doctor's Joy

REPERTORY THEATRE FESTIVAL

At the Embassy Theatre

Peter Cotes Players, Ltd.	The Rising Wind
Glasgow Citizen's Theatre Company	Let Wives Tak Tent
Nottingham Theatre Trust, Ltd.	Othello
Bristol Old Vic Company	Wilderness of Monkeys

*(vi) Outside Organisations not associated with the Arts Council,
but engaged by them during the period April 1st, 1949, to March
31st, 1950*

Thea Holme and Sylvia Coleridge in *Sigh No More, Ladies*
Lanchester Marionettes Lilliput Marionettes
Pepita Sarazena and Company in *Spanish Serenade*
Cilli Wang and Company

The Lee Puppets
Ballet for Two

APPENDIX G

(1) EXHIBITIONS HELD DURING THE PERIOD

APRIL 1949—MARCH 1950

Paintings, Drawings and Sculpture

- Arts Council Collection, Parts I and II
Designs for an Act Drop
Art in the Georgian Home
Watercolours by Alexandre Benois
Designs for the Bristol Old Vic Theatre
British Watercolours and Drawings
(Barnsley Collection)
British Women Painters 1949
French Paintings of the Nineteenth Century
from the Burrell Collection
Canadian Children's Paintings
Drawings from the Chatsworth Collection
Sketches and Drawings by Constable
Some Recent Purchases of the Contemporary Art Society
Contemporary British Artists
Contemporary Painters from the St. George's and Bristol Art Galleries
CEMA Collection, Parts I and II—Oils
CEMA Collection, Part III—Watercolours and Drawings
A Time of Harvest—Watercolours, Pastels and Drawings by Sir George Clausen, R.A.
Designs for Opera and Ballet at Covent Garden
Gerard David and his Followers
English Watercolours from the Gilbert Davis Collection
Private Collection of Contemporary Paintings lent by Guy Dixon Esq.
East Anglian Scene
English Contemporaries
English Portraits, 1850-1950
Five Contemporary Painters
Folk Art of Poland
Landscape in French Art
Fuseli, an Exhibition of Paintings and Drawings
Paintings by Thomas Gainsborough
Art of the Countryman—Drawings by Thomas Hennell
Indian Miniatures lent by H.H. The Maharajah of Bikaner
Italian Influence on English Painting in the Eighteenth Century
Some Lancashire Artists
Landscape Painting by Contemporary Artists
Fernand Léger
Drawings by Henry Moore
Old Master Paintings from the Alte Pinakothek, Munich
Women Artists from the Netherlands
Watercolours of the Norwich School
Paintings by Contemporary Artists
Pictures for Schools, 1949
A Prospect of Wales (Kenneth Rowntree exhibition)
James Pryde
Sir Joshua Reynolds, P.R.A.
Marion Richardson Memorial Exhibition
Rowlandson Drawings: A Tour through Wales
A Selection from the Royal Academy Summer Exhibition, 1949
Notes and Sketches by Sickert
Treasures from Vienna
Selection from the South Wales Group
Eighteen Paintings from the Wellington Gift
Twenty-five Paintings by Contemporary Welsh Artists
Young Contemporaries, 1949

Graphic Art, Books, Design, etc.

- Art for All
British Book Design 1950
Classics of Literature Illustrated by Contemporary Artists
Colour Lino-cuts
Engravings and Theatre Designs by Gordon Craig
Lithographs by Daumier and Gavarni
Designs and Engravings for the Eragny Press
Designs for a University Theatre

Everybody's Needlework
 Fashion Plates from 1800
 Modern French Tapestry
 Modern German Prints and Drawings
 Home Making Today
 International Exhibition of Book Design,
 1949
 Needlework and Lace

Needlework Pictures and Hangings
 Lithographs by Picasso
 Posters
 History of Shakespearean Production
 Recent Tapestries Woven by the Edinburgh
 Tapestry Company
 Modern English and French Bookbindings
 from Major J. R. Abbey's collection
 Society of Wood Engravers

Reproductions and Photographs

Drawings from the Albertina Collection
 Animals in Art
 Artist at Work
 Blake's Illustrations to the Book of Job
 History of the British Playhouse
 Old Master Drawings from Chatsworth
 Chinese Woodcuts
 Christian Painters
 Drawings by Edgar Dégas
 Art of Drawing
 Drawings by Dutch and Flemish Masters
 Enjoyment of Life
 Festivals of 'Le Roi Soleil'
 Five Centuries of Painting
 Development of Modern French Painting,
 Parts I, II and III
 Drawings by French Masters of the
 Eighteenth Century

Georgian Architecture in Northern Ireland
 Art of Landscape
 Leaf and Flower Motifs in Art and Design
 Drawings from Leonardo to Rembrandt
 Paintings by Great Artists from the
 Fifteenth to Eighteenth Centuries
 Pictures and Picture Making
 History of Photography
 Playing with Pattern
 Precursors of Impressionism
 Drawings by Seurat
 Theatre Guild
 Toulouse-Lautrec
 Fifty Years of Modern Painting (UNESCO
 Prints)
 Vincent Van Gogh
 What Goes to the Making of a Picture

(2) PLACES WHERE EXHIBITIONS HAVE BEEN HELD APRIL 1949-MARCH 1950

ENGLAND

LONDON AND GREATER LONDON	Leytonstone Branch Library	Rochester Sidcup	SOUTHERN COUNTIES
National Gallery	London School of Economics	Tonbridge	<i>Buckinghamshire</i>
Tate Gallery	Queen Mary College, Mile End Road	Tunbridge Wells	Bletchley Slough
Royal Academy	Shepherds Bush, Passmore Edwards Library	<i>Middlesex</i> Uxbridge	<i>Dorset</i> Lyme Regis
New Burlington Galleries	Whitechapel L.C.C. Gallery	West Drayton	Poole
Arts Council Gallery, Headquarters		<i>Surrey</i> Godalming	Shaftesbury
Battersea, Public Library		Guildford	Sherborne
Bermondsey, Central Hall	SOUTH-EASTERN COUNTIES	Haslemere	Swanage Weymouth
Borthwick Training College	<i>Kent</i> Ashford	<i>Sussex</i> Brighton	<i>Berkshire</i> Newbury
Byron House School, North Grove	Chatham	Chichester	Reading
Geffrye Museum, E.2	Dartford	Eastbourne	
Islington, S.E. Branch Library	Folkestone	Hastings	<i>Hampshire</i> Basingstoke
	Gillingham	Hove	Bournemouth
	Margate	Steyping	

Petersfield
Portsmouth
Sandown, I.O.W.
Southampton

**CHANNEL
ISLANDS**

Guernsey
Jersey

**EASTERN
COUNTIES**

Bedfordshire
Bedford
Leighton Buzzard
Luton

Cambridgeshire
Cambridge
Soham, Ely

Essex
Braintree
Chelmsford
Colchester
Southend

Hertfordshire

Ashridge
Cheshunt
Harpenden
Hertford
Hoddesdon
Redbourne
St. Albans
Watford

Huntingdonshire
Huntingdon

Norfolk
Cromer
Holt
Norwich
Great Yarmouth

Suffolk
Haverhill
Ipswich
Lowestoft

MIDLANDS

Herefordshire
Hereford

Shropshire
Oswestry
Shrewsbury

Staffordshire
Bilston
Burton-on-Trent
Coven

Leek
Newcastle-under-
Lyme
Stoke-on-Trent
Tamworth
Uttoxeter
Wolverhampton

Warwickshire
Birmingham
Coventry
Halesowen
Royal Leamington
Spa
Rugby
Sutton Coldfield

Worcestershire
Bromsgrove
Dudley
Kidderminster
Malvern
Netherton
Shenstone
Stourbridge
Worcester

**YORKSHIRE
(EAST AND WEST
RIDINGS)**

Ackworth
Batley
Beverley
Bingley
Bradford
Brighouse
Castleford
Dewsbury
Doncaster
Halifax
Harrogate
Healey
Hull
Keighley
Leeds
Pontefract
Ripon
Rotherham
Sheffield
Skipton
Wakefield
Wetherby
York

**WESTERN
COUNTIES**
Cornwall
Falmouth
Mousehole

Newquay
Penzance
St. Ives
Truro

Devon
Dartmouth
Exeter
Newton Abbot
Plymouth

Gloucestershire
Bristol
Cheltenham
Cirencester
Gloucester

Somerset
Bath
Bridgwater
Street
Weston-super-Mare
Yeovil

Wiltshire
Salisbury
Swindon
Yatesbury

**NORTH AND
EAST MIDLANDS**

Derbyshire
Bakewell
Chesterfield
Derby

Leicestershire
Hinckley
Leicester
Loughborough

Lincolnshire
Grantham
Grimsby
Lincoln
Louth
Skegness

Northamptonshire
Kettering
Northampton
Peterborough

Nottinghamshire
Beeston
Mansfield
Nottingham
Retford

Stapleford
West Bridgford
Workshop

**NORTH-WESTERN
COUNTIES**

Cheshire
Altrincham
Bebington
Birkenhead
Bromborough
Chester
Crewe
Ellesmere Port
Port Sunlight
Stockport

Cumberland
Keswick
Windermere
Whitehaven
Workington

Lancashire
Accrington
Ashton-under-Lyne
Barrow-in-Furness
Blackburn
Blackpool
Bolton

Bootle
Bury
Dunsop Bridge
Lancaster
Liverpool
Manchester
Preston
Rochdale
Warrington

**NORTHERN
COUNTIES**

Durham
Annfield Plain
Darlington
Gateshead
West Hartlepool

Northumberland
Morpeth
Newcastle-upon-
Tyne
Whitley Bay

*Yorkshire—North
Riding*
Middlesbrough
Redcar
Scarborough
Whitby

WALES

Anglesey
Llanfair P.G.

Breconshire
Brynmawr
Caernarvonshire
Bangor
Llandudno

Cardiganshire
Aberystwyth

Carmarthenshire
Carmarthen
Llanelli
Pembrey

Denbighshire
Wrexham

Flintshire
Rhyl

Glamorgan
Aberaman
Bedlinog
Cardiff
Cwmaman
Glynneath
Merthyr Tydfil
Penrhiwceiber
Pontardawe

Swansea
Treorchy
Tylorstown

Merionethshire
Dolgelly
Harlech
Penrhyndeudraeth

Monmouthshire
Abergavenny
Newport
Pontypool
Tredegar

Montgomeryshire
Machynlleth
Newtown
Welshpool

Pembrokeshire
Fishguard
Milford Haven
Pembroke
Tenby

Radnorshire
Llandrindod Wells

SCOTLAND

List of places which have shown exhibitions organised by the Council's headquarters in London. For other places in Scotland in which exhibitions have been shown, see the Scottish section of this Report.

Aberdeenshire
Aberdeen

Ayrshire
Ayr

Fife
Cupar
St. Andrews

Renfrewshire
Greenock

Selkirkshire
Galashiels

Edinburgh
Glasgow

(3) PICTURE OF THE MONTH

The scheme for displaying a Picture of the Month has been continued during the year. A number of works (for the most part contemporary) have been shown in borough and county libraries and elsewhere in the North and East Midlands and in the East and West Ridings of Yorkshire.

The number of original paintings, including watercolours and drawings, shown in this way was 50.

APPENDIX H

(1) ARTS CLUBS

CONDITIONS OF ASSOCIATION WITH THE ARTS COUNCIL OF GREAT BRITAIN

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

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

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

1. Association shall be, in the first place, for the current year, ending March 31st next. It shall be subject to renewal after that date, if both parties agree.
2. The Council's appropriate Regional Director shall sit as an assessor on the Club's Committee of Management, and he, or his appointed representative, shall be entitled to attend its meetings. It is important that adequate notification of all meetings should be given in advance.
3. The Club's accounts shall be submitted, on request, to the Arts Council.
4. The Council shall be kept fully informed through its appropriate Regional Director of the Society's programme at the planning stage.
5. An associated Club is entitled to use the phrase "in association with the Arts Council of Great Britain" after its own name, but it may not advertise any concert, theatrical performance or art exhibition as being in association with the Arts Council, unless such concert, theatrical performance or exhibition is separately sponsored by the Arts Council. The words "in association with the Arts Council of Great Britain" may not be used on letter headings or contracts, and on the termination of association from any cause whatsoever the aforementioned words shall forthwith be removed or obliterated. Such words may not be used in any way that implies a contractual obligation.

(2) LIST OF ARTS CENTRES AND CLUBS IN ASSOCIATION WITH
THE ARTS COUNCIL ON MARCH 31, 1950

Arts Centre Managed by the Arts Council

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

Arts Centres in Association with the Arts Council

Leek Arts Centre	<i>The Nicholson Institute, Leek</i>
Netherton Arts Centre	<i>Dudley, Worcs</i>
The Assembly House	<i>Theatre Street, Norwich</i>
Plymouth Arts Centre	<i>38 Looe Street, Plymouth</i>

Arts Clubs in Association with the Arts Council

Abergavenny Three Arts Club	Mynydd Mawr Council of the Arts
Beckenham and Penge Arts and Music Club	Newbury and District Arts Society
Bilston Arts Club	People's Theatre Arts Group, Newcastle-on-Tyne
Blandford Arts Club	Newquay Society of Arts
Boston Arts and Crafts Society	Newton Abbot and District Society of Arts
Braintree and District Arts Society	Norwich Arts Federation
Bridgwater and District Arts Club	Oakham and District Three Arts Society
Brierley Hill and District Arts Club	Isle of Purbeck Arts Club
Burnham and Highbridge Society of Arts	St. Austell Society of Arts
Chelmsford Union of Art Societies	St. Helens Society of Music and the Arts
Chesterfield Three Arts Society	St. Ives S.A.M.A.
Crediton Arts Club	Salisbury and District Arts Society
Cromer Society	Shirebrook and District Three Arts Society
Dudley Arts Club	Stafford and District Arts Council
Exmouth and District Arts Society	Stoke-on-Trent Arts Club
Falmouth Three Arts Committee	Street Society of Arts
Hartlepoons Arts Association	Tamworth Arts and Science Club
Haslingden Arts Club	Taunton and District Arts Council
Haverfordwest Arts Club	Tavistock and District Society of Arts
Haverhill and District Society for Music and the Arts	Tees-side Guild of Arts
Hornchurch, Romford and Upminster Music and Art Society	Truro Three Arts Society
Hungerford Arts Club	Wadebridge and District Society of Arts
Huntingdonshire Music and Arts Society	Wednesbury Society of Arts
Kettering and District Three Arts Club	Weston-super-Mare Society of Arts
Kingston-upon-Hull Citizens' Arts League	Whitby Three Arts Club
Lancaster Music and Arts Club	Whitehaven and District Music and Arts Association
Leek and District Arts Club	Isle of Wight Arts Association
Lewisham Arts Council	Wolverhampton Civic Hall Arts Society
Lichfield and District Society of Arts	Worcester S.A.M.A.
Liskeard Arts Council	Worsley Arts and Music Society
Arts League of Luton	Yeovil Arts and Theatre Council
Milford Haven Arts Club	

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

REPORT OF THE COUNCIL'S
COMMITTEE IN
SCOTLAND

REPORT OF THE COUNCIL'S COMMITTEE IN SCOTLAND

THE work of the Scottish Committee during the year 1949-50 has continued very much on the lines of the previous year. The funds available were the same as those for the year 1948-49 and, as before, it has been the Committee's responsibility to see that as far as possible the benefits were spread over the whole of Scotland.

During the year the Committee lost the services of Lady Rosebery, Mr. James Fergusson, Mr. Eric Linklater and Mr. Neil Shaw and wishes to put on record its gratitude for the excellent services rendered by these members over a period of years. The Committee welcomes the new members, Sir Cecil Graves, Mr. James A. Henderson and Mr. William McNaught.

The Sub-Committees formed during the previous year have been hard at work throughout the year under review and each had a great deal to show for its endeavours. The Music Sub-Committee, in addition to what might be called routine work, has devoted much time and thought to the subject of a Scottish National Orchestra and has met with such a fine response from the Choral and Orchestral Union of Glasgow, the Edinburgh Concert Society, Ltd., and, at a later stage, from the Counties of Cities Association, that the Interim Committee formed to deal with the affairs of the Orchestra prior to the formation of the Company has already been able to announce that this Orchestra would begin operations in the autumn of 1950.

The Scottish Committee and its Sub-Committees have also given much thought to the 1951 Festival of Britain and some progress has already been made in this direction. The Committee is anxious, indeed its duty is, to encourage local activity in the arts at all times, but especially is this so by way of marking the centenary of the famous Exhibition of 1851.

The Committee congratulates the Edinburgh Festival Society on the success of the 1949 International Festival of Music and Drama and wishes it continued success in the future.

Visual Arts

Through the generosity of the Duke of Bedford, 54 important paintings from Woburn Abbey, many of which had not previously been exhibited, were placed at the disposal of the Scottish Committee. This fine exhibition

was shown in Edinburgh and Aberdeen, and will visit the Glasgow Art Gallery before being shown in London. The Committee was fortunate in securing another important exhibition, from the collection of the Marquess of Bute, who kindly lent a group of Dutch and Flemish paintings which was shown in Edinburgh during the period of the International Festival of Music and Drama. The Committee is deeply indebted to the Trustees of the National Gallery of Scotland and to Mr. E. K. Waterhouse, whose co-operation made both these exhibitions possible.

The Committee is again indebted to the Corporation of the City of Glasgow and to Sir William and Lady Burrell for lending a second selection of pictures from the Burrell Collection.

An attractive collection of French, Scottish and English paintings, lent by a generous collector who prefers to remain anonymous, was extensively toured.

The attempt to bring art to the industrial areas, where the lack of suitable premises is always a difficulty, has been continued. Further exhibitions have been held in Miners' Welfare Institutes and four were shown in Community Centres in North Lanarkshire. In addition, an exhibition of designs for painted wall panels visited six factories.

Exhibitions of contemporary paintings are in constant demand and the Committee is grateful to the large number of artists who lend their works for prolonged tours and to the numerous artists and art teachers who have travelled long distances to guide-lecture in touring exhibitions.

Mr. Patrick Thoms, who for four years has been the Exhibition Guide Lecturer in Scotland, left at the end of this year to become Assistant Regional Director at Newcastle. The Committee's thanks and best wishes go to Mr. Thoms.

Music

Apart from the founding of the Scottish National Orchestra, there have been few major developments in the past season's musical activities, which have continued in the main to follow the pattern of previous years.

Chamber music is still regarded with a certain amount of suspicion, but in spite of this, Musica da Camera group continues to make a remarkably wide appeal. 'The Pleasures of Music,' a programme devised to introduce a wider public to chamber music, was well received by all who heard it in the course of a month's successful tour. 'Grand Opera Group,' which

made its first appearance in Scotland, proved so successful an experiment that a very much longer tour has been arranged for next season.

The Committee continued its policy of grants and guarantees to chamber music clubs and societies, but it is clear that a very considerable proportion of the concerts given throughout Scotland will have to remain for some time on a directly-provided basis. One hundred and forty-seven such concerts were given during the season in 72 centres. After a rather indifferent start, audiences tended to improve numerically in the course of the season, and the overall figure for attendance at directly-provided concerts shows an improvement on the last year.

Drama and Ballet

Despite the objections of some of its critics, as well as of a section of its supporters, the Arts Council has never been afraid of gaiety and entertainment for its own sake, provided the standards of performance and presentation are sufficiently good. The Council's Scottish Committee therefore wishes to put on record its gratification at the outstanding success of the Christmas revue, *The Tintock Cup*, which ran for 15 weeks at the Citizens' Theatre, Glasgow, and thus created 'non-commercial' theatrical history in Scotland.

The general pattern of theatrical events in Glasgow, Ayr, Perth, Kirkcaldy and Dundee followed that of former years as did also the long-range tours carried out by the two Perth companies and the Touring Unit of the Dundee Repertory Theatre. The activities of the last-named suffered some curtailment at the end of the season on account of increased costs and diminished support.

A tour of mining centres was carried out by the company from the Gateway Theatre, Edinburgh, in conjunction with the Scottish Divisional Miners' Welfare Committee and the Council's Scottish Committee. The same company also toured the northern counties.

Other tours were carried out under directly-managed arrangements made between the Council's Scottish Office and the following :

The Young Vic Company
Pepita Sarazena's Company of Spanish Dancers and Musicians
The Cygnet Ballet
Bertha Waddell's Children's Theatre
The Lee Puppet Theatre
Vivienne Bennett

In all, performances of plays, ballets, puppetry and recitals of drama poetry were given in 135 places. A complete list appears on page 74.

The problem facing the Committee is how to continue to meet the demand which these widespread activities have created.

Arts Centres and Societies

Intensive programmes of plays, concerts, ballet, art exhibitions and displays of various kinds were planned and carried out by the Greenock Arts Guild and the Galashiels Arts Club, and many of these events were held in their own premises, Greenock Arts Centre, and Old Gala House respectively.

Similar activities were also carried out by other arts societies, a full list of which appears on page 75.

Several new societies came into being during the year, and it is clear that such bodies are playing an increasingly important part in the artistic life of Scotland as a whole.

The Committee takes the opportunity to thank all the societies with which it works in formal association for their help in providing wider opportunities for enjoyment of the arts and records its gratitude to all who have generously given help in the many and often tiresome tasks connected with local organisation of jointly-sponsored events.

THE ARTS COUNCIL

APPENDIX I

INCOME AND EXPENDITURE ACCOUNT OF THE COUNCIL'S

EXPENDITURE

1948/49	MUSIC, OPERA AND BALLET		
	Grants and Guarantees :		
£7,681	Orchestras	£8,608	17 9
2,387	Music Societies	1,257	5 8
8,752	Directly Provided Concerts, etc.	9,708	10 5
			£19,574 13 10
	DRAMA		
8,437	Guarantees	10,941	15 10
3,500	Tours	1,501	2 1
			12,442 17 11
	ART		
1,159	Grants	1,173	15 8
7,292	Exhibition Expenses	7,105	15 4
			8,279 11 0
	ADMINISTRATION		
4,667	Salaries and Wages	5,134	12 2
764	Travelling Expenses	960	6 10
406	Rent, Rates and Insurances	330	5 4
1,602	Publicity and Entertainment	1,123	15 8
1,227	Telephone, Postages and Stationery	1,246	4 11
			8,795 4 11
205	BALANCE <i>Being excess of Income over Expenditure for year ended 31st March, 1949</i>		— — —
£48,079			£49,092 7 8

BALANCE SHEET

LIABILITIES

£11,898	GUARANTEES AND GRANTS OUTSTANDING		£7,840 9 9
2,812	SUNDRY CREDITORS		2,240 1 2
	INCOME AND EXPENDITURE ACCOUNT		
3,895	As at 31st March, 1949	£4,099	6 9
	<i>Less Excess of Expenditure over Income for the year ended 31st March, 1950</i>	2,779	3 9
			1,320 3 0
205	<i>Excess of Income over Expenditure for the year ended 31st March, 1949</i>		— — —
£18,810			£11,400 13 11

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

OF GREAT BRITAIN

COMMITTEE IN SCOTLAND for the year ended 31st March, 1950

INCOME

1948/49		
	GRANT	
£42,000	Headquarters—Arts Council of Great Britain	£42,000 0 0
	MUSIC, OPERA AND BALLET	
3,126	Receipts from Directly Provided Concerts, etc., <i>less</i> Local Expenses	2,559 11 10
	DRAMA	
1,655	Tour Receipts <i>less</i> Local Expenses	832 10 6
	ART	
1,257	Exhibition Fees and Catalogue Sales, etc.	728 12 4
	GENERAL	
41	Donation and Interest	192 9 3
	BALANCE	
—	Being excess of Expenditure over Income for the year ended 31st March, 1950	2,779 3 9

£48,079

£49,092 7 8

AS AT 31ST MARCH, 1950

ASSETS

£325	SUNDRY DEBTORS		£573 6 10
	CASH		
14,000	On Deposit Receipt	£11,393 5 4	
50	In Hand	65 19 4	
		<u>£11,459 4 8</u>	
4,435	Current Account (Overdrawn)	631 17 7	
			10,827 7 1
	<i>Chairman of the Scottish Committee : JAMES WELSH.</i> <i>Secretary-General : M. C. GLASGOW.</i>		

£18,810

£11,400 13 11

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

F. N. TRIBE,
Comptroller and Auditor General.

Exchequer and Audit Department,
7th September, 1950.

APPENDIX II

PLACES SERVED BY DIRECTLY-PROVIDED CONCERTS

Alford	Duns	Kirkcudbright	Penicuik
Ardishaig	Forfar	Kirkintilloch	Peterhead
Ayr	Forres	Kirn	Port William
Banff	Fort William	Kirriemuir	Pumpherton
Blairgowrie	Fraserburgh	Leven	Rothsay
Bo'ness	Galashiels	Lochgoilhead	Selkirk
Buckie	Gatehouse-of-Fleet	Melrose	Skelmorlie
Cairndow	Greenock	Midcalder	Strachur
Cambuslang	Hawick	Moffat	Stranraer
Campbeltown	Huntly	Morebattle	Stornoway
Condorrat	Inverurie	Musselburgh	Symington
Creetown	Jedburgh	Nairn	Tarbert
Cupar (Fife)	Keith	Newcastleton	Tighnabruiaich
Currie	Kelso	New Galloway	Turriff
Dalbeattie	Kilmacoll	Newton Stewart	Twechar
Dalkeith	Kilmun	Oban	West Linton
Dalserf	Kingussie	Overtown	Whithorn
Dingwall	Kinlochleven	Peebles	Wigtown

APPENDIX III

CONCERTS BY THE SCOTTISH ORCHESTRA

Performances were given by the Scottish Orchestra at the following places :—

Aberdeen (7)	Dumbarton (1)	Glasgow (55)	Perth (1)
Airdrie (1)	Dundee (7)	Greenock (2)	Paisley (2)
Ayr (3)	Edinburgh (26)	Inverness (1)	

NOTE. The figures in parenthesis denote the number of concerts given at each place. In addition 15 Children's Concerts were given.

APPENDIX IV

PLAYS PRESENTED BY ASSOCIATED THEATRE COMPANIES

(a) DUNDEE REPORTORY THEATRE, LTD.

Dundee Repertory Theatre

Traveller's Joy	Someone at the Door	The Three Musketeers
The End of the Song	The House of Women	The Rising Generation
Oliver Twist	Yes and No	Rebecca
Little Lambs Eat Ivy	Shooting Star	Black Limelight
The Shining Hour	Years Ago	The Linden Tree
Life with Father	Crime Passionel	Mate in Three
Miss Mabel	The Rivals	Spring Meeting
The Happiest Days of Your Life	The Gioconda Smile	Master of Arts
	Dandy Dick	

Dundee Repertory Theatre Touring Company

She Stoops to Conquer	Fly Away Peter	Mr. Bolfry
George and Margaret	The Importance of Being Earnest	The Winslow Boy
Wuthering Heights	The Good Young Man	French Without Tears
The Circle		

(b) THE CITIZENS' THEATRE, LTD.

The Princess's Theatre, Glasgow

An Enemy of the People	Happy as Larry	The Rivals
Morning Departure	Adventure Story	Laburnum Grove
The Face at the Window	Vineyard Street	The Tintock Cup
One John Smith	Gog and Mcgog	
Let Wives Tak Tent	The Glass Menagerie	

The Gaiety Theatre, Ayr

Love in Albania	The Devil was an Irishman	Laburnum Grove
Gog and Mcgog	The Glass Menagerie	The Rivals

Embassy Theatre, London

Let Wives Tak Tent

(c) PERTH REPERTORY THEATRE, LTD.

Perth Theatre

The Corn is Green	Fifty-Fifty	Marigold
Life with Father	Playbill	Cinderella
The Case of the Frightened Lady	The Merry Wives of Windsor	A Party for Christmas
What Every Woman Knows	The Eagle Has Two Heads*	The Happiest Days of Your Life
Spring Meeting	The Ben	Fresh Fields
The Housemaster	The Taming of the Shrew	Edward My Son
Arms and the Man	Crime Passionel	Pride and Prejudice
Fools Rush In	She Too Was Young	This Woman Business
The Circle	The Far Off Hills	The Lady's not for Burning
The Dover Road	The Second Mrs. Tanqueray	Sixteen
Dr. Angelus	Grouse in June	Miss Mabel
You Never Can Tell*	The Paragon	
She Stoops to Conquer	The Chiltern Hundreds	
	The Unguarded Hour	

* Also on tour

Adam Smith Hall, Kirkcaldy

The Corn is Green	The Merry Wives of Windsor*	Cinderella
Life with Father	Crime Passionel	The Happiest Days of Your Life
The Case of the Frightened Lady	The Taming of the Shrew	Fresh Fields
What Every Woman Knows	She Too Was Young	Edward My Son
Spring Meeting	The Far Off Hills	Pride and Prejudice
The Housemaster	The Second Mrs. Tanqueray	This Woman Business
Arms and the Man	Grouse in June	The Lady's not for Burning
Fools Rush In	The Paragon	Sixteen
The Circle	The Chiltern Hundreds*	Miss Mabel
Fifty-Fifty*	The Unguarded Hour	
Playbill*	Marigold	

* Also on tour

Highlands Tour

Arms and the Man	The Circle	The Dover Road
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Lowlands Tour

What Every Woman Knows	Fools Rush In	Dr. Angelus
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APPENDIX V

PLACES IN WHICH PERFORMANCES WERE GIVEN

Theatre, Ballet, Puppets, Poetry and Drama Recitals

Aberdeen	Dalbeattie	Keith	Newtonmore
Aberfeldy	Dingwall	Kelso	Newton Stewart
Aberlour	Douglas Water	Kilcraggan	Oban
Airdrie	Dumbarton	Kilmacolm	Orkney
Alloa	Dumfries	Kilmarnock	Paisley
Alford	Dundee	Kilmorie	Perth
Alyth	Dunfermline	Kingussie	Peterhead
Annan	Dunoon	Kinlochleven	Pitlochry
Anstruther	Duns	Kirkcaldy	Portpatrick
Arbroath	East Wemyss	Kirkcudbright	Portree
Ardishaig	Edinburgh	Kirkintilloch	Rothsay
Aviemore	Ellon	Kirkwall	Selkirk
Ayr	Falkirk	Kirriemuir	Shetland
Ballater	Forfar	Kyle of Lochalsh	Shiskine
Banff	Forres	Lamlash	St. Andrews
Bellshill	Forth	Lanark	St. Boswells
Blackburn	Fort William	Larkhall	Stirling
Blairgowrie	Fraserburgh	Laurencekirk	Stonehaven
Blantyre	Galashiels	Lerwick	Stornoway
Bo'ness	Glasgow	Leven	Stromness
Bowhill	Gourock	Lewis and Harris	Symington
Braemar	Grangemouth	Lochore	Tain
Brechin	Grantown-on-Spey	Lockerbie	Tarbert
Bridge of Allan	Greenock	Markinch	Thornhill
Broadford	Hamilton	Melrose	Thurso
Brodick	Harray	Midcaldor	Tillicoultry
Buckie	Harthill	Monifieth	Tobermory
Campbeltown	Hawick	Montrose	Troon
Carnoustie	Helensburgh	Motherwell	Turriff
Castle Douglas	Huntly	Musselburgh	Valleyfield
Cleland	Inverness	Nethy Bridge	Wallyford
Cove	Inverurie	Newarthill	Whiting Bay
Cowdenbeath	Irvine	New Cumnock	Wick
Cupar, Fife	Jedburgh	Newport	Wigtown

APPENDIX VI

EXHIBITIONS

James Pryde Memorial Exhibition	The Artist at Work
Royal Scottish Academy. Selections from the 1948 and 1949 Exhibitions	*The Art of Landscape
Society of Scottish Artists. Selections from the 1948 and 1949 Exhibitions	*Georgian Architecture in Northern Ireland
Drawings and Watercolours by Contemporary Scottish Artists	Scottish Scenes by Scottish Artists
Four Scottish Painters	Scotland's Heritage
Primitive Arts of the South Seas	*Modern French Tapestries
	*Development of Modern French Painting I, II and III
	*University Theatre Exhibition

- Dutch and Flemish Paintings from the
Collection of the Marquess of Bute
†Modern English and French Book Bindings
from Major Abbey's Collection
†Sculpture in the Open Air
*Eighteen Paintings from the Wellington
Gift
Modern Paintings from a Private Collection
*Women Artists from the Netherlands
- *Drawings by Edgar Degas
The Burrell Collection
Paintings from the Collection of the Duke
of Bedford
The Scottish Scene
*Art for All
*Fifty Years of Modern Painting (UNESCO
Prints)
*Folk Art of Poland
- *Exhibitions toured by the B.I.A.E.
†Exhibitions organised locally with financial support from the Arts Council.

APPENDIX VII

PLACES WHERE EXHIBITIONS HAVE BEEN SHOWN IN SCOTLAND

Aberdeen (8)	Airdrie (2)	Arbroath (2)	Ayr (6)
Bowhill (1)	Carnoustie (1)	Castle Douglas (1)	Cupar (2)
Dingwall (1)	Dumbarton (1)	Dumfries (1)	Dundee (4)
Dunfermline (6 lectures)	Edinburgh (10)	Galashiels (2)	Glasgow (5)
Irvine (1)	Greenock (1)	Inverness (1)	Invergordon (1)
Largs (1)	Kilmarnock (3)	Kirkcaldy (1)	Kilsyth (1)
Paisley (4)	Lochore (1)	Markinch (1)	Musselburgh (1)
Stevenston (1)	Perth (2)	Peterhead (2)	Rumbling Bridge (1)
Thurso (1)	Stonehaven (1)	Stornoway (1)	Tain (2)
	Wick (1)		

APPENDIX VIII

ARTS SOCIETIES ASSOCIATED WITH THE COUNCIL'S SCOTTISH COMMITTEE AS AT MARCH 31ST, 1950

Arbroath Arts Society	Galashiels Arts Club
Arts Association of Lewis	Greenock Arts Guild
Arts Committee of St. Andrews	Kirkwall Arts Club
Association of Selkirk Clubs and Societies	Montrose Arts Guild
Duns Arts Guild	Peterhead and District Arts Society
Forfar Arts Guild	Turriff and District Arts Club



Covent Garden Opera Company : *The Olympians*, produced by Peter Brook, scenery and costumes by John Bryan.
ABOVE : Act I. BELOW : Act II





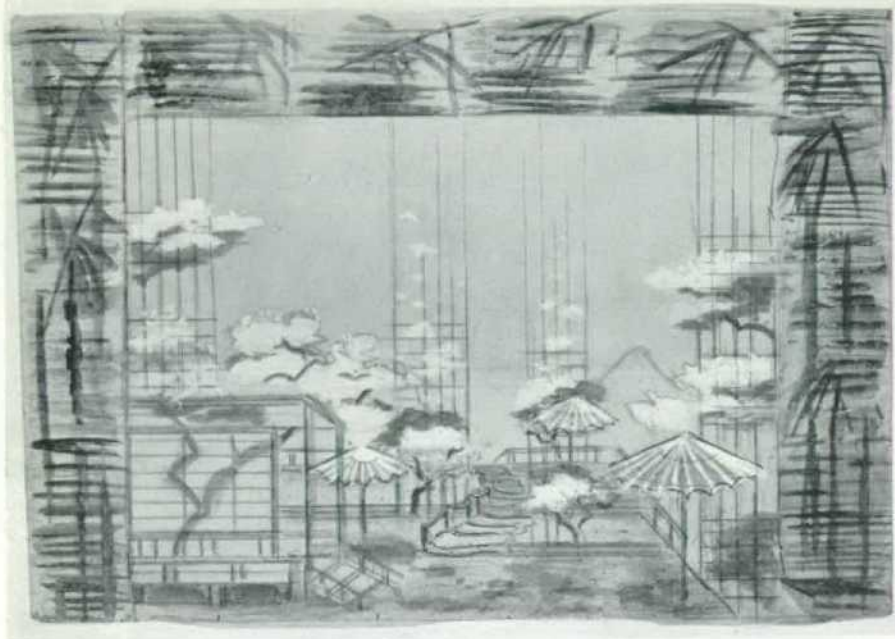
Covent Garden Opera Company. ABOVE : *Lohengrin*, produced by Otto Erhardt

(Photo : Louis Klementaski, Ltd.)

BELOW : Ljuba Welitsch in *Salome*, produced by Peter Brook, scenery and costumes by Salvador Dali

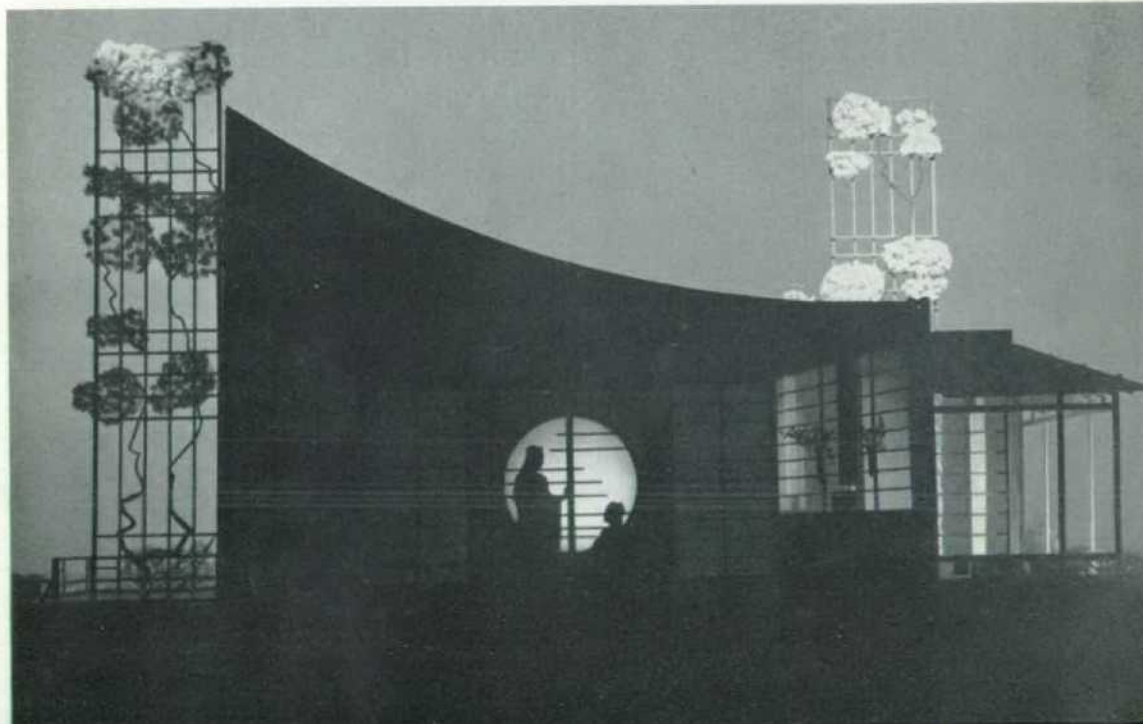
(Photo : Roger Wood)





Covent Garden Opera Company : *Madam Butterfly*, produced by Robert Helpmann, scenery and costumes by Sophie Fedorovitch. ABOVE : Design for Act I. BELOW : Finale to Act II, with Elisabeth Schwarzkopf

(Photos : Robert Hummel)





ABOVE : Glyndebourne Opera Company : *Un Ballo in Maschera*, produced by Carl Ebert, decor by Caspar Neher, at the Edinburgh International Festival of Music and Drama

(Photo : The Scottish Tourist Board)

BELOW : Sadler's Wells Opera Company : *Falstaff*, produced by Tyrone Guthrie, scenery and costumes by Reece Pemberton

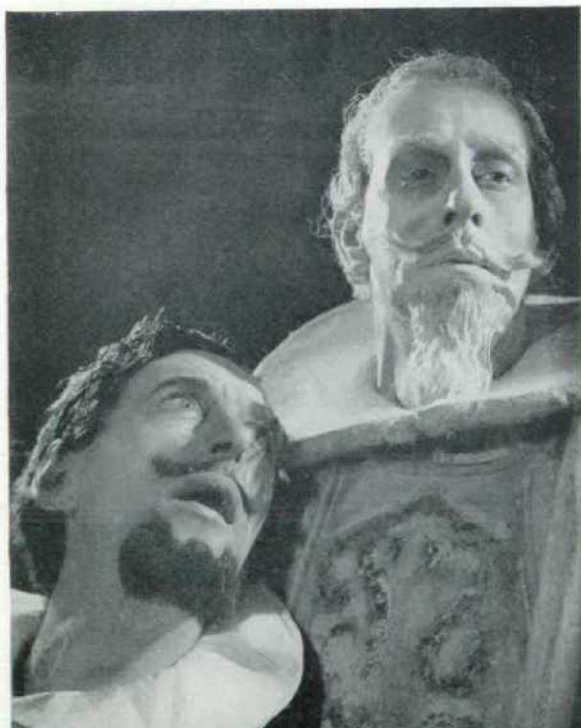
(Photo : Angus McBean)





ABOVE : Edinburgh International Festival of Music and Drama : *The Gentle Shepherd*, produced by Tyrone Guthrie
 (Photo : The Scottish Tourist Board)

BELOW : Sadler's Wells Opera Company. LEFT : *Don Giovanni*, produced by Geoffrey Dunn, scenery and costumes by Tanya Moisevitch RIGHT : *La Traviata*, produced by Joan Cross, scenery and costumes by William Chappell
 (Photos : Angus McBean)





ABOVE LEFT : The Rambert Ballet : *Antonia*, choreography by Walter Gore
(Photo : Roger Wood)

ABOVE RIGHT : St. James's Ballet Company in *The Story of Polly*, choreography by Alan Carter

BELOW LEFT : The English Opera Group : *Let's Make an Opera 1*, produced by Tyrone Guthrie and Basil Coleman
(Photo : News Chronicle)

BELOW RIGHT : Sadler's Wells Theatre Ballet : *Beauty and the Beast*, choreography by John Cranko
(Photo : Felix Fonteyn)





LEFT : Covent Garden Opera Company :
The Rhinemaidens, seen from the wings

(Photo : Roger Wood)

BELOW : Sadler's Wells Ballet : Margot
Fonteyn and Robert Helpmann during
rehearsals for Ninette de Valois's new
ballet *Don Quixote* (Photo : Hulton Press, Ltd.)





ABOVE : The Aldeburgh Festival of Music and the Arts : a concert on the Meare, Thorpeness

(Photo : Festival of Britain, 1951)

BELOW : The Canterbury Festival : *Children of the Chapel*, by Sir Sydney Nicholson, produced by Clive Pare

(Photo : Festival of Britain, 1951)





The Old Vic Company : *Love's Labour's Lost*, produced by Hugh Hunt

(Photo : John Vickers)



ABOVE : Associated Artists, Ltd. : John Clements's production of *The Beaux' Stratagem*

(Photo : Houston Rogers)

BELOW : The Old Vic Company. LEFT : Michael Redgrave and Wanda Rotha in Hugh Hunt's production of *Hamlet*.

RIGHT : *She Stoops to Conquer*, produced by Michael Benthall

(Photos : John Vickers)





ABOVE : The Sherek Players : E. Martin Browne's production of *The Cocktail Party* at the Edinburgh Festival with Alec Guinness (Photo : Wilfrid Newton)
BELOW : Tennent Productions, Ltd. LEFT : John Gielgud's production of *The Lady's Not For Burning* (Photo : Illustrated)
RIGHT : Peter Brook's production of *Ring Round the Moon*, adapted by Christopher Fry from Jean Anouilh (Photo : Hoxton Rogers)





ABOVE : The Salisbury Arts Theatre Company : *Caste*, produced by Denis Carey

(Photo : F. Davis)

BELOW LEFT : The London Mask Theatre : Michael MacOwan's production of *Summer Day's Dream*

(Photo : Houston Rogers)

BELOW RIGHT : The Young Vic Company : *A Midsummer Night's Dream*, produced by George Devine (Photo : John Vickers)





ABOVE : The Western Theatre Company : Willard Stoker's production of *The Playboy of the Western World*

(Photo : Kemsley Studios)

BELOW LEFT : Arts Council Tour : Russell Thorndike in *Doctor's Joy*

(Photo : Russell Sedgwick)

BELOW RIGHT : The Midland Theatre Company : *A Month in the Country*, produced by Basil Coleman

(Photo : H. J. Chapman)





ABOVE : The Dundee Repertory Theatre : *Castle in the Air*, produced by A. R. Whatmore

BELOW : The Glasgow Citizens' Theatre Company : *The Tintock Cup*, produced by John Casson





(Photo : Reklaw Pictorial Photo)



ABOVE : Galashiels, with the Gala House, the headquarters of the Galashiels Arts Club, in the foreground

BELOW : Llangollen, the site of the International Musical Eisteddfod

(Photo : Llangollen International Musical Eisteddfod)



ABOVE: THE EMBARKATION FOR CYTHERA, by J. Antoine Watteau, from *Landscape in French Art*. Lent by the Hessische Treuhandverwaltung des fruheren preussischen Kunstgutes

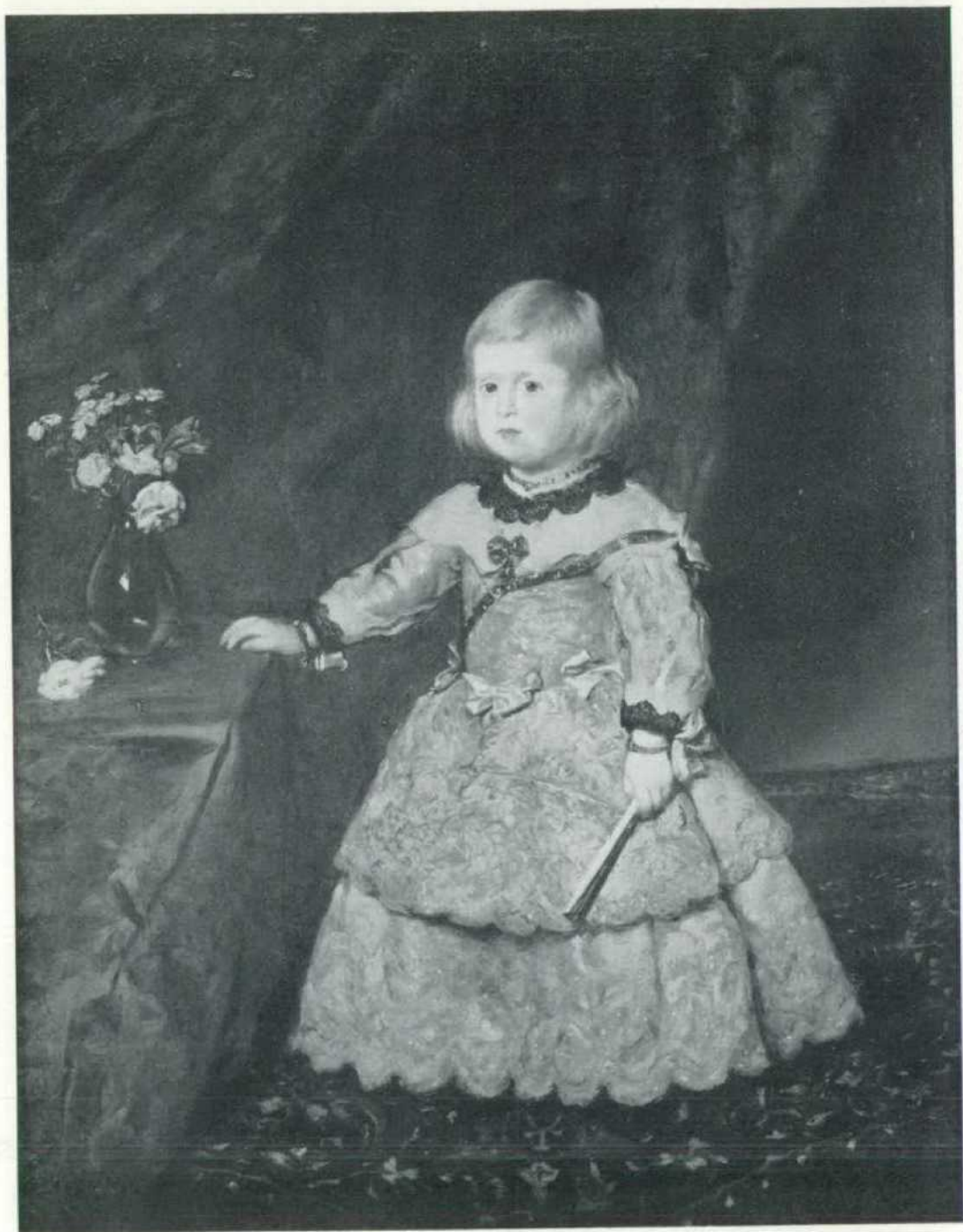
RIGHT: GOING TO MARKET, EARLY MORNING, PEASANTS AND COLLIERS, by Thomas Gainsborough, from *An Exhibition of Paintings, Thomas Gainsborough*. Lent by the Governors of the Royal Holloway College, Egham





(Photo : National Gallery)

HELENE FOURMONT IN HER WEDDING DRESS, by Rubens, from *Masterpieces from the Alte Pinakothek at Munich*. RIGHT : INFANTA MARGARETA TERESA, AGED THREE, IN PINK, by Velazquez, from *Art Treasures from Vienna* from the Gemalde Galerie, Kunsthistorisches Museum, Vienna



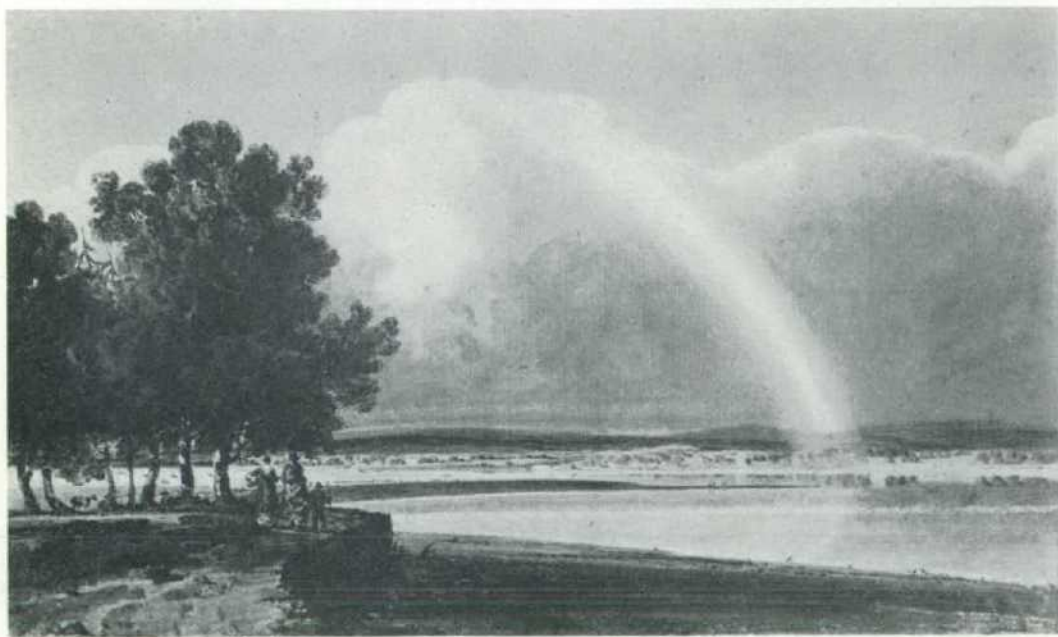


THE BAPTISM OF CHRIST (centre panel), by Gerard David, from *Gerard David and his Followers*. Lent by the Musee Communal, Bruges

(Photo : A.C.L. (Brussels))



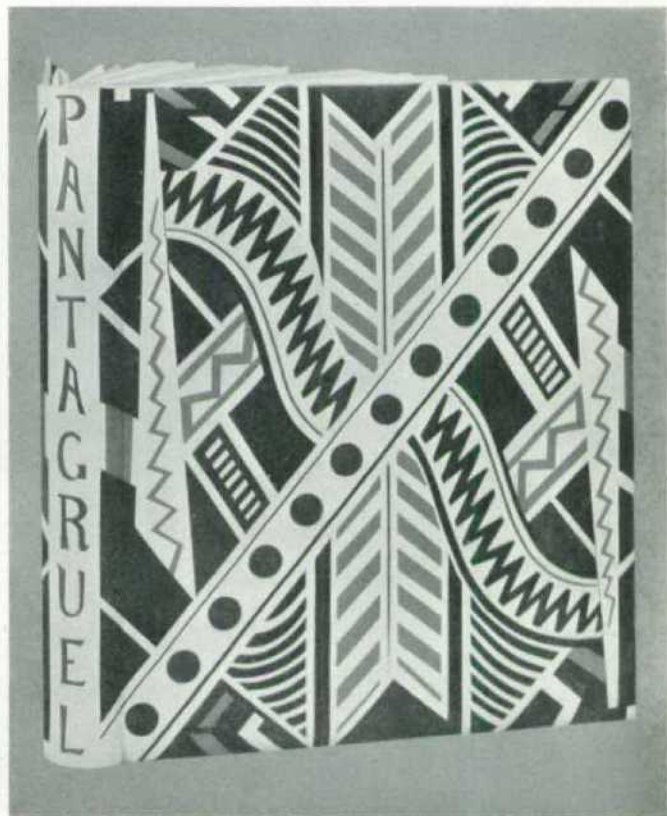
A BEND IN THE AMSTEL, NEAR KOSTVERLOREN, by Rembrandt, from *Old Master Drawings from Chatsworth*. Lent by the Directors of the Chatsworth Estates Company



RAINBOW ON THE EXE, by Thomas Girtin, from *British Watercolours and Drawings from the Gilbert Davis Collection*

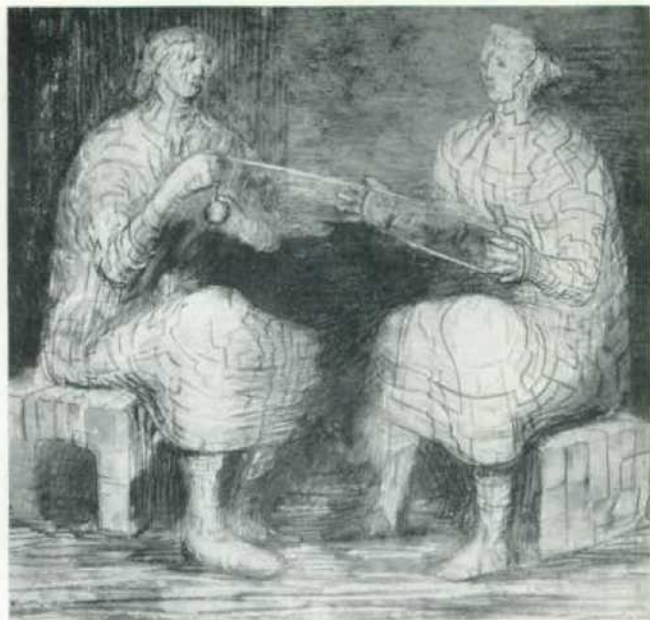
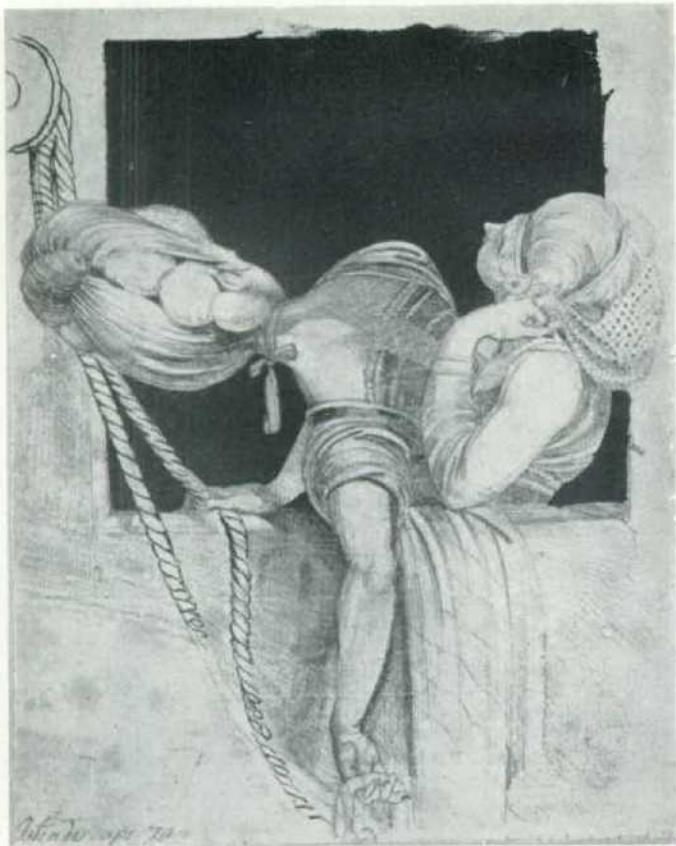


LEFT : STUDY FOR 'COMPOSITION WITH PARROTS', by Fernand Leger, from *Fernand Leger*. Lent by Douglas Cooper, Esq.



(Photo : Fine Art Engravers, Ltd.)

RIGHT : BINDING IN WHITE MOROCCO, by Henri Creuzevault, from *Modern English and French Bindings from the Collection of J. R. Abbey*



LEFT : TWO GIRLS LOOKING OUT OF A CABIN WINDOW, by Henry Fuseli, from *Paintings and Drawings by Fuseli*. Lent by the Oeffentliche Kunstsammlung, Basel

RIGHT : WOMEN WINDING WOOL, by Henry Moore, from *Contemporary British Art*. Arts Council Collection.



DR. VAUGHAN WILLIAMS, O.M., by Jacob Epstein, from *The Arts Council Collection*

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2 Savoy Court, London, W.C.2 (Waterloo 1951)

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