

The Arts Council of
Great Britain

Twenty fifth
annual report and
accounts
1969-1970

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**The Arts Council of
Great Britain**

**Twenty fifth
annual report and accounts
year ended 31 March 1970**

**ARTS COUNCIL
OF GREAT BRITAIN**

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Chairman's introduction

The year under review had ended before the Election – in which the support of the Arts was certainly not the determining issue – had with scant ceremony whisked away our beloved first Minister of the Arts. I have paid tribute to her elsewhere and no one could have paid more generous tribute to her than her successor, Viscount Eccles, whose willingness to speak well of the work done before his advent sets a new and most welcome precedent in political generosity.

He has a job of fascinating interest and challenging importance. At the Arts Council we shall contract astigmatism by keeping our eyes fixed on him with steady and unwavering hope. He is a cultivated man who has established his personal love for the Arts and our first encounters with him have been stimulating. Since we believe that what we are doing is good and necessary, it is gratifying to find him of the same belief. And we are much sustained by the knowledge that his principal colleague has installed a musical instrument which cannot be operated mechanically. It should encourage the increasing minority clinging desperately to alternatives to television as the only home entertainment.

But the reference to television must remind us of what it is all about. It is about our conviction that the artist's message is a unique commentary on human affairs, which read with understanding enriches the lives of the readers. We do not succumb to the error that this message can be understood without effort and study. It may be a mass message but it is not a message to a mass. It speaks to everyone as an individual.

Inevitably a change of government, involving more than anything a change of social and political philosophy, must cause questioning about State support for any activity. We have frequently repudiated the extremists who regard the State's as the only appropriate purse to finance artistic projects. It is inconceivable that such a notion should be acceptable in a free society. But we are unrepentant in our belief that whatever the political faith of the government administering us, there is an area of artistic activity that must wither and die without help from the public purse. The test of eligibility for support is easier to sense than to define, but in broad terms the beneficiary objective must have merit or promise of merit, appeal or prospect of appeal, and must satisfy a discriminating need. The importance of an audience response is a variable factor. If it is a commodity which depends for its survival on the response of an audience – such as a theatre or a concert hall – it is a nonsense to subsidise an activity that produces no such reaction. But it is

equally wrong to measure its value solely in audience terms. Hence if a repertory theatre which performs a range of relatively popular plays fails to draw an adequate audience, it is plain that it should be re-sited or change its policy, or even, as the final decision, be closed. But if the subsidy is for a poet, his recognition by a single perceptive mind can amply justify support to maintain an activity which can rarely find an adequate public.

The fallacy is to believe that artistic activities, at present supported by us and other local or charitable bodies, could in fact be transferred to commercial managements. The fate of the London theatre has demonstrated that, except in the rarest instances, we have contrived an economic world where it is a simple untruth that worthwhile activities must necessarily succeed. The sad fact is that the best of newspapers, the best of books, and the best of magazines have no economic security in a society whose values are totally insecure. No small repertory theatre need reproach itself that its box office receipts cannot maintain the performances even if it is playing to near-capacity, when we realise that newspapers with circulations in the region of two million readers cannot, in the 'Alice in Wonderland' world in which we live, make a sufficient profit to safeguard their survival. We do not believe that these simple economic propositions need reinforcing in the decision-making quarters of any government. The Arts Council received encouragement from each successive government in turn and will, we are confident, continue to receive it so long as the attainment of a more civilised society remains the ultimate objective of all political exertions.

But generalities about the virtuous and beneficent nature of our activities are of little value unless they are supported by knowledge, and care and thought in our administration. Each year that passes makes me the more convinced that we are still faltering towards answers. That increasing experience and study will, in the future, effect radical changes in our practices and even our precepts. But we cannot be accused of a refusal to learn. In the year that we cover we published a further two Reports on aspects of Arts Council life. Both demonstrated the time and effort generously volunteered by busy people to enable their compilation. Both have already been of great use and will be of continuing use as blueprints in our future planning.

The Opera and Ballet Report involves in some respects longer term considerations than the Theatre Report. But both sought to look at the needs of the country as a whole and to make sensible – although often radical

proposals – for meeting those needs. I would commend them to people interested in these fields, but in so doing, avoid immodesty by confessing the minute nature of the contribution made by me in one of them.

Our tendency to appoint committees to review particular problems and to report on them continues and will continue, since, until we have a better alternative, we find it a good way to work. At the time of publication the Peacock Report on Orchestral Resources in Great Britain has also appeared and aroused some healthy controversy, but I shall reserve comment on this for next year's report, to which it belongs. We have Committees sitting, laboriously reviewing computer bookings for theatres, the adequacy of our administration courses and the appropriate level of seat pricing for subsidised organisations. For this latter Committee we effected a notable capture in Mr Aubrey Jones as its Chairman, and we await its conclusions with some apprehension.

And we have, perhaps for the first time, made really effective progress in our liaison with other great media of communication. Our relationship with the BBC – always friendly – has become much closer since our joint discussions with them about the fate and future of their orchestras and our natural interest in the decisions made by them about their Third radio programme. We have now established a permanent Committee, in part designed to investigate the possibilities of using the material that we assemble for presentation to the massive audiences that they command. We are, I believe, in an early stage in this matter, but we are hopeful that much can be achieved, and particularly so in relation to television programmes. It is to television more than anything that the young worlds turn for their picture of society. It behoves us to assist the broadcasting organisations to make their picture as truthful and as authentic as is humanly possible.

We have of recent years been especially concerned about our duty to the young. Last year I reported the establishment of the most fettlest of all our Committees – then called a 'New Activities' Committee. I explained why we had established it and the circular progress it was busily making. Since then the adventures of the Committee and its ups and downs have enlivened the Council and the National Press. For some time I was regarded as the Chairman of an institution of doubtful mental balance. Why, I was asked, have you subsidised a collection of weirdly attired, hirsute bohemians, whose principal joy in life is to revile you and the Council? Why are you paying

the fines of delinquent demonstrators? Why are you stirring up anarchy in St Ives and communism in Cullompton? Why does a seemingly sane Committee, chaired by a gentleman of intellectual and social distinction, fail to impose discipline or control on the wilder elements of juvenile London? Why do you admit them to the Arts Council? Why should they have solemn meetings around your Council table, looking as though they had come down the chimney? Why, why, why? Sober and concerned voices rained questions on us and we were not slow to reply.

The Arts Council is not a defensive body. We sailed into the attack. We have, we said, done none of these things. But we had, rightly or wrongly, heard that a group of youngsters around the country had some new ideas and the rumour grew with disturbing persistence. Reverberations came from arts laboratories in London and nearby seaside resorts, from towns rarely associated with artistic explosions. From all over the place reports of quaint, new phenomena were raced to us by carrier-pigeon, mule and camel. We sat at the gates of the Arts Council to receive them, feverishly unwrapping the messages and reporting them back to our colleagues. And they all pointed to one thing, that there was something astir. Was it exhibitionist nonsense? Was it a lot of youngsters having us on toast, or was it the beginning of a new artistic era? So we established the Committee to investigate, primed it with a modest grant for its researches, and the Eldritch proceedings began. Meetings were invaded by demonstrators; long and protracted arguments about protocol, propounded by citizens of terrifying solemnity, and clamourings for justice, meaning thereby a large share of our depleted funds.

The investigations culminated in two reports, which had an astonishing measure of unanimity when carefully studied. The majority report – and an overwhelming majority – asserted that 'new activities' surrounded us, described them with approbation, and urged us to give them prompt help. The second report was more guarded, but still enthusiastic. It recommended that we should give them support, but that applications for the support should be channelled through orthodox routes, since it was plain that some of what was claimed as the discovery of the new activists was, and had for a long time been, already a part of the artistic scene and receiving our support: the kinetics exhibition at the Hayward Gallery is a single example of work supported by the Council for years.

The Council debated the matter at considerable length. We have decided not to establish a new panel, but we

have equally decided to give 'new activities' a sporting chance. An Experimental Projects Committee has been formed to deal with applications from any activity which looks 'new', in the sense that it does not fit into the pattern of the other arts. The Committee's recommendations will be despatched for an experimental period direct to the Council. The Council will examine these hybrids with care, and will decide about their support, receiving appropriate advice from appropriate advisers.

Whether the activities of our Committee and the two reports have established that a metamorphosis in the arts has taken place is arguable. But certainly enthusiastic groups of young people are working under totally unorthodox conditions in a fashion which they find deeply satisfying. They are producing plays and playlets and entertainments without the inhibition of formal stages, curtains, proscenias and the like. They are desperately seeking to break away from conventional restrictions. Whether they are attaching too much importance to the print and too little to the text remains to be seen. A new print will not give us new literature. But misgivings and doubts will always be felt by my age group. It would be hypocrisy to pretend that the young have our total trust. An expression of these misgivings and doubts – so long as they do not stifle the exertion – should be a healthy form of criticism.

I have said enough about 'new activities'. Their importance justifies their prominence in this short introduction. We shall watch now year after year to see what comes out of our willingness to investigate a changing scene. I hope this is a willingness that all Arts Councils in the future wherever established will continue to display – and regardless of the jeers and sneers of people to whom a novelty is an affront and an artistic novelty an outrage.

I would wish that there might be a million Arts Councils in this country – so that there might be a million men who enjoy the benefits of training as their Chairmen. There is no more liberal education available in the whole wide world. In six years of enthralling office I have – unlike the Bourbons – learnt more and forgotten more than in any period of my life. A Chairman of the Arts Council finds that every preconception in relation to the administration of the arts is either mistaken or at least calls for massive qualification. If the wicked can ever hope for leisure, I shall hope one day to write at greater length on this theme. As it is I am satisfied that a sanhedrim of Arts Council Chairmen would solve every human problem – except

the artistic ones – with effortless ease. We shall expect the summons shortly after the publication of this report.

For who could have the experience in travel that is available to a Chairman of the Arts Council? In the last two years I have recorded something of my adventures. This year I was off again to worlds totally new to me and indeed totally new. I attended an Arts Council Conference in New Zealand, where for many days passionate zealots read papers to each other about how best to disperse a tiny grant in a tiny country. Every one of the problems we have encountered and are still encountering here. Should the money be spent on one major artistic institution, designed to set standards, to be followed up by expansion elsewhere when (the same hope is entertained the world over) increasing enlightenment in government produces increasing resources? Or should it from the outset be spent in tiny packets throughout the territory? The regionalists see little prospect of frequent visits to the metropolitan centres and urged wide-scale distribution. The urban centres and a few of the more far-sighted urged that at the outset at least one or two important artistic institutions should be set up. These views could not be reconciled, but they could be argued out in splendid rhetoric, and they were. For the delegates at that conference, during the days that it occupied, there was nothing else going on in the universe. One met again with pleasure the fervour of real enthusiasts who believe in their cause.

I met the same thing again in Australia but of course on a larger scale. Sydney is a great urban centre – with a population of three million people. It has artistic ambitions on an impressive scale. The story of its Opera House has many very creditable elements. Heavens knows when it will be completed or how much it will have cost, but I have a feeling that when it is completed its cost will be repaid by the influence it will exercise. Future generations will, I believe, give the thanks to the city fathers who have decided to build it that are not immediately forthcoming from their present ancestors.

My visits reinforced the moral that the spread of the arts can be no faster than the speed at which an artistic public can become educated. But it cannot become educated unless the Arts Councils of Australia and New Zealand and other similar organisations, now mushrooming all over the world, are there to make available the world's resources of music, painting, literature and drama. And these remote places continue to demonstrate the invincible determination of a few

Chairman's introduction

people to make a better world, undeterred by the fact that many of their fellow countrymen could not be dragged to a cultural activity by a team of wild kangaroos. They plod on with sense and discretion to ensure that the next generation should not be similarly deprived. It is the next generation and the generations to come upon whom we must set our eyes.

And again my gratitude to my fellow workers of all ranks and categories at the Arts Council. They are a splendid army, incapable of discouragement.

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Secretary-General's Report

Introduction

Once a year the Arts Council reports to the public. The Report presents the Annual Accounts (pages 74 to 119) which show how the grant-in-aid has been spent.

When grants or guarantees are made directly or indirectly to more than 1,200 organisations in Great Britain which vary in size from the Royal Opera House to a tiny arts centre, and when the range of activities is so enormous, it is not easy to give the clearest of pictures.

Subsidy needs differ

The eye lights on the big sums, inevitably. Neither artistic results nor the number of public served are a simple product of the amount of money spent. Smaller sums can produce big results.

Take the visual arts for example: net expenditure on this Department was last year £322,000 after revenue at the turnstile has been taken into account. This is small compared with the millions spent on the major opera, drama and ballet companies, yet the public served is in the million range and many of the exhibitions provided are of major importance. In fact, just under 400,000 people paid for admission to the Hayward Gallery in the year and a further 143,000 for admission to the Council's other major exhibitions in London at the Tate Gallery, the Victoria and Albert and the British Museum. A further 500,000 at least attended the Council's exhibitions in the regions.

The Council's Literature Department is its smallest spender. This is no reflection of the Council's attitude to the Art of Letters. Indeed, the sum allocated to this Department represented an appreciable increase over the previous year's figure. The simple fact is that books of importance would continue to be published without subsidy. With the arts involving performance, the situation is quite different. Without subsidy they could not exist at their present artistic level. Indeed, in many cases they could not exist at all and the large present public demand could not be met.

The performing arts are expensive. This is in their nature. More than 1,000 people are employed at Covent Garden at any one time, as they are at any opera house of international standing, and here the operation includes ballet on a large scale as well as opera. The repertoire system (and in opera and ballet there is no other) demands resources of this magnitude. For the National Theatre and the Royal Shakespeare Company (with its two theatres) this

system produces a special quality: for the public, a wide range of choice, for the artists and performers, conditions within which they can produce their best. An orchestra could not recover the cost of a public performance with adequate rehearsal unless seat prices became prohibitive.

Study of the larger figures can produce another false emphasis. Reading them, it is easy to recall the dazzling achievement of a Covent Garden *Falstaff* and of the Royal Ballet at home and abroad, of *The White Devil* at the National, or an outstanding *Revengers Tragedy* at Stratford and the Aldwych, or a Sadler's Wells *Mastersingers*, while noting the amount of cash necessarily involved in the production of these excellencies. We remember the splendid standards of our nine supported symphony orchestras while worrying about their financial situations. Glancing below the larger figures we give a nod of recognition to Nottingham's successful visit to the Old Vic with *The Alchemist* and *King Lear*, noting that this sort of quality can result from more limited, though still subsidised, resources and recall how much poorer (in all senses) would have been the West End theatre without the contribution from the supported companies: *Hadrian VII*, *Conduct Unbecoming*, *Arturo Ui*, *The Contractor*, *Home*, Prospect's *Edward II* and *Richard II*, Theatre 69's *She Stoops to Conquer*, and a number more.

Regional events – their quality and importance

These things stand out, but it is easy to overlook so much of the rest, partly because the sums involved are often small. Yet the rest is important. It serves a great public. Arts Council visitors to Manchester are apt to be reminded that more people live within ten miles of that city's Piccadilly than within the same distance of the London one. Anyway, size of audience is not the whole story. The peaks of achievement are not always in London or confined to the national institutions. Things happening in Stoke-on-Trent or Newcastle upon Tyne, Edinburgh, Bristol or Birmingham, Guildford and Leatherhead, not to mention Aldeburgh or Chichester, can be important by any standards. Some of them, though at present small in scope, may be large in potential importance or in seminal influence. We are sometimes too apt to think of the regions simply as training grounds, particularly in the theatre.

The museum concept

A writer in *The Guardian* recently said this: . . . 'The Arts Council and its affiliated agencies have been removed from controversy. In this highbrow area, whose main function is to preserve the classic arts of

the past, the principle of public patronage has triumphed. Covent Garden, the prestige theatre companies, the big orchestras, the important art exhibitions, are seen as a vital part of the social fabric for which society must be responsible.'

In part, this is true and welcome, though the idea that the Arts Council is, or ever will be, free from controversy (except, let us hope, in the political party sense) seems strange. If it were so, wouldn't there be something wrong? But 'classic arts of the past'? Does this really describe even what the big spenders are doing? True, an important part of their function is to present the great classics of music, drama, opera and ballet to each succeeding generation, though the process involves a re-interpretation every few decades. In the avoidance of stale formulae our great institutions have so far been singularly successful compared with those of some other countries. But their function does not end there. Consider the programmes of the National and Royal Shakespeare Companies. Shakespeare and the well-known classics, yes, but *Rosencrantz and Guildenstern*, *A Flea in her Ear*, *The Dance of Death*, *Tiny Alice*, *After Haggerty*, and the Pinter plays.

New productions at the Royal Opera were Humphrey Searle's *Hamlet* (which owing to illness achieved only one complete performance but is scheduled for revival in May 1971), Gluck's *Orfeo*, Berlioz' complete *Trojans* (replacing *The Ring*) and Debussy's *Pelléas et Mélisande*.

Sadler's Wells Opera revived Monteverdi's *Orfeo* (in Italian) and presented new productions of Berlioz' *Damnation of Faust*, Gilbert & Sullivan's *Patience*, Malcolm Williamson's *Lucky Peter's Journey* (commissioned under the Gulbenkian Foundation's scheme), Wagner's *Valkyrie* and, to mark the bicentenary, Beethoven's *Leonora* – hardly a routine list.

In ballet particularly, new creation is the life-blood of the enterprise. The Royal Ballet created Ashton's *Lament of the Waves* and Van Dantzig's *Ropes of Time* (with electronic music for the first time in the Opera House), and showed to London audiences Geoffrey Cauley's *In the Beginning*, David Drew's *Intrusion*, and Anthony Tudor's *Night Errant*, which had earlier been seen elsewhere.

Ballet Rambert have in the past three years or so transformed themselves into a new enterprise, creating no fewer than thirty new ballets in the period.

The Regional and London orchestras steadily introduced new or rarely performed contemporary work. Perhaps the orchestras do not do enough in this direction, but the economic problem involved is considerable.

Rather more than half of the work shown at the important Hayward Gallery was contemporary and new. The proportion is much higher in the case of work sent on tour or shown at the supported galleries.

All this means a lot of work for many creative artists, a point which is often forgotten by those who talk of 'museum arts', which in any case are clearly not 'museum arts' while they continue, as at present, to give so much excitement and satisfaction to so many young people. In their scrutiny of the Council's Accounts their attention goes to the list of grants made to writers, painters and sculptors, which is only part of the story. That figure is small in relation to the cost of sustaining the performing arts, but performance relies on a constant flow of creative work from playwrights, composers, choreographers and designers on whose contribution the efforts of the performers essentially depend. The 'museum' description on any close inspection scarcely fits even the major institutions. With all the rest of what is going on it is even less true to say that the concern is with the 'classic arts of the past'. What of the Royal Court with its amazingly productive record of new plays, or the present rich variety of regional theatres more and more concerned with new writing, new methods of production and performances to new audiences of work based on the life of their respective areas? What of the local festivals, the small art galleries and arts centres, the chamber orchestras of growing strength and quality, the new Northern Dance Theatre and the renamed and transplanted Scottish Theatre Ballet? In London there is the ICA, the Place, and the Round House. In the regions there are Cannon Hill and a number of laboratory/arts centres, and in Edinburgh there is the Traverse. These are a few examples drawn haphazard from the lists but they illustrate not only variety and creativity but in every case an enthusiastic audience response.

There are in fact few areas of the Council's work in which help and encouragement is not given directly or indirectly to creative artists, though this fact may not clearly emerge in the Accounts. The grants to Festivals, for example, cover this year an increasing number of commissions and new works by composers and writers.

The grant-in-aid

The Council's grant-in-aid for the year was £8,200,000, which was £450,000 more than in the previous year. It must be obvious what the problem was: to give a little more to as many as possible of our already supported organisations faced with rising costs (many of them pegged for several years at approximately the same figure) and at the same time to meet the demands not only of some new claimants but of the enterprises born in the earlier years of expansion.

Miss Jennie Lee's White Paper had produced results. More than 100 new or radically reconstructed buildings had been completed or were in the process of completion, 90 per cent of them outside the London area. Since 1966, forty had in fact already opened their doors. As they opened, their revenue needs had to be met. The Council was already committed to a policy of help in the creation of Regional Arts Associations and the completion of the pattern already laid down for the country.

How and to what extent these problems were tackled is shown in the Accounts, and in the analysis on pages 12 to 27. The field was somehow covered and lines laid down for slightly more adequate provision in the current year, for which the increase has been a further £1 million, much of which was already earmarked before the year began. Of the additional £450,000 received in the year under review, less than a third was spent in London and rather more than two-thirds in Scotland, Wales and the English regions.

It is of course worrying to find that so large a proportion of the Arts Council's funds needs to be spent on the large organisations with national coverage (category 1 in the analysis). With the exception of the Royal Opera House and the Royal Shakespeare Company they all receive in addition substantial money from local authorities and particularly the GLC. Two of them, Sadler's Wells Opera and the Royal Ballet, have already embarked on the schemes of reorganisation referred to later. Two questions remain, however:

1. Does the customer pay enough? On average, over the whole field of the performing arts his contribution is something in excess of 60 per cent. Box office contribution in relation to subsidy is lowest in the case of touring activities and highest in London. Clearly there are matters for investigation here, as was suggested in the Council's Opera and Ballet Report. An Enquiry has therefore been set up under the distinguished chairmanship of Mr Aubrey Jones to

consider the seat prices question, not only for the major organisations, but the subsidised performing arts in general. Mr Jones has kindly undertaken this task in his private capacity and not, of course, as Chairman of the Prices and Incomes Board.

2. Could economies be effected in the running of four of the major organisations, the Royal Opera House, Sadler's Wells Opera, the National Theatre and the Royal Shakespeare Company, without reduction in standard or service? Could anything be learnt by comparing the four of them? Their functions differ, but they share not only the common characteristic of size but also of playing in repertoire. Are there areas in which resources could be pooled? To help answer these questions, the Council has instructed a leading firm of accountants to investigate the four organisations together.

continued overleaf

Analysis of spending

The Balance Sheet and Accounts follow on pages 74–119.

Last year an attempt was made also to present the figures in summarised form as an accompaniment to the Report itself. It helped, perhaps, to clarify a complicated set of Accounts and allowed some accompanying comment. This has been repeated. The figures for England, Scotland and Wales are shown, but divided into categories. In each category there is also shown the amount spent in London compared with expenditure in the rest of England, in Scotland and Wales.

Comment on the Scottish and Welsh figures is made in the Reports from the Councils of those countries and the Report from Wales has been separately printed in Welsh as well as English – an interesting innovation.

Arranged in this way, the figures can be summarised as follows:

Category one:**Institutions with national coverage**

Category one shows the money spent in sustaining that group of large-scale organisations and promotions which, taken together, serve Great Britain as a whole and in a rather special way. It accounts for nearly half the Council's total expenditure. It sustains nine symphony orchestras, the large opera and ballet companies, the two major drama companies and the art exhibitions of national and international status. Many of these organisations and promotions (inevitably and rightly) have their bases in London, though more than half the money in this category – a fact not always realised – is spent elsewhere. Most are exemplary in their kind and the public they serve is very considerable.

If these organisations and promotions are to continue in existence at the present scale and standard, expenditure in this measure is inevitable. They, with much that goes on in category two, account for this country's high standing in the world, for its artistic

Categories		London	Scotland, Wales and English Regions	Total
		£	£	£
	1 National coverage	2,245,212	1,565,495	3,810,707
	2 Supported organisations	437,606	2,394,212	2,831,818
	3 Literature	37,442	78,891	116,333
	4 Festivals	4,000	143,875	147,875
	5 Regional arts associations	10,700	261,339	272,039
	6 Housing the arts	11,000	459,000	470,000
	7 Education in the arts	74,525	74,525	149,050
	8 Administration	138,751	263,427	402,178
		<u>£2,959,236</u>	<u>£5,240,764</u>	<u>£8,200,000</u>
<i>1968/69 Totals</i>		<u><i>£2,864,191</i></u>	<u><i>£4,885,809</i></u>	<u><i>£7,750,000</i></u>
1 National coverage	<i>a</i> Symphony orchestras	253,000	494,850	747,850
	<i>b</i> Opera and ballet	1,489,871	975,145	2,465,016
	<i>c</i> Theatres	404,000	95,500	499,500
	<i>d</i> Major art promotions	98,341	—	98,341
		<u>£2,245,212</u>	<u>£1,565,495</u>	<u>£3,810,707</u>

achievement and are no small factor in our rapidly growing tourist trade.

a Symphony orchestras

The total sum spent was £748,000, an increase of nearly £13,000 on the figure for the previous year. The whole of this increase and slightly more went to the regional orchestras, as there was a slight reduction in the amount paid to the London Orchestral Concert Board which, with an equivalent contribution from the GLC, subsidises concert performances by the four London orchestras. The number of concerts subsidised by the Board was 179, and the Arts Council's contribution of £253,000 includes a figure of £16,000 towards additional costs and risks incurred by the inclusion of works by British composers written since 1948. The regional and Scottish symphony orchestras received between them £495,000, which was of course supplemented by contributions from local (mainly local authority) sources. Their financial position gives some cause for concern. Salaries continue to rise slowly and other costs quite swiftly. Box office prices and subsidies are not keeping pace. Their artistic standards nevertheless remain high. Their contribution to the musical life of the country in their different regions and beyond them, together with their willingness to tour and often to play in difficult conditions, represent a national asset of major importance. The orchestral situation in general and the regional problem in particular were the subject of the Council's Enquiry into Orchestral Resources.

The first purpose of this Enquiry was to investigate and report on the regional situation. This was done thoroughly and comprehensively and a large number of interesting and valuable recommendations are made. It is perhaps unfortunate that a somewhat controversial recommendation in connection with the London orchestras initially diverted public attention from the main body of the work.

		<i>London</i>	<i>Scotland, Wales and English Regions</i>	<i>Total</i>
		£	£	£
<i>a Symphony orchestras</i>	London Philharmonic Orchestra	253,000	—	253,000
	London Symphony Orchestra			
	Royal Philharmonic Orchestra			
	New Philharmonia Orchestra			
	Bournemouth Symphony Orchestra	—	112,000	112,000
	City of Birmingham Symphony Orchestra	—	87,000	87,000
	Hallé Orchestra	—	90,000	90,000
	Royal Liverpool Philharmonic Orchestra	—	87,000	87,000
Scottish National Orchestra	—	118,850	118,850	
		<u>£253,000</u>	<u>£494,850</u>	<u>£747,850</u>

b Opera and ballet

The increased grant to Covent Garden consisted of £50,000 for revenue needs and £100,000 (against £30,000 in the previous year) as a final payment to clear a past accumulated deficit.

The total subsidy payment to Sadler's Wells Opera of £762,000 was £25,000 less than in the previous year, when it had included £55,000 as a final contribution towards an accumulated deficit.

Attendances at Covent Garden continued at the splendid average level of 91.6 per cent. The interesting list of new productions during the year has already been mentioned, all outside the 'safe' operatic repertoire.

The balance of the repertoire was made up of more familiar works. The Royal Opera House attracts audiences remarkable not only for their size, but for their enthusiasm and for the large element of young people, mainly in the cheaper seats. The standard of performance is at a level of which we can be proud.

The Royal Ballet enjoyed a highly successful year, followed by an equally successful visit to the United States.

The Sadler's Wells attendance figures showed a slight percentage decline over the previous year but it is interesting that the box office successes were the new productions of *The Damnation of Faust* and *The Valkyrie*, and the revival of *The Mastersingers*, originally staged at Islington. In spite of perhaps inevitable ups and downs, the move to the Coliseum begins to show results.

During the year, both the Arts Council and the companies concerned realised that their continued operation on existing lines would call for mounting subsidies which could only be found at the expense of the Council's work elsewhere. Each company therefore produced a scheme of reorganisation.

The Royal Ballet, which has since 1957 been organised on a two-company basis will, from the autumn of 1970 onwards, be reorganised as a combined single company from which a smaller group of leading principal dancers can from time to time be hived off to perform the increasing number of small-scale works in the repertoire and to develop that repertoire generally.

Sadler's Wells Opera, which since 1958 has consisted of two companies, each with its own chorus and orchestra, but with some interchangeability of principals, will also from the autumn of 1970 become a single company, with an enlarged single chorus and orchestra.

The financial savings in each case are considerable. These changes may slightly reduce the number of weeks per annum that the two organisations can tour, but it is expected that the improvement in quality, particularly in the regional theatres, will more than offset any loss in quantity. Principal dancers who did not normally tour under the old two-company system will now be seen outside London and it will be possible to show some of the larger-scale Sadler's Wells Opera productions in regional theatres which can accommodate them.

The outstanding British celebrations of Berlioz influenced musical programmes throughout 1969, the

		<i>Scotland, Wales and English Regions</i>		<i>Total</i>
		<i>London</i>		
		£	£	£
<i>b Opera and ballet</i>	Covent Garden*	1,235,871	164,129	1,400,000
	Sadler's Wells Opera Companies†	254,000	508,000	762,000
	Scottish Opera Company	—	125,000	125,000
	Welsh National Opera Company	—	178,016	178,016
		<u>£1,489,871</u>	<u>£975,145</u>	<u>£2,465,016</u>

* One opera company and two ballet companies.

† These figures, for two opera companies, are apportioned on the basis of statistics provided for the Opera and Ballet Enquiry.

climax perhaps being the Royal Opera's presentation of *The Trojans*, referred to earlier. Beethoven's bicentenary in 1970 was in many ways less in need of marking but performances of *Fidelio* at Covent Garden were interestingly supplemented by the Sadler's Wells presentation of *Leonora*, its superseded version.

c Theatres

The National Theatre and the Royal Shakespeare Company continued to play to large audiences and with unabated creative vitality. The National Theatre's total attendance at the Old Vic on tour and at a short season at the Jeannetta Cochrane Theatre was almost exactly 300,000.

Attendances for the National Theatre in their eight weeks' touring were a little disappointing and this is slightly puzzling when cities complain that our national company does not visit them. The National Theatre presented two three-weeks seasons in the small Jeannetta Cochran Theatre. One was devoted to new and experimental work and the other with plays by Molière, Beckett and David Campton, (repeated for one week in Oxford) was a season given under the title 'Young Vic' as a curtain raiser for the company under this name in the new building recently opened in The Cut, Waterloo Road.

New productions in the Old Vic itself were *Love's Labour's Lost*, *The Way of the World*, *The National Health*, *The White Devil*, *The Travails of Sancho Panza*, *The Beaux' Stratagem*, and a double bill consisting of *Macrune's Guevara*, and *Rites*.

At the two theatres operated by the Royal Shakespeare Company, plus Theatregoround touring performances, audiences reached the impressive figure of 860,000 and if their overseas tour is added, the total exceeds 1 million.

New productions by this company were, at Stratford, *Henry VIII*, *Winter's Tale*, *Pericles*, *The Merry Wives*, and *Women Beware Women* (Thomas Middleton) and at the Aldwych, *Revenger's Tragedy*, *Troilus and Cressida*, *Much Ado About Nothing*, *Silver Tassie*, *Tiny Alice*, *Landscape and Silence*, *After Haggerty* and *Bartholomew Fair*.

Touring by the Royal Shakespeare Company was confined to their mobile Theatregoround ensemble, which includes some of the leading actors in the Company.

d Major art exhibitions

These are now for the most part concentrated at the Hayward Gallery and were attended by nearly 400,000 visitors, who paid for admission. This figure was slightly less than in the opening year, which included the Matisse and Van Gogh exhibitions with their great drawing power. The exhibitions were: *Florentine Frescoes*, *Claude Lorrain*, *Rodin Sculpture and Drawings*; a large international survey of Pop Art, *Charles Biederman*, *Haiti Paintings* and *Six at the Hayward*, which showed the work of six living British artists. The Claude Lorrain exhibition was, surprisingly, the first ever held in this country of his paintings and drawings and was an interesting experiment in that it was organised jointly by the Council and the Northern Arts Association and first shown in Newcastle. The Council's elaborate and theatrical presentation of the Berlioz exhibition at the

		London	Scotland, Wales and English Regions	Total
		£	£	£
c National Theatre and Royal Shake- speare Companies	National Theatre Board	270,000	500	270,500
	Royal Shakespeare Company	134,000	95,000	229,000
		<u>£404,000</u>	<u>£95,500</u>	<u>£499,500</u>
d Major art exhibitions	i Hayward Gallery – running costs	57,421	—	57,421
	ii Major exhibitions (net cost)	40,920*	—	40,920
		<u>£98,341</u>	<u>—</u>	<u>£98,341</u>

* The net cost is the difference between the gross expenditure of £201,490 less income amounting to £160,570.

Victoria and Albert Museum proved extremely popular; two of the other exhibitions mounted there, Holman Hunt and Bohemian Baroque were also originally conceived by major regional galleries and were shown outside London. At the Tate Gallery, the Council presented the *Art of the Real* exhibition of contemporary American painting and sculpture.

Category two: Supported organisations

Category two covers the main body of the Council's work. The number and range of the organisations supported is shown on the opposite pages and in greater detail in the full Accounts on pages 74-119 at the end of the Report.

a Concert activities

Page 84 gives a list of the supported concert-giving organisations. Among them is the National Federation of Music Societies, which in turn gives guarantees to nearly 900 music clubs and performing societies. The money given to the Federation was distributed in accordance with its Joint Allocation Committees' decisions and assisted in the promotion of some 2,960 concerts. Of these, 1,110 were given by 206 music clubs throughout the country and 1,850 by 675 performing societies.

The Northern Sinfonia Orchestra fulfils a highly important function, not only in the North-East, and also plays for Glyndebourne Touring Opera.

Other important chamber orchestras based in London and the regions performed to a high standard and to increasing audiences, and the Western Orchestral Society's service to its region, through the new Bournemouth Sinfonietta as well as the excellent Bournemouth Symphony Orchestra, has made fine orchestral music much more widely accessible.

The Council continues to manage the Wigmore Hall in London.

b and c Opera and ballet

The list of opera and ballet companies includes a number which, though smaller in scale or more limited in their seasons than those in category one, are of great significance in quality and standing.

The English Opera Group represents something unique in the musical life of the country. So does Glyndebourne, whose Touring Opera is assisted by the Council. London Festival Ballet fill a vital role in their immensely popular London seasons of ballet on the

		London	Scotland, Wales and English Regions	Total
		£	£	£
2 Supported organisations	a Concert activities	45,233	274,512	319,745
	b Opera	31,783	140,937	172,720
	c Ballet	75,062	210,127	285,189
	d Drama	228,195	1,497,948	1,726,143
	e Art	57,333	270,688	328,021
		<u>£437,606</u>	<u>£2,394,212</u>	<u>£2,831,818</u>

a Concert activities	Wigmore Hall	10,246	—	10,246
	Northern Sinfonia Orchestra	—	42,000	42,000
	Scotland: directly provided concerts	—	14,129	14,129
	Wales: directly provided concerts	—	26,158	26,158
	National Federation of Music Societies	4,428	78,285	82,713
	Other concert activities	17,374	94,969	112,343
	Recordings	5,500	5,500	11,000
	Awards to artists	7,685	13,471	21,156
		<u>£45,233</u>	<u>£274,512</u>	<u>£319,745</u>

traditional scale and in bringing their productions to the regions.

Ballet Rambert, under Norman Morrice's direction, are increasingly a creative influence. Their London seasons at the Jeannetta Cochrane Theatre have won a loyal and young public and during the year they visited Verona, Dortmund, Berlin and Vienna. In England outside London, they pursue their course of winning to ballet mainly young audiences in smaller theatres in idioms and methods which are new and sometimes strange. They have devised a stimulating programme for children, under the anagrammatical title of 'Bertram Batell's Side Show', and been rewarded by the wholehearted involvement of many members of a potentially wide new public.

Scottish Theatre Ballet with their new name and base and the Northern Dance Company located in Manchester clearly have an important future.

The Contemporary Ballet Trust, in their premises at The Place, house the first European company whose work is based on Martha Graham's techniques. The

company creates new works and the building provides a home for a wide range of artistic activities.

Ballet For All, with its small force of dancers drawn from the Royal Ballet, continues its pioneering work, generally in theatreless territory.

Opera For All calls for special mention. 1969-70 saw the twenty-first season and also the three-thousandth performance by these touring groups directly promoted by the Arts Council. The English group is based on the London Opera Centre, the Welsh group on the Welsh National Opera Company and the Scottish one on Scottish Opera. As all three companies were on tour at the same time, each celebrated the event individually: the English group with *The Italian Girl in Algiers* at Newton Aycliff, the Welsh group with *Madame Butterfly* at Dolywern and the Scottish group in the Orkneys with *Don Pasquale*. The interest shown by television and press in these performances confirmed the high esteem in which Opera For All is held throughout the country.

		London	Scotland, Wales and English Regions	Total
		£	£	£
b Opera	English Opera Group*	21,333	26,667	48,000
	Glyndebourne Touring Opera	—	33,000	33,000
	Opera for All (England)	—	30,337	30,337
	Opera for All (Scotland)	—	4,899	4,899
	Opera for All (Wales)	—	2,832	2,832
	Phoenix Opera	—	12,000	12,000
	Smaller opera companies	10,450	31,202	41,652
		<u>£31,783</u>	<u>£140,937</u>	<u>£172,720</u>

* These figures have been apportioned on the basis of the number of performances in each region.

c Ballet	London Festival Ballet Company*	45,570	47,430	93,000
	Ballet Rambert*	10,344	53,898	64,242
	Scottish Theatre Ballet*	11,273	81,727	93,000
	Ballet for All	—	21,000	21,000
	Smaller ballet companies	7,875	6,072	13,947
		<u>£75,062</u>	<u>£210,127</u>	<u>£285,189</u>

* These figures have been apportioned on the basis of the number of performances in each region.

		<i>London</i> £	<i>Scotland, Wales and English Regions</i> £	<i>Total</i> £
<i>d Drama</i>	<i>England</i>			
	Billingham Forum Theatre	—	10,438	10,438
	Birmingham:			
	Alexandra Theatre	—	10,143	10,143
	Birmingham Repertory Theatre	—	44,727	44,727
	Cannon Hill Trust	—	24,400	24,400
	Bolton: Octagon Theatre	—	18,322	18,322
	Bournemouth: Palace Court Theatre	—	9,150	9,150
	Brighton:			
	Combination	—	2,580	2,580
	Gardner Centre	—	4,000	4,000
	Bristol Old Vic	—	47,643	47,643
	Bromley New Theatre	—	18,500	18,500
	Cambridge:			
	Arts Theatre	—	3,500	3,500
	Cambridge Theatre Company	—	5,000	5,000
	Candida Plays	—	30,500	30,500
	Canterbury Marlowe Theatre	—	19,250	19,250
	Century Theatre	—	35,525	35,525
	Cheltenham Everyman Theatre	—	21,150	21,150
	Chesterfield Civic Theatre	—	10,150	10,150
	Chester Gateway Theatre	—	12,300	12,300
	Chichester Festival Theatre	—	17,500	17,500
	Colchester Repertory Company	—	19,368	19,368
	Coventry Belgrade Theatre	—	47,687	47,687
	Crewe New Theatre	—	9,430	9,430
	Derby Playhouse	—	19,325	19,325
	Exeter Northcott Devon Theatre	—	34,687	34,687
	Farnham Repertory Company	—	13,394	13,394
	Guildford Yvonne Arnaud Theatre	—	20,664	20,664
	Harrogate White Rose Theatre	—	13,084	13,084
	Hornchurch Queen's Theatre	—	18,100	18,100
	Ipswich Arts Theatre	—	24,603	24,603
	Kingston-upon-Hull:			
	New Theatre	—	3,700	3,700
	Arts Centre	—	5,000	5,000
	Leatherhead Thorndike Theatre	—	32,340	32,340
	Leicester Phoenix Theatre	—	27,402	27,402
	Lincoln Theatre Royal	—	36,370	36,370
	Liverpool:			
	Everyman Theatre	—	21,716	21,716
	Repertory Theatre	—	41,854	41,854
	London:			
	Caryl Jenner Productions	20,963	—	20,963
	Educational Dance Drama Theatre	2,500	—	2,500
	English Stage Company	98,050	—	98,050
	Greenwich Theatre	17,385	—	17,385
	Carried forward to page 20	<u>£138,898</u>	<u>£733,502</u>	<u>£872,400</u>

d Drama

The biggest single element in category 2 is drama. The list on pages 18 and 20 show eighty-eight companies or theatres receiving support. In addition, there are twelve in Scotland and five in Wales.

The opening of the new theatres at Leatherhead and Greenwich in the autumn of 1969 was followed by openings of admirable new buildings at Leeds and Newcastle (both on university sites) in 1970. The foundation stone of the new Birmingham Repertory Theatre was laid by Miss Jennie Lee in 1969. The new theatres at Sheffield and Bromley are half built and the important extensions and additions to the Theatre Royal, Bristol, are well under way.

Nearly all the supported companies had to work with a subsidy no higher than that received in the previous year. Rising costs and a healthy impulse in the best to expand, develop and improve made things difficult for them, particularly as standstill was, in many cases, for the second or even third year in succession. Increasingly these theatres are centres of artistic life in their respective towns and cities, housing a great deal of activity in addition to the giving of performances each evening: special young people's activities, art exhibitions, concerts, films and poetry recitals. The old criticism that a theatre is uneconomically used because it is mostly empty in the daytime is no longer valid so far as these companies are concerned.

Subsidiary activities

Arts Council support for 'repertory theatres' (although as a blanket description this title becomes more and more misleading) consists mainly in the basic annual subsidies, designed to procure artistic quality at reasonable prices. Without it the growth and strengthening of the past twenty years would have been inconceivable. Nevertheless, the variety and diversity of Arts Council support for drama deserves some special comment. It goes far beyond the giving of basic subsidies to a large number of companies. A fairly modest sum of money spent in these additional ways has, over the years, had fruitful results for the theatre as a whole (and not only the subsidised theatre).

Here are examples. Small grants go to mixed programme theatres which book in touring companies, to touring companies themselves (like the important Prospect Company) or to the touring activities of certain regional theatres like Meadow Players and to a number of small scale experimental theatre groups in London and elsewhere. Transport subsidies are given to enable people to come in by bus from outlying areas

although this function is now being handed over to the regional arts associations. Small grants are made for the refurbishing of theatre buildings.

In the encouragement of new drama, small guarantees which include a minimum royalty payment to the author are offered for the first and second production of new plays and neglected plays. Bursaries are given to playwrights. Sums are given to enable theatres to commission playwrights or to attach writers to their theatres. The annual John Whiting award gives a prize of £1,000 for a play that shows a new and distinctive development in dramatic writing during the year. This year it was split between Howard Brenton and the interesting group known as The Freehold, which created its own play.

In addition, money is spent on training schemes covering theatre administration, the training of directors, designers and technicians. In exceptional cases the Council makes grants to drama schools to cover emergency financial situations. Small administration grants are given to the Association of British Theatre Technicians, the Council of Repertory Theatres, the British Centre of the International Theatre Institute, the British Drama League (towards the maintenance of its library) and the British Institute of Recorded Sound for making recordings of certain important productions.

The process leading to the giving of these grants involves enormous care and concern in which Drama Panel members are fully involved.

Young people's theatre

Perhaps most important of all these activities is the help given to theatre for children and young people. For this work, the responsibility of a section of the Drama Department, the Council has been advised by a separate Panel. The work divides itself into two main parts: help to the specialist theatre companies on the one hand, and to that large number of supported theatres to assist them in their additional work for young people.

It was possible in the year to increase slightly the allocation in both these fields and particularly to enable a number of the regional theatres to send out groups of actors to schools.

This is an important and growing element in the Arts Council's work. The boundary line between what is the province of the Arts Council and that of the education authorities is sometimes crossed. There is the question

	<i>London</i>	<i>Scotland, Wales and English Regions</i>	<i>Total</i>
	£	£	£
Brought forward	138,898	733,502	872,400
<i>England (continued)</i>			
Hampstead Theatre Club	9,546	—	9,546
Inter-Action Trust	7,168	—	7,168
I.T. Arts Trust	2,336	—	2,336
Lyric Hammersmith Company	—	8,000	8,000
Mermaid Theatre	28,000	—	28,000
New Shakespeare Company	2,120	—	2,120
Open Space Theatre	2,236	—	2,236
Portable Theatre	2,922	—	2,922
Space Provision	3,000	—	3,000
Theatre Centre	15,000	—	15,000
Malvern Festival Theatre	—	2,000	2,000
Manchester: Sixty-Nine Theatre Company	—	30,687	30,687
Newcastle upon Tyne: Playhouse Theatre	—	18,091	18,091
Northampton Repertory Players	—	18,700	18,700
Nottingham Theatre Trust	—	67,334	67,334
Oldham Repertory Theatre Club	—	8,000	8,000
Oxford: Meadow Players	—	56,391	56,391
Prospect Productions	—	35,150	35,150
Richmond Theatre Productions	—	8,300	8,300
Rotherham Civic Theatre	—	2,000	2,000
Salisbury Arts Theatre	—	22,286	22,286
Scarborough Theatre Trust	—	2,577	2,577
Scunthorpe Civic Theatre	—	2,000	2,000
Sheffield Repertory Company	—	50,550	50,550
Stoke-on-Trent Theatre Trust	—	22,388	22,388
Watford Civic Theatre	—	15,900	15,900
Worcester Swan Theatre	—	6,557	6,557
Worthing Connaught Theatre	—	18,999	18,999
York Citizens' Theatre	—	24,850	24,850
Smaller Companies	8,262	11,916	20,178
<i>Scotland</i>			
Dundee Repertory Theatre	—	28,260	28,260
Edinburgh:			
Edinburgh Civic Theatre	—	54,562	54,562
Traverse Theatre Club	—	18,410	18,410
Glasgow Citizens' Theatre (incl. Close Theatre)	—	66,409	66,409
Perth Repertory Theatre	—	23,110	23,110
Pitlochry Festival Society	—	22,630	22,630
Smaller Companies	—	10,758	10,758
<i>Wales</i>			
Cardiff:			
Caricature Theatre	—	8,000	8,000
New Theatre	—	10,000	10,000
Swansea Grand Theatre	—	5,000	5,000
Welsh National Theatre Company	—	70,000	70,000
Smaller Companies	—	4,519	4,519
Awards to Artists	8,707	10,112	18,819
	<u>£228,195</u>	<u>£1,497,948</u>	<u>£1,726,143</u>

of expense. Many authorities enormously welcome what is done by the theatres in their areas, and reciprocate with contributions to the cost. Others, which give an equal welcome, fail, or are unable, to respond with money. This is a difficult question which has not yet been fully resolved.

e Art

The net cost of promoting the major art exhibitions in London and maintaining the Hayward Gallery was £98,300 after admission charges had been taken into account. More than thrice this amount, viz., £328,000 (approximately £60,000 more than in the previous year), was used in other and various ways, including purchases for the Council's collections.

	<i>London</i> £	<i>Scotland, Wales and English Regions</i> £	<i>Total</i> £
<i>e Art (galleries, etc.)</i>			
<i>England</i>			
Birmingham:			
Cannon Hill Trust	—	1,750	1,750
Ikon Gallery	—	1,250	1,250
Bristol: Arnolfini Gallery	—	3,500	3,500
Folkestone: New Metropole Arts Centre	—	2,000	2,000
London:			
Artist Placement Group	3,800	—	3,800
Institute of Contemporary Arts	27,500	—	27,500
Space Provision	1,000	—	1,000
Whitechapel Art Gallery	9,000	—	9,000
Nottingham: Midland Group of Artists	—	2,850	2,850
Oxford: Bear Lane Gallery	—	1,250	1,250
Museum of Modern Art	—	5,500	5,500
Penwith Society of Arts	—	1,500	1,500
<i>Scotland</i>			
Edinburgh: Richard Demarco Gallery	—	7,320	7,320
Glasgow: Compass Gallery	—	2,175	2,175
<i>Wales</i>			
Cardiff Arts Centre	—	1,500	1,500
National Museum of Wales	—	3,000	3,000
	41,300	33,595	74,895
Smaller art grants	3,460	14,088	17,548
Art exhibitions in England, Scotland and Wales	—	169,274*	169,274
Subsidies towards exhibitions	3,098	5,705	8,803
Grants for works of art for public buildings	—	8,125	8,125
Grants for provision of studios	3,000	—	3,000
Art films	—	22,373	22,373
Art film tours and lectures	—	5,508	5,508
Awards to artists	6,475	12,020	18,495
	£57,333	£270,688	£328,021

Note: Purchase of works of art are included in category 8 and totalled £32,366.

* The net cost is the difference between the gross expenditure of £209,356 and the income amounting to £40,082.

There was expenditure on touring exhibitions. Of these, eight were exhibitions specially arranged, including two, *New Sculpture 1969* and *Continuum*, in which works were specially made with financial assistance from the Council.

Nine exhibitions were organised from the Arts Council collection.

During the year the Arts Council responded to an approach from the Minister of Public Building and Works for the former tea house in Kensington Gardens to be adapted for use as an art gallery during the summer months. The Serpentine Gallery was duly opened by the Minister on 1 May 1970. It will be used mainly for exhibiting the work of young artists, particularly those who live outside the London area. This important event will be considered in detail in next year's Report: but public interest in the first few months of its existence as a Gallery proved most encouraging.

A number of galleries and other art organisations both in London and in the regions continued to receive financial support from the Council. The list shown opposite includes the larger of these organisations – in London, the Whitechapel Gallery and the Institute of Contemporary Arts, in the regions, lively and important galleries like the Midland group in Nottingham, the Museum of Modern Art and Bear Lane Gallery in Oxford, the Arnolfini in Bristol and the Penwith Society of Arts. The complete list totalling sixty-nine is given on pages 87–89. The policy of all these galleries is to show and promote contemporary art and many are centres of artistic life in their regions.

In addition, seven grants were made towards communal studio projects catering for thirty-six artists. This is in addition to the help given to the provision at St Katharine's Dock mentioned in the previous Annual Report. The growth of such studio projects is a phenomenon which the Council is especially interested in and has encouraged where possible.

Help has been given to the Artist Placement Group and to the Art Information Registry to set up an index of artists and related organisations and to a number of new experimental projects including Peter Logan's Mechanical Ballet and John Epstein's Black Box.

Assistance has also been given to ten projects involving the commissioning of works, principally sculpture. In two cases, at Rochdale and Leicester, outdoor

exhibitions of sculpture by artists resident in the area have been supported. A grant was made for the commissioning of a major sculpture by John Hoskin for the new Darlington Town Centre and for a sculpture by Hubert Dalwood for Wolverhampton Polytechnic. In all these cases the Council's funds have reinforced local initiative and often strenuous fund raising. The exhibition *Big Paintings for Public Places*, shown at the Royal Academy with the support of the Council, represented another approach to this problem.

Finally, £22,400 was spent on the production of art films. Four films started in the previous year were completed: *Richard Hamilton*, *Henry Moore at the Tate Gallery*, *Matisse – A Sort of Paradise*, and *Rembrandt's Three Crosses*. Production was continued on *Magritte – The False Mirror*.

One new film on art entitled *The Art of Claude Lorrain* was begun during the year. In addition, a new kind of sponsorship was started under the title of 'artists' films', of which two were completed during the year. These were films not based on the work of artists, but made by artists themselves – in this case, *Vertical*, by David Hall, and *Link*, by Derek Boshier.

Two projector units with art films toured for a total of forty-three weeks, at a cost of £5,500.

**Category three:
Literature**

Category three covers the Council's work for literature. The money spent is small in relation to the total grant but here there are no expensive organisations promoting performance. Help was given to individual writers, to a number of bodies concerned with literature and to literary magazines, presses and publishers: in other words, to make more favourable the conditions under which writers work and can have that work published.

The full list is given in the Accounts. The total money spent represents a quite appreciable increase on the figure for last year, viz., in England, nearly £74,000 compared with £66,000.

Grants to writers accounted for nearly £40,000 of this. These grants go to help writers, who have had at least one volume published and who are currently engaged in writing, to buy time to complete the projects on which they are engaged.

The innovation last year of Writers' Tours proved so successful that the scheme was considerably extended in 1969-70. Tours visited Lancashire, the Merseyside area and Cheshire, under the auspices of the North West Arts Association. A group of writers touring the Mid-Pennine district had, however, disappointing attendances. The Council is convinced of the value of this activity. The places visited are small, often without a bookshop (which is a problem). The response of adults in the evening in numbers and interest is usually good, but the visits to schools during the day-time have been particularly encouraging. The tours seem really to stimulate an interest in reading and in writers and the links with the Regional Arts Associations and their work have been useful.

In addition, the Council has accepted the idea of encouraging writers to visit schools, and at its instigation the Department of Education and Science sent an administrative memorandum to education authorities in England giving a most distinguished list of writers willing to participate. The response so far has been good. The Council pays part of the writer's fee.

Organisations supported include bodies such as the National Book League, the English Centre of International Pen, the Poetry Book Society and the Poetry Society. The Council continued its help to literary magazines and Little Presses, as shown in the list on page 90. The amount given to the Little Presses was in fact doubled this year. A list of manuscripts acquired under the Council's valuable Writers' Manuscripts Scheme is given in Table E on page 65.

The year under review saw the publication by Andre Deutsch Ltd of the Report of the Working Party on the Obscenity Laws, set up by the Conference called by the Council in 1968.

		<i>London</i>	<i>Scotland, Wales and English Regions</i>	<i>Total</i>
		£	£	£
3 Literature	Grants to organisations	9,060	16,140	25,200
	Grants to publishers	6,030	23,885	29,915
	Grants to writers	20,225	33,990	54,215
	Miscellaneous expenditure	2,127	4,876	7,003
		£37,442	£78,891	£116,333

		<i>London</i> £	<i>Scotland, Wales and English Regions</i> £	<i>Total</i> £
4 Festivals	<i>England</i>			
	Aldeburgh	—	5,000	5,000
	Bath	—	5,500	5,500
	Brighton	—	5,500	5,500
	Camden	4,000	—	4,000
	Cheltenham	—	5,049	5,049
	Harrogate	—	3,500	3,500
	Hintlesham	—	1,000	1,000
	King's Lynn	—	3,500	3,500
	Ludlow	—	1,554	1,554
	Newcastle	—	5,000	5,000
	Oxford (English Bach)	—	5,500	5,500
	Selby	—	2,500	2,500
	Stroud	—	1,500	1,500
	Three Choirs	—	4,000	4,000
	York	—	5,000	5,000
	<i>Scotland</i>			
	Edinburgh	—	60,000	60,000
	Ledlanet Nights	—	2,200	2,200
	<i>Wales</i>			
	Caerphilly	—	1,773	1,773
	Cardiff	—	1,800	1,800
	Llandaff	—	4,200	4,200
	Llangollen	—	6,500	6,500
	Swansea	—	3,669	3,669
	Fourteen Smaller Festivals (in England, Scotland and Wales)	—	9,630	9,630
		<u>£4,000</u>	<u>143,875</u>	<u>£147,875</u>
5 Regional arts associations	<i>England</i>			
	Greater London Arts Association	6,500	—	6,500
	Lincolnshire Association	—	15,015	15,015
	Midlands Association for the Arts	—	21,675	21,675
	Northern Arts Association	—	93,350	93,350
	North West Arts Association	—	30,900	30,900
	Southern Arts Association	—	6,250	6,250
	South Western Arts Association	—	25,390	25,390
	Yorkshire Arts Association	—	3,890	3,890
	<i>Wales</i>			
	North Wales Association for the Arts	—	40,000	40,000
	<i>Arts centres and clubs</i>			
	England	1,200	8,369	9,569
	Scotland	—	4,500	4,500
	New Activities	3,000	12,000	15,000
		<u>£10,700</u>	<u>£261,339</u>	<u>£272,039</u>

Category four: Festivals

The subject of festivals was covered in some detail in the first issue of the new Arts Council quarterly *Bulletin* which was published in June 1970. They are an important, growing, and apparently permanent feature of our national life, bringing something of exceptional quality to a city or town or region for a short time. They are often linked with local activities of an immediately popular type and are a way of reaching a wide public.

The Arts Council recently published a list of about 150 festivals in England consisting wholly or substantially of professional arts events or otherwise containing a notable professional element. Of these about 50 receive direct financial help from the Council.

The Edinburgh Festival is referred to separately in the Scottish Report and is in a category of its own. The Welsh Report carries mention of the Llangollen International Eisteddfod among other Welsh festivals. In England the total sum spent in this category was £66,000. In the Accounts, the English festivals will be found to be divided into two categories: arts festivals and music festivals. In addition to the Council's subsidies, a great deal of money is raised locally – from local authorities, commerce and industry, and often by contributions from individual 'friends of festivals'. The wide range of artistic achievement is the result of an enormous amount of local effort and goodwill.

Some idea of the scale of this operation can be gauged from the following examples. The triennial York Mystery Plays and Festival of the Arts, which ran for three weeks in the summer of 1969, took nearly £70,000 at the box office and sold 87,361 tickets. The annual Aldeburgh Festival, which runs for a similar length of time, sells about 30,000 tickets each year. These are only two festivals, though important ones, out of the fifty or more with which the Arts Council is associated. It would certainly be no exaggeration to claim that the total audience for these festivals does not fall far short of a million people.

Category five: Regional Arts Associations

The grants to the Regional Arts Associations were £207,000 compared with £148,000 in 1968–9. This represented a substantial increase.

Here, the essence is the coming together in a region of local authorities, private individuals, industry and commerce to promote and encourage the arts, but with substantial help from Central Government through the Arts Council. The region is large enough to avoid too much of a 'parish pump' approach, but small enough to have a sense of identity and a knowledge of what is going on and what is needed.

The whole of England is now virtually covered by regional arts associations, the main exception being the South-Eastern area. Two associations came into being during the year, the Yorkshire Arts Association in June 1969 and the East Midlands Arts Association in October of that year. The former Midlands Arts Association has been split so that the Midlands area is now covered by the West Midlands Association with its office in Stafford and the East Midlands Association with its office in Loughborough. An Eastern or East Anglian Arts Association is in process of formation.

Specifically regional events during the year included building work on a number of arts centres. Miss Lee opened the Athenaeum Arts Centre, Warminster in March 1969, and a new Arts Centre at Penzance in October. A gallery at Dillington House, Ilminster, Somerset was opened in October 1969 and a small theatre at Grizedale was opened in March 1969. The new arts theatre at Swindon is in process of building. With initial financial assistance from the Arts Council and local sources, the Orchard Theatre company was formed in North Devon in the autumn of 1969. It is based on the Beaford Arts Centre and tours extensively in the region.

Council policy in helping in the creation, and later in the sustenance, of regional arts associations has been marked in 1970–1 by a further increase in total allocation from £207,000 to at least £285,000, the largest percentage increase in any category of the Council's work. It is accepted that here there is the strongest case for development (within the means available) and that as time goes on a number of activities at present directly supported by the Council will more appropriately be helped by their local associations. In others the subsidising role should remain with the Council, or with both.

Finally, it should always be remembered that the Arts Council's help to the regions is not confined to its grants to the regional associations. This hardly needs emphasis. The greater part of the Council's grant-in-aid, as these analyses show, is spent outside the London area – in support of regional theatres, orchestras and galleries, in the touring of opera and ballet and art exhibitions, in Housing the Arts – indeed in every sector of the Council's work.

Category six: Housing the Arts

A list of cash payments totalling £470,000 made during the financial year is in Schedule 3 of the full Accounts on page 92 and in the relevant pages of the accounts for the Scottish and Welsh Arts Councils. The list of further sums promised as at 31 March 1970 is shown in Table B on page 59.

1969–70 was the fifth year of operation of this scheme, and the total number of projects aided has now exceeded the hundred mark. Contributions totalling £2¼ million have been paid or promised to 110 different projects in England, Scotland and Wales, the total cost of which is estimated to be in the region of £11 million. Nearly half of this amount will have been provided by local authorities, and the balance (a substantial one) from private sources and fund raising schemes vigorously pursued.

New buildings opened during the year with the help of contributions from the fund include the Thorndike Theatre at Leatherhead, the Greenwich Theatre, the Hull Arts Centre, the Gardner Centre at the University of Sussex and, most recently, the Leeds Playhouse. Work has begun on the new theatres in Birmingham, Bromley and Sheffield, and the important extensions to the Theatre Royal, Bristol. The work in progress on the new National Theatre on the South Bank should not be forgotten though not financed from the Arts Council's fund. Nor should the smaller projects – the arts centres and galleries where contributions of a few hundred pounds have helped to bring about improvements to existing premises, often in areas far from the big regional centres. In 1969–70 such projects included four in the South-West of England and one for a community and arts centre in Grizedale Forest in the Lake District. The fund has made possible buildings of diverse types and size. In the year under review £400 was paid for improvement to the Great

		<i>London</i>	<i>Scotland, Wales and English Regions</i>	<i>Total</i>
		£	£	£
6 Housing the arts	England	11,000	344,300	355,300
	Scotland	—	64,700	64,700
	Wales	—	50,000	50,000
		11,000	459,000	£470,000

Georges Arts Centre in Liverpool and £75,000 as part of a total contribution of £180,000 towards a £ $\frac{3}{4}$ million Arts/Theatre complex in Swindon.

The success of the scheme and its effect in encouraging local authorities to make provision for housing the arts have been so great that now well-conceived projects with local authority and private backing are having to meet with refusal or to be placed on long waiting lists.

Arts Council policy – enquiries and working parties

The policies carried out by the Council in pursuing the objects set out in its Charter have been evolved over a period of time; but sometimes they need revision, and sometimes new lines of policy have to be evolved. An important lead in various directions was given by the Government White Paper, *A Policy for the Arts*, in 1965. In recent years the Council has set up numerous Committees of Enquiry or Working Parties. Last year's Report mentioned nine.

The Committee of Enquiry into *Arts Administrators* mentioned in the last Report has begun its work. Unfortunately, Sir Leslie Scarman, then a Council member who had agreed to act as Chairman, had to abandon this task (and his Council membership) owing to very important duties in Northern Ireland. Professor Roy Shaw of the University of Keele kindly agreed to undertake the Chairmanship, and the Committee members are: Professor Roy Shaw, Frederic R. Cox, OBE, Peter Hall, CBE, Ian Hunter, MBE, J. W. Lambert, CBE, and David Brierley, with observers from the Scottish and Welsh Arts Councils, and the D.E.S.

The Working Party investigating *Computer Booking* still continues its deliberations. It was set up by the Council at the urgent request of the entertainment industry, subsidised and unsubsidised. It has now produced an Interim Report accompanied by a survey carried out by a firm of consultants. Its final recommendations are, however, not yet available and it remains to be seen whether the industry as a whole is

		<i>London</i> £	<i>Scotland, Wales and English Regions</i> £	<i>Total</i> £
7 Education in the arts	Grants to training organisations, etc.	£74,525	£74,525	£149,050
8 Administration	General operating costs	315,353	197,261	512,614
	Capital expenditure (e.g. purchase of works of art, cost of new Scottish galleries, etc.)	60,790	26,094	86,884
		<u>376,143</u>	<u>223,355</u>	<u>599,498</u>
	less net receipts including subsidies not claimed, surplus/deficit out of grant-in-aid, etc.	112,716	84,604	197,320
		<u>£263,427</u>	<u>£138,751</u>	<u>£402,178</u>

able and willing to take joint action in this important and complex matter and what, if any, the role of the Arts Council is to be. How far this method of booking seats will prove of practical benefit to the performing arts and the public and how soon, will be more finally assessed by the Working Party in the light of certain tests which are now being made, and of further evidence and consideration. A list of the Institutions and Organisations represented was printed in the last report. In the course of the year some of the individuals have changed and representatives are also now present from the City of London Corporation, the Croydon Corporation, the Film Production Association of Great Britain and five American film companies, the British Tourist Authority, the English Tourist Board and John Hoskyns & Co Ltd, the firm of consultants concerned.

The Committee set up by the Council to investigate *New Activities*, whose membership and functions were given in the last report, completed its deliberations by the end of the year. A report was submitted to the Council recommending the creation of machinery and the provision of money, to help and encourage activities of the type considered. It was recognised in this report that there was here something of significance and importance. The report was unanimous but there were majority and minority recommendations.

The Council accepted the report in principle and is setting up an Experimental Projects Committee within its structure which will, it is hoped, resolve the differences in approach shown in these recommendations and lead to the provision of help in this area of experimental work.

On the other enquiries referred to in the last report, unfortunately no real progress can be recorded in the matter of *Public Lending Right* although several possible schemes are now under consideration. On *Drama Schools* the Council has agreed to support a request by Equity to the Department of Education and Science that the Government institute a full-scale enquiry into the matter of theatrical training.

Major enquiries and the future

There remain the major enquiries into *Opera and Ballet*, *Theatre* and *Orchestral Resources*. The work of the first two had been completed shortly before the last report was issued and their reports have now had full consideration by the Council. Their recommendations have been adopted although the Council will still be

free to depart from them in matters of detail. Their influence is already having its effect in the framing of Council policy and the preparation of its estimates. Full implementation will always depend on the amount of money available. They will remain as guide lines, even though conditions change.

The *Orchestral Resources Enquiry* concluded its comprehensive and detailed survey in April 1970 in the remarkably short period of nine months and the Council, after the fullest consideration, accepted the report, endorsed the great majority of its recommendations and arranged for its publication in July 1970. In two important instances and in a number of minor matters the Council did not feel able to give full endorsements at this moment in our musical history.

These three reports cover a major part of the Council's work – opera and ballet, drama, the orchestral resources of the country – and certainly of the Arts Council's expenditure. The last of them supplements and brings up to date the report of the Goodman Committee of five years ago.

These reports, then, have been adopted. They resulted from detailed study of the issues involved, after taking full evidence, by a large number of distinguished and highly qualified people who have given their services. These reports will be the basis of Arts Council policy in the areas concerned for a number of years to come. The course for the future is charted and it is perhaps significant that in few important respects have these independent bodies with their highly professional membership recommended any radical departure from the policies hitherto pursued. What they propose are logical developments and extensions and a building-up on foundations already laid.

In its practice this year and in its planning for the next, the Council is already taking these recommendations into account, particularly in such

matters as regional touring and the Theatre Investment Fund. Fulfilment will of course depend on sufficient money being available.

Enquiry into *Seat Prices*. How far can that section of the public for whom our work primarily exists, be expected themselves to contribute more? The question is to be considered by the Committee of Enquiry led by Mr Aubrey Jones. Its members are:

Mr Donald Albery
Sir John Clements, CBE
Mr John Denison, CBE
Mr Douglas Morris
Professor C. A. Moser, CBE
Mr T. J. Pyper
Mr Derek Salberg, OBE, JP
Mr George Singleton, CBE
Mr Hugh Jenkins, MP

The paying customers, the people directly served as a result of Arts Council help, are a minority of the population. They are now, however, a substantial minority. Some figures given earlier are ample corroboration of this. In last year's Report it was recorded that eight million tickets were sold for performances and exhibitions subsidised by the Arts Council in the year under review. Returns are now being received from our subsidised organisations and they record paying attendances in excess of £9 million during the year 1969-70. These figures are not complete but they show an impressive increase and confirm that a substantial number of people in this country enjoy the benefits which the Council helps to create. Indirectly, the number reached is considerably more. The figures take no account of audiences for plays produced by a subsidised company and later transferred to the West End or sent on tour; of readers of books whose publication resulted from a grant; of non-paying attendances at regional galleries; of audiences for television performances of an originally subsidised production.

Nevertheless, it may be that the minority served should contribute more. Whatever the enquiry recommends, it seems certain that the Arts Council would be unable to fulfil its programme without some quite substantial addition to its grant-in-aid. This is essential if we are to continue to be able to respond to initiatives all over the country from organisations, local authorities and individual artists. These initiatives multiply year by year. Our ability to respond depends on Government policy.

It would be appropriate at this stage to refer to the

work of Miss Jennie Lee, our Minister for five-and-a-half years. Her leadership and sympathy were, of course, invaluable to us. In those years, and particularly in the earlier part of them, the help which the Council was able to give to the arts in this country was enormously increased. The grant in the three years from 1965 onwards increased by 120 per cent. This allowed not only a stabilisation of much that had been created in tentative and rather struggling form (particularly in the theatre) but saw development in new and important areas of which Housing the Arts and Regional Arts Associations are but two examples. Yet throughout this time Miss Lee observed scrupulously the principle of independence for the Arts Council in the expenditure of its money. She led, encouraged and helped, she never interfered or criticised.

The Arts Council unhesitatingly welcomed, with the change of Government, the fact that responsibility for the arts continues to be assigned to an important Minister, and the appointment of Lord Eccles with his known interest in these matters is especially welcome. His assurances that the Arts Council will continue to be fully supported are heartening.

Conclusion

This Report is made on behalf of the Council. Perhaps I may end on a personal note, particularly as the year covered is the first complete one of my Secretary-Generalship. An impression formed in my early months and mentioned in my last Report is reinforced after a further year's experience in leading a staff not only singularly devoted, but small, bearing in mind the amount and complexity of the work and the size of the money for which we are responsible. That work can only be done because we in turn rely on the voluntary effort of many thousands of people, here in Piccadilly and throughout Great Britain: on the one hand, the Council itself, its Panels, Enquiries, Working Parties and Advisory Committees: on the other, the Boards and governing bodies of more than a thousand organisations, the local authorities, and the Regional Arts Associations.

The new method of artistic provision in this country consists of a network of independent organisations sponsored and promoted by voluntary effort. Central in the work of each of these organisations are the artists and performers for whom the whole structure exists and without whose creative achievement the public would not be served.

An Arts Council Report is a record of those achievements. They are not our achievements: though we hope the record in these pages shows our participation to have been on the whole practical and fruitful. In the preceding pages the trumpet note is occasionally sounded but the fanfares are not for the Council itself, its Panels and its advisers, but rather for the achievement of other people to whom the Council's help has nevertheless been of importance.

A handwritten signature in black ink, reading "Hugh Weir". The signature is written in a cursive, flowing style with a large initial 'H'.

Secretary-General

Membership of Council and Staff

Council

The following members retired from the Council:
Professor Sir William Coldstream, CBE, DLitt (31 December 1969)

Colin H. Mackenzie, CMG (30 June 1970)

In addition, the Hon Sir Leslie Scarman, OBE, who was appointed to the Council in September 1967, submitted his resignation in February 1970 owing to pressure of work in connection with his Chairmanship of the Tribunal of Inquiry into the civil disturbances in Northern Ireland in 1969.

The Minister has appointed the following new members of the Council:

Richard Attenborough, CBE

Lady Antonia Fraser

Professor Lawrence Gowing, CBE

Lewis Robertson, CBE

Vice-Chairman

Sir John Witt has been appointed Vice-Chairman of the Council in succession to Sir William Coldstream.

Chairman of Scottish Arts Council

Mr Lewis Robertson has been appointed Chairman of the Scottish Arts Council in succession to Mr Mackenzie.

Panels and Committees

Professor Frank Kermodé has been appointed Chairman of the Literature Panel, and Professor Lawrence Gowing Deputy Chairman of the Art Panel and Chairman of the Art Film Committee.

During the year the Council decided to abandon the use of the phrase 'Junior Member' to describe Panel members under the age of 25.

Staff

In January 1970 Mr Gabriel White, CBE, and Mr J. L. Hodgkinson, OBE, retired as Art Director and Drama Director respectively.

Mr Robin Campbell, DSO, the Deputy Art Director, was appointed Art Director to succeed Mr Gabriel White; and Mr Norbert Lynton has been appointed to fill the new post of Director of Exhibitions which has been created in the Art Department.

Mr N. V. Linklater, OBE, the Deputy Drama Director, succeeded Mr Hodgkinson as Drama Director and the vacant post of Deputy was filled by the promotion of Mr D. G. Andrews, the Assistant Drama Director. Mr K. H. Jeffery was appointed Assistant to the Secretary-General in March 1970.

Honours

We offer congratulations to the following who were included in the Birthday Honours List for 1970:

Miss Judi Dench, a member of the Drama Panel (OBE)
J. W. Lambert, DSC, a member of the Arts Council of Great Britain (CBE)

Norman Reid, a member of the Art Panel (Knight Bachelor)

Valedictory

The retirement of Sir William Coldstream from the Council after seventeen years' service, eight of them as Vice-Chairman, means the end of a long and, to the Council, invaluable association. He joined the Art Panel as long ago as January 1950 and acted as its Chairman for nine years. He was the first Chairman of the Art Film Committee set up in September 1967. To the Panel and to the Council he brought wisdom and experience with special personal qualities, not least of which was the fact that he was a practising artist of great distinction. He will continue to be associated with the Council as a member of the Art Film Committee.

Mr Colin H. Mackenzie became a member of the Scottish Committee (later the Scottish Arts Council) in January 1960. He joined the Arts Council of Great Britain in September 1962 when he was appointed Chairman of the Scottish Committee, a position which he held until his retirement. Some tribute to his work for the Scottish Arts Council is paid in the Scottish section of this Report. As a member of the Arts Council of Great Britain he was assiduous in attendance and acute and perceptive in judgement. His contribution went far beyond an always doughty championship of Scottish interests.

The retirements of Jo Hodgkinson and Gabriel White mark the end of long and creative periods in the history of the Council's Drama and Art Departments.

Jo Hodgkinson had worked for the Council since 1945 (and earlier, for a period, for CEMA). As Drama Director from 1954 onwards, he played a big part in the development of the theatre, and particularly the regional theatre, of this country. His wisdom, enthusiasm and skill will be greatly missed, but his contribution remains. He is continuing to assist the Council on a part-time basis in work in the field of touring.

Gabriel White joined the Council in 1946 as Assistant Art Director and had been Art Director since 1958. The quality and reputation of the Council's Art Department, particularly in the creation of exhibitions, large and small, many of national and international standing, is due in large measure to his knowledge, skill and judgement. He also will continue to provide services to the Council on a consultancy basis.

Henry and Lily Davis Fund

Since 1948 quite substantial funds have been received by the Council from an anonymous source and given to help student musicians immediately prior to their arrival upon the professional music scene. The grants have financed limited periods of specialist post-graduate study for selected students who have been able to convince an independent Panel of advisers appointed by the Council that they have exceptional artistic potential and would benefit from further and advanced training.

The benefactors who have made possible this far-seeing and very practical expression of help at a notoriously difficult moment in any musician's career were Henry Davis – a London industrialist, book collector and music lover, and his late wife, Lily. Her special interest in music has now led to a further act of outstanding generosity on Mr Davis' part whereby a Henry and Lily Davis Fund has been endowed in her memory and substantial funds to the approximate value of £60,000 have been transferred to the Arts Council so that the continuance of the work can be assured. The sums received annually over the years amount in total to more than £40,000, so that over £100,000 has already come from Mr and Mrs Davis for these purposes. Mr Davis is in addition continuing to supplement with further revenue the income from the invested fund.

The Council has accepted with gratitude the obligations resulting from this endowment, knowing that this fund has over the years helped to produce many artists of great quality, and is grateful to the distinguished musicians who serve on the Panel which makes the awards.

The account for 1969–70 appears as Table G on page 66.

Scotland

The retirement of a chairman always marks the end of a small era. Mr Colin Mackenzie would have retired at the end of 1969 but agreed to continue until June 1970 pending the conclusion of the complex task of finding a suitable successor. He has now been found in the person of Mr Lewis Robertson of Dundee, and the Council parted with regret and affection from a chairman who had guided it through eight years of remarkable achievement and development.

Mr Mackenzie became Chairman of the Scottish Committee of the Arts Council, as it then was, in October 1962; a month which had begun less propitiously when the St Andrew's Halls in Glasgow were burned down. It was the year in which a daring new enterprise called Scottish Opera ventured a week in Glasgow with *Pelléas et Mélisande* and *Madama Butterfly*. The Scottish Committee had in 1962/63 an allocation of £150,000 which is very nearly as much as Scottish Opera is to receive in grant-aid in 1970/71.

The Scottish Arts Council is now spending over six times as much as it did eight years ago, and the period of Mr Mackenzie's Chairmanship, which had been a notable one for the substantial annual increases of the early period of Miss Jennie Lee's ministrations, was also marked, through Mr Mackenzie's individual efforts and the helpful co-operation of London, by a substantial increase in the proportion of the Arts Council's total grant-in-aid which came to Scotland. It saw the opening of two public art galleries, run by the Scottish Arts Council, in Glasgow and Edinburgh – both of them formally opened by Miss Lee – and a consequent expansion of the Council's exhibition programme, the immigration of Scottish Theatre Ballet, and a general improvement and expansion in the activities of Scottish artistic enterprises large and small.

But every upward step simply brings one to a position from which the next hand-hold can be seen a little further up. Mr Robertson takes over at a time when the country's general financial difficulties have made it increasingly difficult to maintain the head of steam necessary to sustain the considerable expansion which has taken place in the arts. It is also a time of rapid and major change and Scotland's position as an independent nation, with a virtually autonomous Arts Council, set on the knuckle-end of Europe, must always be a precarious one at such times.

There is an old Russian proverb which says, 'When the bear turns in his sleep the fieldmice are alert'. The radical changes which are taking place in London,

notably with the Royal Ballet and with Sadler's Wells Opera, will, it has been clearly stated, not only contribute to the health of these organisations at home, but allow them to give a better service to the Provinces. Proposals are being intensively discussed for a National Touring Board which would completely alter the face of touring both by the major subsidised opera, ballet and drama companies and by commercial shows of all kinds. The ownership of the major city theatres up and down the country has changed and is changing. Very few of these changes have been conceived for the benefit of the theatre-goer or opera-goer in Scotland.

The Scottish Arts Council has been, at least, alert in their interest, and in the interest of the Scottish-based companies which are often dependent upon touring, and the closest co-operation has been maintained with those who have been discussing policy in London. In all these discussions the Scottish Arts Council has taken the view that the degree of autonomy which it has always enjoyed, and which it believes to have been valuable in the management of the arts within Scotland, would seem to be threatened by any proposal for a supranational Board to control touring on a United Kingdom basis. It feels that it must remain 'master in its own house' and, hence, that such control of the repertoire and activities of the major subsidised companies established in Scotland as it has exercised in the past – and it has, of course, always endeavoured to exercise the minimum of such control – should not be ceded to any body, however wise and benevolent, on the banks of the Thames. Conversely, the Scottish Arts Council appreciates that it will be necessary for there to be the very closest co-operation with any such body as may be set up, as co-operation could only be of mutual benefit.

The question was posed in the previous Annual Report how the King's Theatres in Edinburgh and Glasgow would operate after the termination of the existing arrangements with Messrs Howard & Wyndham, who rented the theatres for their own shows for part of the year and acted as booking agent for the other months. Recent changes in that firm have made the question even more acute and the Scottish Arts Council, from the point of view that the two King's Theatres and His Majesty's Theatre in Aberdeen are major cultural and recreational assets to their cities and ought to provide for their citizens the liveliest programme of art and entertainment throughout the year, has given considerable thought to ways and means of helping the owners of the theatres, in two cases the Local Authority, to obtain at reasonable price the highest

quality of opera, ballet and drama to complement the Christmas and Summer Shows, amateur performances and so on. This is a new field for the Scottish Arts Council, as it is a fairly new one for the Local Authorities, but, again, sensible co-operation would seem to hold out possibilities of the greatest benefit not only to the people who live in the cities but to those who travel there to performances.

Surveying the field of the drama more widely, the Scottish Arts Council, after a period of study by its Drama Committee and a succession of meetings with the various people concerned with the theatre in Scotland, will, by the time this report appears, have published what was more of a Working Paper than a report on the situation as it saw it, with certain recommendations for the future. However tentative the conclusions at which the Council arrived, it was at least the first published attempt to survey this very disparate field in Scotland and to relate different types of theatre to each other. There has been a hopeful and valuable trend in recent years, marked by the setting up some years ago of the Federation of Scottish Repertory Theatres, for problems of mutual concern to be discussed by the various repertory theatres, and the situation which is now developing makes it no less important that what is happening in the large 'No. 1 touring theatres' should be in some way related to what is happening in the repertory theatres.

The year under review saw only rather sluggish moves towards the re-housing of most of our theatres and the Scottish position compares badly with that in England, where a large number of new theatres have been, or are being, built and where, shortly, virtually every important and established repertory theatre will have been supplied with either a new or a completely refurbished building. In Scotland the Byre Theatre in St Andrews got very quickly off the tee and built a splendid new theatre within eighteen months and for a little over £100,000. The Traverse Theatre moved to fine new premises down the hill in the Grassmarket, but the Citizens' Theatre and the Dundee Repertory Theatre continue to suffer the lack of a new playhouse without being able to do much towards acquiring one. Very recently, however, there have been hopeful signs of progress in both places.

The new Edinburgh opera house, too, came a step nearer with the Corporation's final commitment to the project, subject only to Government provision of a substantial part of the cost.

The Royal Lyceum Theatre Company, in excellent

heart under Clive Perry and attracting large audiences, expanded its activities to Aberdeen, a move which, hopefully, opens up useful possibilities, as it is little short of ridiculous that elegant and expensive productions at our larger repertory theatres should simply be destroyed after two or three weeks. Some such arrangements seem, on the face of it, a better way of supplying Aberdeen's demand for good drama than the institution of a new repertory theatre in the city.

A notable achievement, although not of the kind with which theatres are most happy, was that of the Pitlochry Festival Society which, faced with an alarming financial position, launched a limited appeal for working capital and raised £50,000 in about two months. Pitlochry has always looked after its audiences and the audiences clearly responded in a time of need.

The Council's Literature Committee has been very conscious of the difficulty which the Scottish writer sometimes finds in establishing contact with his readers. This report has, on a previous occasion, bemoaned the steady disappearance of the Scottish publisher. It was, however, an interesting fact in the past year that two Scottish writers discovered a new and very much larger readership on being published in England. One of these writers was George Mackay Brown, who was awarded the Scottish Arts Council's Fiction Prize in 1969/70 for his admirable book, *A Time to Keep*.

The Council's policy of offering a limited number of Publication Awards yearly in recognition of literary achievement by writers in Scotland was further developed during the year with the co-operation of a number of booksellers. Although the Scottish Arts Council awards do not yet compete with the Prix Goncourt, there is evidence that they are beginning to make a substantial impact and to bring worthy writing before a wider public.

Publishing was not limited to the fields of drama and literature and the Council published in March 1970 the Report of the Independent Committee of Enquiry into 'Orchestras in Scotland'. Some of the recommendations of the Committee are extremely far-reaching and will demand considerable discussion, but moves are afoot which will permit the implementation of others in the near future.

Reference was made earlier to the move to Scotland of the renowned Western Theatre Ballet Company and its establishment, based in Glasgow, as Scottish

Theatre Ballet. No one anticipated that the uprooting and replanting of such a company would be easy but, in the event, the task proved beset with the most esoteric difficulties which were, however, finally resolved towards the end of the year, and the fact that Scotland now has, and for the first time, a fully professional resident ballet company of high repute must be marked as one of the achievements of the year.

The Company gave its first major performance in Scotland in Edinburgh, with Thea Musgrave's new ballet *Beauty and the Beast*, choreographed by Peter Darrell, and a number of evenings of new and experimental ballet at the Close Theatre in Glasgow. The brilliant and versatile company will not have an easy task to build up audiences in Scotland, where audiences have been accused of demanding *Swan Lake* or nothing (and, one suspects, having a preference for the latter), but they have already established a reputation and a standard of performance upon which they can build in the future.

While the year marked the beginning of Scottish Theatre Ballet's activities in Scotland, it seems likely to have marked the end of a very notable series of concerts. Miss Tertia Liebenenthal, who had more or less single-handed run 599 lunch-hour concerts in the National Gallery in Edinburgh over the years, died after announcing that Benjamin Britten and Peter Pears had offered to give her 600th concert to be held in April. With occasional and specialised exceptions, Miss Liebenenthal had insisted that at least one contemporary work be included in each of her concerts and Britten was known to be composing a song-cycle for the concert which, as it happened, had to be postponed due to the illness of Mr Pears. Distinguished musicians, young and old, from all over the world were habitués of Miss Liebenenthal's house in Regent Terrace, notably during successive Edinburgh Festivals where they would jostle each other to practise on her Bechstein piano. The 600th concert, given by such distinguished artists, also her close friends, will be a fitting memorial to her life's work.

It is in the field of the Visual Arts that the Council is most involved in the actual production business and the year began with the opening of the Council's gallery in Charlotte Square. The distinguished opening exhibition of Modern Art from Scottish Houses was very well received, but it was the second exhibition, of pictures from Dr Lillie's collection of Scottish paintings, which drew the Festival crowds (over 4,000 a week) and established the gallery as a lively addition to the Edinburgh art scene. Attendances have

continued to be good and the Council's gallery in Glasgow, with the exception of the exhibition devoted to Glasgow's favourite cartoonist, Bud Neill, has been left behind. The availability, however, of two galleries of similar size has enabled the whole exhibition policy to enter a new phase in which two exhibitions are mounted simultaneously every four weeks, each of them moving eventually from the one gallery to the other. An unexpected development has been a considerably increased demand from other places in Scotland for the Council's exhibitions.

The major exhibition of the year was the large retrospective exhibition of the work of Sir William Gillies which was mounted between the Diploma Galleries of the Royal Scottish Academy and the Charlotte Square Gallery. A feature of this exhibition was the short film about Gillies which was made with the help of the Films of Scotland Committee. The exhibition was opened by Sir Norman Reid, an ex-student of Gillies and Director of the Tate Gallery.

The Council also commissioned from the Films of Scotland Committee a film of the work of Ian Hamilton Finlay.

The continuing success of the Richard Demarco Gallery in Edinburgh and the Compass Gallery in Glasgow, both of them operating on a non-profit-distributing basis, has been welcomed and a meeting was held in April 1970 to bring together, as far as possible, all the people and organisations involved in the mounting of art exhibitions in Scotland. A major recommendation of this meeting was that steps should be taken to obtain at least one large gallery space in Scotland so that the major exhibitions taking place in the world art circuit could be brought to Scotland.

The Art Department, in common with other departments, has been much concerned with policy and it was at one time rumoured that the Council intended to cease mounting art exhibitions. In a changing world the Council must be prepared to reconsider even its longest held principles and policies but, at least in the foreseeable future, there appears to be no alternative body able to undertake the task which the Council will willingly continue to fulfil. As in all other fields, however, there is clearly virtue in the avoidance of monopoly and it is to be hoped that future meetings will serve to increase the number of exhibitions which are mounted by other bodies.

The Council was grateful to the Arts Council of Great Britain for the civil gesture whereby an important

sculpture by Henry Moore, which had previously been on loan in the grounds of the Scottish National Gallery of Modern Art and which belonged to the Arts Council, was presented to the National Galleries of Scotland through the Scottish Arts Council.

There has been a most encouraging development in the field of the smaller Arts Clubs and Guilds during the past year. Reference was made in the previous Annual Report to a Conference in March 1969 at which the Council put forward the view that a further development of these clubs in the direction of autonomy and independence of artistic choice and planning would lead to a healthier artistic climate outwith the larger cities.

The progress which has been made in this direction has been extremely gratifying. Approximately twenty clubs, formerly receiving their performances on 'direct provision', have decided to operate on an independent basis and a further eight or nine are promoting at least one or two performances themselves. New clubs are springing up and what may yet prove the most significant development was the decision taken at a conference in Aberdeen in May 1970 to set up an Association of Arts Centres probably comprising, at least in the first place, those clubs which own premises. The Scottish Arts Council welcomes the prospect of dealing with such a body as a milestone in the steady development and emancipation of the smaller local clubs which has continued over the years.

Dame Jean Roberts and Mr J. B. Dalby retired from the Council at the end of 1969 and Mr Stewart Conn was appointed during 1970.

Wales

The White Paper 'A Policy for the Arts – the first steps' argues that '... if a high level of artistic achievement is to be sustained and the best in the arts made more available, more generous and discriminating help is urgently needed, locally, regionally and nationally'. This partnership in financing the arts is essential to ensure that there is no restriction on the availability of the arts – the unorthodox and experimental arts, as well as the orthodox.

The Report on the Arts in Wales, prepared by the Council for Wales and Monmouthshire in 1966, recommended that three regional arts associations should be formed to cover the full geographical area of Wales. The first of these, the North Wales Association for the Arts, was inaugurated on 1st April 1967. It is very much hoped that discussions now taking place will lead to the establishment of the West Wales Association for the Arts in 1971 and another in East Wales not later than 1972.

It is a depressing feature of these annual reports that there is a desperate lack of facilities for promoting the arts in Wales. Whereas no one can doubt that provisions for the arts from national resources have shown considerable improvement, locally the picture is not uniform and is less satisfactory. The Council expects that the development of the three regional arts associations will lead to a far greater local authority contribution to the arts and the beginning of a comprehensive effort to achieve a new standard and a new attitude.

Music

The majority of festivals in Wales arranged special programmes to mark the year of the Investiture of the Prince of Wales at Caernarvon. The Prince himself attended one of the concerts at the Llandaff Festival in June given by the BBC Welsh Orchestra and other concerts involved Welsh artists and ensembles such as the Venturi Wind Ensemble, Cardiff Polyphonic Choir, and Llandaff Cathedral Choral Society. Works by Grace Williams and Alun Hoddinott were included in the programmes. The Cardiff Festival of 20th Century Music maintained its policy of commissioning and presenting first performances. These included *Sinfonietta 3* by Alun Hoddinott, played by the New Philharmonia Orchestra, under Edward Downes, and new chamber works by John Manduell, John McCabe, Everett Helm and Arnold Cooke. The London *Sinfonietta*, under David Atherton, gave the first stage performance in Wales of *The Soldier's Tale* (Stravinsky) and the first performance in Wales of *Leo* (Roberto Gerhard). The Swansea Festival included

concerts by the City of Birmingham Symphony Orchestra, the Polish Radio Symphony Orchestra and the Slovak Chamber Orchestra. The Festival commissioned a new work by a young Welsh composer, Jeffrey Lewis, and a song cycle by Grace Williams. Other established festivals which received the support of the Council included those at Llangollen, Caerphilly, Montgomeryshire, Dee and Clwyd and Llantilio Crossenny. New festivals were founded at Lower Machen and the Vale of Glamorgan.

The Council again undertook the overall responsibility for planning and co-ordinating the provision of orchestral concerts. The Council engages the orchestra, conductors and soloists and negotiates fees and programme content with the orchestral managements and artists' agents. The Council prints publicity material and programmes but is dependent on local organisers – many of them voluntary – for ticket sales, local advertising and hall arrangements. No tangible progress has been made in improving hall facilities. The two largest towns, Cardiff and Newport, are without halls though Cardiff Corporation has accepted the urgent need for a new concert hall and the responsibility for providing one. During 1969/70 tours were arranged by the following orchestras: Royal Philharmonic Orchestra (Carlo Felice Cillario/Elizabeth Matesky/ Wyn Morris/Stuart Burrows/ Royal Choral Society) Northern Sinfonia Orchestra (Christopher Seaman/ Stuart Burrows/ Elizabeth Vaughan) Halle Orchestra (Maurice Handford) Budapest Symphony Orchestra (Antal Yancsovcics/ Gabor Gabos) Paris Chamber Orchestra (Paul Kuentz/ Monique Frasca-Colombier/ Jean-Marie Gamard/Gaston Maugras) Northern Sinfonia Orchestra (Rudolf Schwarz/Alfredo Campoli/Denis Matthews/John Rooke) London Symphony Orchestra (Antal Dorati/Roger Lord/Gervase de Peyer/Roger Birnstingl/David Gray/Igor Oistrakh) Halle Orchestra (Sir John Barbirolli) New Philharmonia Orchestra (Edward Downes/ Ida Haendel) London Mozart Players (Harry Blech/Maureen Guy) Royal Liverpool Philharmonic Orchestra (Charles Groves/Tamas Vasary)

Works by composers living in Wales performed at these concerts included:

Alun Hoddinott: *Divertimento*; *Sinfonietta 3*
William Mathias: *Divertimento*; *Prelude, Aria and Finale*

Grace Williams: *Sea Sketches*; *Ballads for Orchestra*.

The eighth season of International Recitals was held at the Reardon Smith Lecture Theatre, National Museum of Wales, and, as usual, the concerts were sold out. A second series of International Recitals was arranged at Newport in association with Newport Corporation. The artists included: Wilhelm Kempff, Galina Vishnevskaya, Mstislav Rostropovich, The Melos Ensemble, Gyorgy Pauk, Peter Frankl, The Borodin String Quartet, Hans Richter-Haaser, Jacqueline du Pré, Daniel Barenboim, Gérard Souzay, Stuart Burrows, Paul Tortelier, Maria de la Pau, and John Ogdon.

The Welsh Amateur Music Federation, in its first year, channelled Welsh Arts Council assistance to brass bands and male voice choirs. During the coming year, the Federation will also deal with applications for grants from mixed choirs. Before long, it is hoped that the Federation will have its own full-time officer who will be able to give artistic and administrative as well as financial help to amateur organisations in Wales.

The Council gave a number of awards to post-graduate students for specialised study. These included Moira Griffiths, Susan Morris, Dennis O'Neill, Ann Williams and Nigel Waugh.

During the year, a recording under the Council's sponsorship was issued by Pye Records of William Mathias' *First Symphony* and Daniel Jones' *Sixth Symphony*. A recording of Welsh string music was sponsored by the Council in association with Decca. The works recorded were *Sea Sketches* – Grace Williams; *Prelude, Aria and Finale* and *Divertimento* – William Mathias and *Divertimento* – Gareth Walters. The English Chamber Orchestra was conducted by David Atherton.

The Council arranged and sponsored tours by the Welsh National Opera's Professional Chorus and by two Opera for All groups. Grants and guarantees against loss were given by the Council and the North Wales Association for the Arts to sixty music clubs and societies to arrange recitals of chamber music involving professional artists.

A number of composers received commissions from the Council to write works to be first performed at events supported by the Council. Details of these appear in the accounts.

Opera

Having established themselves in their new £120,000 centre in Cardiff earlier in the year, the Welsh National Opera went ahead with ambitious plans for their 1969/70 seasons.

Investiture Year was celebrated by the Company with two special seasons – one in Llandudno, where Gwyneth Jones sang in *Fidelio*, the other in Cardiff, where a distinguished all-Welsh cast, headed by Sir Geraint Evans in the title role, sang five performances of *Falstaff*. The Company was honoured by a visit from the Prince of Wales to the last of these performances. In addition to its Welsh seasons – in Cardiff, Swansea and Llandudno – the Company also played in Bristol, Liverpool and Birmingham, following a pattern set in the previous year and one it will expand during the current financial year to include several more touring dates outside Wales.

Following the success of its tour to smaller Welsh centres in the early part of 1969, the Welsh National Opera mounted another tour to Haverfordwest, Aberystwyth, Rhyl and Wrexham in February 1970. The operas presented were *The Barber of Seville* and *Così fan Tutte*, both of which were new productions.

In 1969/70, there was a further development of the Welsh National Opera Chorus, the professional section of its famous chorus. As well as participating in all the opera seasons, they joined the John Alldis Chorus in a concert at the Royal Albert Hall under the baton of Stokowski, later recording the music for Decca. They also sang before Princess Margaret at the London Festival Ballet's Benevolent Fund Royal Gala at the London Coliseum, and in November and December undertook a concert tour of North Wales.

The WNO Opera for All group began its 1969/70 season in October, taking with them three productions – *Die Fledermaus*, *Madam Butterfly* and *Fra Diavolo* – which they successfully presented in a large number of centres in England and Wales.

Literature

The Welsh Arts Council is not the only patron of literature in Wales today. Indeed, during the second full year of its existence, the Literature Committee had to discover how best its allocation of £26,780 could be used to supplement the substantial sums administered by other bodies, such as the University of Wales Press Board, the Welsh Joint Education Committee and the Welsh Books Council, as subsidies to the publishing industry in this country. By now, the

problems involved in the administration of financial assistance to publishers, by various agents from the same public source, are being thoroughly discussed, but during the year under review there was some confusion, not least among the recipients, as to how a clear division of responsibilities was to be established.

Nevertheless, the Council was able to offer a total of £3,830 to six publishers as grants towards the publication of eighteen titles, of which ten were Welsh, in 1969/70. These books were considered to be of creative literary merit, the only category eligible for support, and each was approved only after the publisher had agreed to satisfy the Council's professional conditions in such formerly neglected matters as author's contract and production standards.

While several of the volumes with which the Council was associated were generally agreed to be of considerable literary significance, in particular the anthologies *Cerddi/Poems '69* and the growing number of titles by Anglo-Welsh writers, it was perhaps in the improvement of book design that the most spectacular success was achieved. Not only did the Council pay designers' fees, but its second annual Book Design Competition did much to foster the view among the public, and a few publishers, that a good deal can be done to bring book production in Wales up to the standards regarded as minimal elsewhere. Once again, the lion's share of the twelve commended volumes was published by Gwasg Gomer of Llandysul, but the adjudicators agreed that there had been a remarkable improvement in the work of some other publishers during the year.

If, as a result of the administrative problems mentioned, the Council was unable to realise its hopes for the more generous support of commercial publishers in 1969/70, this delay was unfortunate but useful in that it provided an opportunity of reviewing and improving those projects launched by the Literature Committee during its inaugural year.

The Council's support for literary periodicals was increased to £5,388 as grant-aid towards the production costs, editors' and contributors' fees, of Welsh and English magazines. It also decided to help establish *Planet*, a new bi-monthly review of the arts and current affairs, and to make a special allocation available for little magazines.

Under its scheme for Awards to Writers, the Council spent a total of £2,270 as Bursaries to enable four

writers to be released from their usual circumstances in order to undertake the writing of specific literary work. Prizes of £250 each were awarded to seven writers whose novels and volumes of poetry published during 1969 were considered by the Literature Committee to be of exceptional literary merit: J. Gwyn Griffiths for *Cerddi Cairo* (Lolfa), Marion Eames for *Y Stafell Ddirgel* (Dryw), T. Wilson Evans for *Iwan Tudor* (Modern), Gwynne Williams for *Rhwng Gwyn ac Asgwrn* (Dryw), John Ormond for *Requiem and Celebration* (Davies), Harri Webb for *The Green Desert* (Gomer) and Sally Roberts for *Turning Away* (Gomer). Honours of £700 each were presented to Saunders Lewis, the distinguished dramatist and critic, and to Jack Jones, the doyen of Anglo-Welsh novelists, for their major contributions to the literature of Wales in Welsh and English respectively.

Much new ground was broken during the year.

An excellent means of ensuring the Council's own publication standards was found when the University of Wales Press was asked to publish the series of critical biographies, *Writers of Wales*, on its behalf.

The first Gregynog Arts Fellowship, sponsored by the University of Wales through its Gregynog Committee and the University College of Wales, Aberystwyth, and supported by the Council, was awarded to the writer B. S. Johnson who spent a period in residence at the University Centre, Gregynog Hall, in Montgomeryshire.

The Council organised a Young Poets Competition and presented prizes of £100 each to the winners, Nesta Wyn Jones for her collection *Cannwyll yn Olau* (Gomer), and Glyn Hughes for his volume *Neighbours* (Macmillan).

The Dial-a-Poem service opened by the Literature Department in February attracted a great deal of publicity and an average of 1,800 callers rang Cardiff 45144 to hear a new poem, in Welsh or English, every week throughout the year.

The Council's series of twelve posters depicting eminent Welsh and Anglo-Welsh writers also proved very popular among schools, libraries and the public.

By far the most memorable literary event of 1969 in Wales was the Taliesin Congress held at Cardiff in September. Organised by a small group of writers representing both sections of Yr Academi Gymreig

(The National Academy of Letters) with the Council's financial and administrative support, this year's conference was attended by leading writers from other Celtic countries, including Austin Clarke, Sorley Maclean and Maodez Glanndour, all of whom contributed to a very stimulating week.

The National Books Festival sponsored by the Welsh Books Council in March was another ambitious and successful event to which the Council gave its financial support and the Literature Department its administrative assistance.

The Council's Literature Department organised three poetry readings: *Pedwar Bardd* at the National Eisteddfod, *Keltia* during the Taliesin Congress, and *A Sound Event*, an evening of verbivocovisual poetry by Bob Cobbing and Henri Chopin. It also supported the production of records by the poets T. E. Nicholas, R. Gerallt Jones, Rhydwen Williams and Gwyn Thomas in the series *Ysgol a'r Aelwyd* (Recordiau'r Dryw).

Among the poetry readings which received the Council's grant-aid were twelve by young poets at *No Walls* in Cardiff, the visits by three Welsh poets to the Wolfe Tone Society in Dublin, a recital by Dame Edith Evans under the auspices of the Gwent Poetry Society in Newport, the Academy's programme *Poetry at the Angel* in Cardiff, a tribute to the great poet Gwenallt Jones by students of Trinity College, Carmarthen, during the Books Festival in Cardiff, and a memorial reading for D. J. Williams, one of the most revered of Welsh writers, at the Taliesin Congress in Lampeter.

Acquisitions to the Council's Collection of Manuscripts by Anglo-Welsh writers included items by Arthur Machen, John Cowper Powys, Alun Lewis, Geraint Goodwin, Vernon Watkins and Brenda Chamberlain, as well as the worksheets of many younger writers and the files of the principal Anglo-Welsh Literary magazines, *Poetry Wales* and *The Anglo-Welsh Review*. The Collection is administered in association with the National Library of Wales, where it is housed, and with the assistance in 1969/70 of a grant from the Pilgrim Trust.

During the year we were astonished more than once by press reports of the Arts Council's patronage of literature, but never more than by the view of the commentator in the *Times Literary Supplement* (25 September, 1969) who claimed, 'Welsh literary life has been transformed by the arrival of a separate

Welsh Arts Council'. For, while it is clear that the Council has a responsibility for many of the projects described above that no other body can fulfil, it will continue to regard its contribution as peripheral as long as the book market in Wales remains in its present precarious state, despite tremendous initiative by the public patrons, and will go on exploring its happy relationship with the Welsh Books Council, especially in that vital sector known as the Final Link – publicity, display and sales in the shops – where so much of our effort is known to run into the sand.

Art

With one hand the Welsh Arts Council bestows, with the other it props; and this year for the first time the Art Department has done both, in financial terms, equally. Until now directly provided activities have taken far more of the available money than has support for those locally arranged.

During the last twelve months however, the exhibition programme expanded, on the basis of a number of continuation tours. The exhibition *Photographs by Raymond Moore* proved so popular that most of the original exhibits were completely reframed in order to allow for extended showing. *War*, the largest exhibition yet arranged by the Welsh Arts Council for touring, was highly successful in Durham: indeed the public response was such that the second in the series *Art and Society – Work* – was immediately planned to have at least three showings outside Wales. *Augustus John, Drawings, Contemporary Prints, and The Margaret Davies Collection* continued to perambulate.

A new venture was *Architectural Drawings*, an exhibition derived from the RIBA collection. Among the works shown was a sheet of sketches possibly by Vasari and designs and sketches by Inigo Jones, William Kent, Robert Adam and George Gilbert Scott. Unusual among Welsh Arts Council exhibitions, this offered subtle rewards. A more immediate appeal was made by *Recording Wales: Chapels*, second in the series of exhibitions designed to capture distinctive features of Welsh life and landscape possibly in danger of disappearing. Glyn Jones in the catalogue introduction commented on the fact that in the past many English painters have rendered Wales, but few Welshmen – a balance which this exhibition sought to redress. Two major and widely differing exhibitions were prepared for showings during the week of the Royal National Eisteddfod at Flint: *Richard Wilson, Wales' leading historical painter, a series of panels which provided a description of the subject (the man, his life and his work) through the medium of*

photography, reproduction and text. At the same time a large exhibition of Wilson's oil paintings and drawings was prepared for display at The Guildhall in Flint. The Welsh Arts Council was fortunate enough to secure loans and photographs from a number of important galleries. The second exhibition at Flint, this time on the Royal National Eisteddfod field and housed in two plastic-covered domes, was *Play Orbit*. This, organised jointly between the Welsh Arts Council and the Institute of Contemporary Arts, proved to be enormously popular and had an audience during the six days of its opening of approximately 16,500. *Play Orbit* was described as:

'An exhibition of toys, games, and playables by people who are not professionally involved with the design of playthings, but who work in the field of visual arts. In this sense it deals with a narrow periphery of painting, sculpture, and other activities developed from, or associated with them. *Play Orbit* was conceived in an attempt to narrow the gap between objects as "works of art" and those other things which fill our environment, fulfil our spiritual needs, and which, often for arbitrary reasons, don't have such elevated titles.'
(Jasia Reichardt – Introduction to catalogue.)

The exhibition had some unusual features. First, an open invitation was given to any artist who might have liked to participate: and then no jury or selection committee sat in judgment on his submission. Second, the works were in the main both sophisticated in concept and appearance (some too delicate for rough treatment), yet children took to them like ducks to water. Nevertheless, it was an adults' exhibition in that people were provoked into thinking about the nature and qualities (which some artists admitted defeated them) of the successful toy. *Play Orbit* went from Flint to London in the company of a large and lavish catalogue. At the Institute of Contemporary Artists 25,000 visitors brought their children to scramble over it.

More formally, an attempt was made to present a spectrum of modern Welsh art in the form of three simultaneous travelling exhibitions beginning in the National Museum of Wales – *Art in Wales: The 20th Century*. The first – *The Early Years* – established a chronology of artists involved in the period 1900 to 1956; the second – *Today* – consisted of a presentation by the 56 Group Wales and an exhibition of Invited Artists indicating the scope of work going on in Wales at the moment; the third – *Tomorrow?* – represented the work of students at Art Colleges in Wales in the

form of exhibitions, events and performances throughout the Principality.

In the Welsh Arts Council's Gallery in Cardiff, exhibitions included *Exposure 69* by Newport College of Art (a provocative exhibition of prints by the Department of Photography); a popular exhibition of the work of the South Wales Potters; and two by Cardiff College of Art arranged to coincide with and to provide a showplace for its Diploma work in ceramics. The calendar year ended with an exhibition appropriately titled *Nativity*, specially created for the Gallery at Christmastime by Group One Four (now consisting of three members: John Berry, Mauro Kunst and Brian Yale). In one area all the images – up-dated interpretations of Christmas symbols – were installed under perspex domes two feet in diameter, while in the next area there were enormous two-dimensional figures each with a pregnant perspex dome belly. Inside four of these were plastic dolls, yellow, brown, black, white; inside one, three mirrors reflecting the spectator. Sadly, despite the simplicity of the idea, the universal and metaphysical implications of these were not easily appreciated. The original and unified treatment of the subject was enhanced by the Group's aim to mass-produce art: none of the domes was signed or distinctively the work of one of the three exhibiting artists, and they claimed that all the ideas incorporated represented a shared enterprise. This popularisation was taken further with the Group's mail order Christmas Cards, cheap, signed and numbered prints, and cut-out posters. *Popular Paintings from Haiti*, an Arts Council of Great Britain Exhibition, was also shown.

During January it was decided that for the first time for several years a reasonable proportion of the Welsh Arts Council's Collection, which now numbers more than 450 works, would be exhibited in Cardiff; this was only possible through the co-operation of Howard and Joan Roberts who made available their centrally situated and very suitable Gallery for the occasion.

A number of ready-made exhibitions were brought into Wales on loan from the Arts Council of Great Britain (*New Painting 1958–61*, *New Painting 1961–64*, *Sculpture* and *Small Sculpture*).

The Welsh Arts Council's Commission Aid Scheme (instigated to facilitate the making of large scale public sculpture) enabled a two-hundred foot cast aluminium mural by David Tinker to be installed in University College, Aberystwyth. Aberystwyth now has a lively tradition, unparalleled in Wales, for placing works by

Welsh artists on its own campus. David Tinker was also commissioned to produce a sheet aluminium relief for a panel outside the new Pembrokeshire County Library in Haverfordwest.

During the year a commission award was given to Mike Tyzack, who hopes to make a very large painting for a site yet to be chosen in Wales.

Money set aside for *Joint Projects* was used mainly in co-operation with the Literature Committee. Production Grants, which aim to help publishers produce works of creative literary merit, automatically carry the offer from the Art Department of a design grant.

Financial support will doubtless continue on similar lines during this and next year. But there may be changes in policy with regard to directly provided activities. Exhibitions impinge on the lives of very few and perhaps to bestow them on the public is not the best method of communication and arousing interest. The encouragement already given to other organisations or individuals to carry out activities will increase, and it is hoped that financial assistance will foster the development of spontaneous events.

Drama

It is axiomatic that Welsh Companies establish their reputation entirely by touring. The Caricature Theatre is no exception to this rule: during 1969 their puppet productions of *The Pilgrim's Progress*, *Taith y Pererin*, and *The Quest for Olwen* have appeared severally at Liverpool, Camden, Swansea, and in innumerable schools in Glamorgan, Monmouth and Flintshire. Their work has also included two productions with BBC Wales and six short films for Harlech Television. The Company gave performances at the 1970 Bath Festival and their new production of *Blodeuwedd*, based on one of the Mabinogion legends, will represent Wales at the World Congress of Art Education.

It is particularly appropriate that at this stage of solid achievement they have been able to acquire a base in Cardiff which, for the first time, affords them workshop and rehearsal space under the same roof, and the opportunity of running a small studio theatre.

There is still no permanent repertory theatre in Wales. The Welsh Theatre Company has continued to operate two touring units: one in Welsh and one in English.

Their work has included special productions to mark

the Investiture of H.R.H. The Prince of Wales, and at the National Eisteddfod in addition to tours throughout Wales and indeed deep into England.

Nor have the strains of a touring situation in a multiplicity of buildings deterred them from activities normally only associated with a permanent theatre: technical training, studio productions, and a series of lunchtime recital programmes produced at the National Museum.

The two units of the Company have given a total of 244 performances in 42 playing weeks.

Under their respective civic trusts, both the New Theatre, Cardiff and the Grand Theatre, Swansea have taken a new lease of life. The auditorium and front of house at Swansea are completely transformed and similar improvements are under way in Cardiff. This policy is most encouraging in the only two civic theatres in Wales which can house the larger touring productions.

Plans for a Welsh National Theatre, to stand on a site in Sophia Gardens, are in course of preparation. Local authorities in Wales have been asked to contribute on an agreed formula towards the capital and revenue costs of the theatre and the Court of Governors is to launch a public appeal.

Housing the Arts

Cardiff City Council received a grant of £40,000 towards the purchase of the New Theatre. Swansea City Council received a grant of £10,000 towards extensive improvements to the Grand Theatre. A commitment of £80,000 was made for a new theatre at the University College of North Wales, Bangor.

Re-appointments

Dr Glyn Tegai Hughes, Professor T. J. Morgan, Mr Gareth Thomas and Mr Clifford Williams were re-appointed for a further term.

Staff

Mr Bill Dufton joined the staff as Assistant Director with responsibility for Drama and Housing the Arts.

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Accountant's notes

1

The General Operating Costs in England totalling £394,522 include expenditure of £10,985 incurred in respect of the Council's Theatre Enquiry, Computer Booking Working Party, Orchestral Resources Enquiry, Working Party on Obscenity Laws, Public Lending Right Survey and National Touring Survey.

2

During the year under review the Pilgrim Trust contributed a grant of £1,000 to the National Manuscript collection of Contemporary Writers Fund further to the grant of £2,000 received in 1963/64.

3

The Council received a donation of £1,000 from IBM (United Kingdom) Limited during 1969/70. This sum was made available partly to Artist Placement Group Research Limited and partly towards the initial costs incurred by the Council in connection with the Serpentine Gallery in Kensington Gardens which opened in May 1970.

4

The accounts do not include the donations totalling £200 contributed in 1969/70 towards the proposed Fund for the Museum of Performing Arts.

5

The following notes appertain to the subsidies included in the Drama section of Schedule 3:

a

The subsidy for Jazz Ventures Limited was offered towards the cost of a series of experimental performances by five drama groups.

b

The subsidy for Space Provision (Artistic, Cultural and Educational) Limited was made available to the Institute for Research in Art and Technology towards the costs of rent, administration and capital conversion.

c

The subsidy shown for Artists' Place Society was made available to Chris Parr's Company for the production of *Monsieur Artaud* by Michael Almaz.

d

The subsidy for Contemporary Ballet Trust Limited was made available to the Henric Hirsch Company for the productions of *Little Boy* by Leo Heaps.

6

The circumstances concerning the Picasso curtain and costumes from the Diaghilev and de Basil Ballets shown on the Balance Sheet as at 31 March 1970 were explained in the notes given in amplification of the Council's 1968/69 accounts. In the event, although a small donation was

received, the major donations expected did not mature during 1969/70, and it is anticipated that they will be received during 1970/71.

7

The General Operating Costs in Scotland totalling £68,185 include net expenditure of £6,017 incurred in respect of the Council's Charlotte Square premises after taking into account a surplus of £379 realised by the coffee-house beneath the art gallery there.

8

The Assets shown on the Welsh Arts Council's Balance Sheet as at 31 March 1970 include gifts of works of art valued at a total of £967 presented to the Council by Mr Eduardo Paolozzi and the Contemporary Arts Society for Wales.

This Balance Sheet also includes a special fund of £1,000 being a grant voted by the Pilgrim Trust towards the establishment of a Fund for the purchase of Anglo-Welsh manuscripts.

9

The Arts Council of Great Britain is the sole ordinary Trustee of a fund known as The Guilhermina Suggia Gift, and Messrs Coutts and Company are named in the Deed as 'Special Trustee' for the fund. Miss Ida Muriel Collins, the donor of the fund, received a bequest from her friend, Madame Suggia, and this bequest has been used in accordance with the known wishes of Madame Suggia to set up a trust fund 'for the advancement of the musical education of the young in relation to the 'cello, especially with a view to creating solo performers of high standard'.

The transactions of this trust fund are shown in a separate account at Table F.

Table A Awards to artists 1969/70

ENGLAND			£
Music	Advanced training		
	Graham Bond	Repetiteur – *London Opera Centre	200
	Christopher McManus	Repetiteur – *London Opera Centre	710
	Susan Stringer	Stage Manager – *London Opera Centre	200
	Jeffrey Tate	Repetiteur – *London Opera Centre	710
	Margaret Teggin	Stage Manager – *London Opera Centre	710
	Advanced study		
	Bronwen Curry	To study choreology in Glasgow	300
	Anthony Hewitt-Jones	To study composition in Paris	500
	Henrietta Lyons	To study classical ballet and contemporary dance in Paris	20
	William York	To study conducting and composition in Amsterdam	300
	Bursaries, expenses and costs of presenting new works		
	Gavin Bryars		200
	Ian Carr		500
	Peter Dockley		950
	Mike Gibbs		550
	Jaye Consort		1,275
	John Lambert		300
	Chris McGregor		400
	Timothy Mason	*Mercury Theatre Trust Limited: Ballet Rambert	750
	Michael Morrow		500
	Tony Oxley		500
	Paul Patterson		250
	Howard Riley		400
	Clover Roope		300
	Tim Souster		100
	Patric Stanford		250
	Keith Tippets		200
	Commissions (including presentation costs)		
	William Alwyn	(Cheltenham Arts Festivals Limited – 1970)	100
	Anthony Attwood	(Institute of Contemporary Arts Limited)	25
	Don Banks	(Sinfonietta Productions Limited)	300
	David Barlow	(Tees-side Music Society)	40
	Richard Benger	*Little Missenden Festival	50
	Lennox Berkeley	(Windsor Festival Society Limited)	200
		(Cheltenham Arts Festivals Limited – 1969)	150
	Christopher Brown	(Cheltenham Arts Festivals Limited – 1970)	25
		(Baccholian Singers)	10
	George Brown	(Cheltenham Arts Festivals Limited – 1970)	40
	Geoffrey Burgon	(Purcell Consort of Voices)	25
	Geoffrey Bush	(Baccholian Singers)	10
	Tristram Cary	(Cheltenham Arts Festivals Limited – 1969)	50
	Justin Connolly	(Nash Concert Society)	100
	Peter Curtis	(Mercury Theatre Trust Limited)	25

Table A (continued) Awards to artists 1969/70

Music (continued)	Commissions (including presentation costs) (continued)	£
Martin Dalby	(Nash Concert Society)	100
	(Hexham Abbey Festival)	53
Howard Davidson	(Cheltenham Arts Festivals Limited - 1970)	40
Peter Maxwell Davies	(English Bach Festival Trust)	100
	(Contemporary Ballet Trust Limited)	300
Stephen Dodgson	(Tilford Bach Society)	125
Richard Drakeford	(London University Tutorial Classes Summer School)	50
Michael Finnissy	(Educational Dance-Drama Theatre Limited)	21
Sebastian Forbes	(Nash Concert Society)	100
	(Baccholian Singers)	11
Shena Fraser	(Westminster Choral Society)	35
Stanley Glasser	(London Bach Society)	75
Alexander Goehr	(New Philharmonia Orchestra Limited)	200
Richard Hames	(Purcell Consort of Voices)	25
Jonathan Harvey	(Three Choirs Festival Association Limited)	150
Anthony Hewitt-Jones	(Stroud Festival Limited)	75
Alun Hoddinott	(Cheltenham Arts Festivals Limited - 1969)	100
Michael Hurd	(London University Tutorial Classes Summer School)	50
Anthony Hymas	(Mercury Theatre Trust Limited)	25
Ian Kellam	(Cheltenham Arts Festivals Limited - 1970)	25
Amanda Knott	(Mercury Theatre Trust Limited)	25
Pietje Law	(Mercury Theatre Trust Limited)	25
Elisabeth Lutyens	(Rodney Slatford)	32
Henrietta Lyons	(Educational Dance-Drama Theatre Limited)	52
Donald McAlpine	(Educational Dance-Drama Theatre Limited)	75
William Mathias	(Southern Cathedrals Festival)	50
John Metcalf	(Cheltenham Arts Festivals Limited - 1969)	50
Barry Moreland	(Contemporary Ballet Trust Limited)	300
James Patten	(Bristol Sinfonia Limited)	100
Elizabeth Poston	(Cheltenham Arts Festivals Limited - 1970)	25
Alan Ridout	(Tilford Bach Society)	125
Neil Saunders	(Sacred Music-Drama Society)	300
Humphrey Searle	(Cheltenham Arts Festivals Limited - 1970)	100
	(Purcell Consort of Voices)	50
John Tavener	(Cheltenham Arts Festivals Limited - 1970)	50
Jonathan Taylor	(Mercury Theatre Trust Limited)	25
Mansel Thomas	(Buckingham and District Music Society)	75
Ann Whitley	(Mercury Theatre Trust Limited)	25
Drama	Playwrights	
Howard Brenton		1,000
Bolivar le Franc	(Greenwich Theatre)	500
John Grillo	*Farnham Repertory Company	400
John Heilpern	(Leicester Phoenix Theatre)	400
Ursula Jones	(Caryl Jenner Productions)	750
Tim Shields	*Bolton Octagon Theatre	400
Christopher Wilkinson	(Sheffield Repertory Company)	500
David Wright	(Manchester: Sixty-Nine Theatre)	750

		£
Play commissions		
Richard Eyre	*Hampstead Theatre Club	150
Donald Howarth	*Hampstead Theatre Club	150
Errol John	*Manchester: Sixty-Nine Theatre	300
John Whiting awards		
Howard Brenton		500
The Freehold Company		500
Design commissions		
Tanya Moiseiwitsch	*Sheffield Repertory Company	150
Richard Negri	*Manchester: Sixty-Nine Theatre	100
Kenneth Rowell	*Prospect Productions	150
Trainee administrators		
Alwyne Dickins	*Bristol Old Vic	143
	*Liverpool Repertory Theatre	110
Thomas Edwards	*Oxford University Theatre	198
Charles Kraus	*Alexandra Theatre, Birmingham	143
P. T. Boyd Maunsell	*Oxford University Theatre	143
Peter Tod	*Salisbury Arts Theatre	286
Robin Anderson		390
Ian Baker		250
Frank Cousins		200
Leonora Davis		225
Alwyne Dickins		427
Thomas Edwards		600
Dyllis Hamlett		200
Jonathan Hansard		250
Mark Hill		500
Peter Kellett		675
P. T. Boyd Maunsell		500
Michael Outhwaite		500
Rosalind Sutton		500
Marten Tiffen		50
Peter Tod		485
Judith Vickers		320
Sam Walters		250
Trainee designers		
John Austin	*Theatre Projects Lighting	24
Doreen Bradshaw	*Thorndike Theatre	372
Terry Brown	*Bolton Octagon Theatre	372
Carol Filmer	*Manchester: Sixty-Nine Theatre	187
John Hallé	*Hampstead Theatre Club	384
Doreen James	*Worthing and District Connaught Theatre	360
Jean Jones	*Birmingham Repertory Theatre	187
Malak Khazai	*English Stage Company	360
Hans Christian	*Yvonne Arnaud Theatre	364
Van Langeveld		
Susan Lapham	*Northcott Devon Theatre	187
Terry Parsons	*Belgrade Theatre, Coventry	187
Sandra Ward	*Nottingham Playhouse	384

Drama (continued)	Trainee designers (continued)	£	
	Carol Filmer	28	
	Susan Lapham	28	
	Trainee directors		
	David Bradford	750	
	Robert Cheesmond	750	
	Michael Colefax	600	
	Peter James	750	
	Patrick Masefield	600	
	John Roche	750	
	Euan Smith	750	
	David Swift	375	
	Glen Walford	200	
	Art	Commissions	
		Roger Bates	200
		Elona Bennett	200
		Roderick Coyne	200
		Glyn Foulkes	200
		Timothy Head	200
Carl Plackman		200	
Birmingham College of Art and Design		1,500	
Castleford Borough Council		300	
Darlington Lions Club		2,250	
Devon County Council		1,000	
Grimsby College of Technology		200	
Kendal: Provincial Insurance Company Limited		1,500	
London: Raynes Park High School		125	
Sutton Borough Council		450	
Discretionary awards			
Douglas Abercrombie		60	
Norman Adams		100	
Harry Biggin		50	
Jon Bird		100	
Michael Black		100	
Keith Brocklehurst		120	
V. Burgin		50	
D. W. Carruthers		75	
Timothy Cresswell		100	
Leo Davy		50	
Timothy Drever		50	
Brian Elliott		100	
John Epstein		200	
K. J. Fogarty		50	
R. Frankland		75	
Brian French		100	
Keith Grant	100		
D. Gray	75		
Maggi Hambling	50		
Gerrard Hemsworth	75		
John Hilliard	40		

		£
	Colin Hitchmough	50
	P. J. Hoogenboom	75
	D. Horn	75
	G. A. Hostler	75
	A. Ingram	75
	C. Jones	75
	Peter Joseph	50
	Julian Kaal	50
	Ian Lawrenson	75
	Dante Leonelli	200
	John Lifton	100
	Peter Logan	250
	John Loveless	50
	Peter Lowe	70
	Geoff McEwan	50
	John McLean	68
	Barry J. Martin	200
	D. Mason	50
	David Remfry	50
	Richard Rome	50
	Marcello Salvadori	200
	D. J. Shepherd	100
	Gordon Simpson	50
	Alexander Thomson	85
	Peter Waldron	70
	Jesse Watkins	36
	A. Welsford	75
	David Whitaker	50
	Gerald Whybrow	50
	Stephen Willats	250
Literature	Grants to writers	
	Mea Allan	500
	Alfred Alvarez	1,000
	Paul Bailey	1,000
	A. L. Barker	750
	Jack Beeching	750
	Ted Child	500
	Barry Cole	750
	J. Anthony Connor	750
	Peter Dale	750
	Duke R. Dobing	500
	Clifford Dyment	500
	Eva Figs	750
	Henry Graham	400
	W. S. Graham	500
	Bryn Griffiths	900
	Elizabeth Hamilton	1,000
	Ian Hamilton	1,000
	Wilson Harris	750
	David Harsent	750
	Phoebe Hesketh	500
	Bevis Hillier	500

Table A (continued) Awards to artists 1969/70

Literature (continued)	Grants to writers (continued)	£
	Christina Hobhouse	500
	Molly Holden	500
	Norman Jackson	750
	Paddy Kitchen	1,000
	Lois Lang-Sims	750
	Maureen Lawrence	750
	Dinah Livingstone	1,000
	Colin McInnes	1,000
	Christopher Middleton	750
	J. S. Mitchell	500
	Angus Wolfe Murray	1,000
	Tom Pickard	500
	Ann Quin	1,000
	Thomas Raworth	400
	Piers Paul Read	1,000
	Barry Reckord	750
	Peter Redgrove	750
	James Robson	750
	Paul Rotha	1,000
	Bernice Rubens	1,000
	Paul Scott	1,000
	Ann Shead	750
	Penelope Shuttle	750
	Randolph Stow	750
	Ruth Tomalin	500
	Martin Turnell	1,000
	Barry Unsworth	750
	Peter Vansittart	750
	John Wain	1,000
	David Walder	750
	Elizabeth Webb	1,000
	Grants to translators	
	Daniel Weissbort	500
	Antonia White	500
	Grants to publishers	
	Association of Little Presses	250
	Jonathan Cape Limited	500
	Chatto and Windus Limited	370
	Macmillan and Company Limited	600
Education in the arts	Polytechnic School of Management Studies: Training Course in Arts Administration	
	Bursaries	
	S. Dalzell	490
	M. A. Dobson	730
	A. E. Gutman	730
	C. M. Hebborn	730
	S. M. Hennessy	730
	S. Hosking	730
	M. C. Hussey	730

			£
	Paul Madden		730
	Miranda Passmore		730
	A. M. Randall		730
	M. J. Sadler		730
	SCOTLAND		
Music	Special grant		
	William Wordsworth		32
	Commissions		
	Shaun Dillon and John Whitfield	*Scottish Amateur Music Association	125
	David Dorward	*Scottish Actors Company	170
	D. Johnson	*Saltire Music Society	20
	John Purser	*Glasgow Chamber Orchestra	25
	F. Spedding	*Glasgow Chamber Music Society	70
	Thomas Wilson	*New Glasgow Concerts	65
		John Currie Singers	220
	Bursaries		
	John Purser		500
	John Robertson		300
	Alan Suttie		120
	Travel grant		
	John Graham		150
Drama	Trainee designers		
	Norma Bulman	Glasgow Citizens' Theatre	99
	David Collis	*Edinburgh Civic Theatre	480
	Poppy Mitchell	Perth Repertory Theatre	360
	Robert Ringwood	*Glasgow Citizens' Theatre	360
	Anne Sinclair	*Edinburgh Civic Theatre	132
	Norma Bulman		56
	Trainee administrator		
	Thomas Edwards		150
	Trainee director		
	Robert Walker	*Glasgow Citizens' Theatre	750
	Commission		
	Alan Jackson	*Traverse Theatre Club	250
Art	Bursaries		
	James Barclay		400
	Thomas Bridge		175
	Robert Callender		100
	Robert Cargill		175
	Rodick Carmichael		100
	David Croft-Smith		175
	Victoria Crowe		175

Art (continued)	Bursaries (continued)	£	
	Patricia Douthwaite	175	
	Alexander Fraser	40	
	Maureen Hodge	175	
	John Johnstone	400	
	Jake Kempsall	300	
	Peter Kleboe	175	
	Lilian Neilson	175	
	Frank Pottinger	175	
	Barbara Rae	175	
	James Reid	200	
	Ian Scott	400	
	Merilyn Smith	175	
	Murray Tod	50	
	Clement Young	40	
	Ainslie Yule	35	
		Travel grant	
		Jan Boczarski	40
		Sculpture commissions	
		Jake Kempsall	100
		David Miller	100
		Alastair Ross	100
		Jenepher Wendy Ross	100
		Zigfrids Sapietis	100
Literature	Prize		
	George Mackay Brown	1,000	
	Publication awards		
	D. M. Black	300	
	George Mackay Brown	300	
	Tom Buchan	300	
	George Friel	300	
	Robin Jenkins	300	
	Iain Crichton Smith	300	
	William Watson	300	
	Travel grant		
	Sean Hignett	200	
	Bursaries		
	Hugh MacDiarmid	1,000	
	Hugh McIlvanney	750	
	Allan Campbell McLean	750	
	Pete Morgan	1,000	
	Robert Nye	1,000	
	Grants to publishers		
	Calder and Boyars Limited	700	
	J. M. Dent and Sons Limited	427	
	Highland Book Club	250	

WALES

Music	Bursaries		£
	Ann Griffiths		200
	Moira Griffiths		300
	Iwan Guy		100
	Susan Morris		100
	Dennis O'Neill		100
	Nigel Waugh		60
	Commissions		
	Don Banks	*Cardiff University College	100
	Arnold Cooke	*Cardiff University College	100
		Cardiff Festival of 20th Century Music	75
	John Gardner	*Cardiff Festival of 20th Century Music	60
	Everett Helme	Cardiff Festival of 20th Century Music	100
		*Cardiff University College	100
	Alun Hoddinott	*Royal Philharmonic Orchestra	200
		*Cardiff Polyphonic Choir	200
		Llandaff Festival	350
	Arwel Hughes	*Cardiff Festival of 20th Century Music	25
		Caerphilly Ladies Choir	25
	John Hywel	Llandudno Choral Society	50
	Daniel Jones	Cardiff Polyphonic Choir	105
		*Cardiff University College	100
	Richard Roderick Jones	Guild for the Promotion of Welsh Music	30
	John Manduelli	Cardiff Festival of 20th Century Music	100
	William Mathias	*Cardiff Polyphonic Choir	50
		Cor Meibion Offiws y Rhos	25
		Eisteddfod Genedlaethol Cymru	30
	John McCabe	Cardiff Festival of 20th Century Music	120
		*Cardiff University College	75
	Thea Musgrave	*Cardiff University College	100
	Alan Rawsthorne	*Cardiff University College	125
	Howard Rees	*Cardiff Festival of 20th Century Music	50
	Reginald Smith Brindle	*Cardiff Festival of 20th Century Music	125
		Guild for the Promotion of Welsh Music	40
	Phyllis Tare	*Cardiff University College	62
	Mansel Thomas	Tredeggar Orpheus Male Voice Party	50
		Aberystwyth Arts Festival	100
		Blaenavon Male Voice Choir	50
	Sir Michael Tippett	*Cardiff University College	175
	Grace Williams	Eisteddfod Genedlaethol Cymru	25
		Guild for the Promotion of Welsh Music	65
	David Wynne	*Cardiff Festival of 20th Century Music	50
		Eisteddfod Genedlaethol Cymru	30
		*Cardiff University College	63
Drama	Bursary		
	Elizabeth Weston	*University College of South Wales and Monmouthshire	1,200
Art	Commission		
	Michael Tyzack		700

Art (continued)	Design grants to publishers		£
	Gwasg Gomer		100
	J. D. Lewis & Sons Limited		71
	University of Wales Press		50
	Welsh Books Council		475
	Y Lolfa		25
	Award		
	Tom Hudson		50
	Design fee		
	Elgan Davies		45
Literature	Grants to publishers		
	Christopher Davies Limited		450
	J. M. Dent & Sons Limited		500
	Hugh Evans & Son Limited		200
	Gwasg Gee		370
	Gwasg Gomer		1,550
	Llyfrau'r Dryw		150
	University of Wales Press		2,000
	Y Lolfa		100
	Grant to translator		
	University of Wales Press		230
	Grant to writer		
	A. G. Prys-Jones		25
	Bursaries		
	W. J. Gruffydd		600
	Cledwyn Hughes		720
	Eluned Phillips		600
	John Tripp		350
	Prizes		
	Gwenith Davies	(Translation Competition)	20
	Marian Eames		250
	T. Wilson Evans		250
	J. Gwyn Griffith		250
Glyn Hughes	(Young Poets Competition)	100	
Jack Jones		700	
Nesta Wyn Jones	(Young Poets Competition)	100	
Sally Roberts Jones		250	
Saunders Lewis		700	
John Ormond		250	
Nelian Rees	(Translation Competition)	20	
Harri Webb		250	
Gwynne Williams		250	

*In these cases payment is made to the organisation shown.

Table B Housing the Arts

In 1969/70 the Arts Council's grant-in-aid of £8,200,000 included £470,000 for Housing the Arts. The details of this sum can be found at the end of Schedules I where £355,300 is accounted for in England, £64,700 in Scotland and £50,000 in Wales.

The Arts Council has also entered into commitments to make provision for Housing the Arts up to a total of £780,000 over and above the cash grants of £470,000. The details of this commitment as at 31 March 1970 are set out below.

		£	£
England	Sheffield: New Sheffield Theatre Trust Limited	289,000	
	Bristol Old Vic Trust Limited	85,000	
	Birmingham: Sir Barry Jackson Trust	81,000	
	Bromley Theatre Trust Limited	78,000	
	Birmingham: Cannon Hill Trust Limited	29,000	
	Leeds Theatre Trust Limited	24,000	
	Lancaster City Council	20,000	
	National Theatre Board	20,000	
	Stratford: Royal Shakespeare Theatre	15,000	
	Theatre Centre Limited	5,000	
	Wolverhampton Arts Centre Trust	5,000	
	Penzance: The West Cornwall Arts Club	2,000	
	Garstang and District Arts Centre	250	
	Grizedale Arts Society	250	
			653,500
Scotland	Glenrothes Development Corporation	30,000	
	Arbroath Burgh Council	16,500	
			46,500
Wales	University College of North Wales, Bangor		80,000
			<u>£780,000</u>

Table C Accumulated Deficiency Grants 1969/70

		£
England	Royal Opera House, Covent Garden Limited	100,000
	London Festival Ballet Trust Limited	8,000
	Northern Sinfonia Concert Society Limited	4,500

Table D Analysis of drama grants and guarantees

for the year ended 31 March 1970

	Revenue grants or guarantees	Touring grants or guarantees	Capital expendi- ture	New drama & neglected plays	Trans- port subsidies	Training schemes	Young People's Theatre activities	Total
	£	£	£	£	£	£	£	£
ENGLAND								
Beaford: Orchard Theatre Company				400				400
Billingham Forum Theatre	10,000			438				10,438
Birmingham: Alexandra Theatre (Birmingham) Limited	10,000					143		10,143
Birmingham Repertory Theatre Limited	43,000		640		400	187	500	44,727
Cannon Hill Trust Limited			200		200		24,000	24,400
Bolton: Octagon Theatre Trust Limited	12,500			400	300	372	4,750	18,322
Bournemouth Theatre Trust Limited	9,000				150			9,150
Brighton: The Combination Limited	2,250			330				2,580
University of Sussex Arts Centre	3,000			975	25			4,000
Bristol: Bristol Old Vic Trust Limited	44,000	2,000			500	143	1,000	47,643
Bromley Theatre Trust Limited	18,000				500			18,500
Bury St Edmunds Theatre Management Limited					150			150
Cambridge: Arts Theatre of Cambridge Limited	3,000				500			3,500
Cambridge Theatre Company Limited	5,000							5,000
Candida Plays Limited		30,500						30,500
Canterbury Theatre Trust Limited	15,000		3,000		850		400	19,250
Century Theatre Limited	33,000		1,425		100		1,000	35,525
Chelmsford: John Ridley Projects Limited					50			50
Cheltenham Everyman Theatre Company Limited	20,000		400		400		350	21,150
Chesterfield Civic Theatre Limited	8,000				150		2,000	10,150
Chester: Gateway Theatre Trust Limited	12,000				300			12,300
Chichester Festival Theatre Productions Company Limited	12,500		5,000					17,500
Colchester Repertory Company Limited	18,000		237	231	500		400	19,368
Coventry: Belgrade Theatre Trust (Coventry) Limited	45,000				500	187	2,000	47,687
Crewe Theatre Trust Limited	8,000		1,000	105	325			9,430
Derby Playhouse Limited	18,000			525	300		500	19,325
Exeter: Northcott Devon Theatre and Arts Centre	20,000	10,000	500			187	4,000	34,687
Farnham Repertory Company Limited	10,500		172	1,572	150		1,000	13,394
Guildford: Yvonne Arnaud Theatre Management Limited	20,000				300	364		20,664
Harrogate (White Rose) Theatre Trust Limited	11,000		1,100	734	250			13,084
Hornchurch Theatre Trust Limited	18,000				100			18,100
Ipswich Arts Theatre Trust	21,500			403	200		2,500	24,603
Kingston-upon-Hull New Theatre Company Limited	3,700							3,700
Kingston-upon-Hull: Hull Arts Centre Limited	5,000							5,000
Leatherhead: Thorndike Theatre (Leatherhead) Limited	30,000		400	568	150	372	850	32,340
Leicester Theatre Trust Limited	25,000			702	200		1,500	27,402
Lincoln Theatre Association Limited	34,000		1,000	470	400		500	36,370
Liverpool Everyman Theatre Company Limited			1,900	1,741	75		18,000	21,716
Liverpool Repertory Theatre Limited	40,000			744	250	110	750	41,854
London: The Arts Laboratory			1,500	458				1,958
Artists' Place Society				296				296
Camden Playhouse Productions Limited	1,500			736				2,236
Candida Productions Limited				400				400
Caryl Jenner Productions Limited			60	903			20,000	20,963
Carried forward	£589,450	£42,500	£18,534	£13,131	£8,275	£2,065	£86,000	£759,955

Table D (continued) Analysis of drama grants and guarantees

	<i>Revenue grants or guarantees</i>	<i>Touring grants or guarantees</i>	<i>Capital expenditure</i>	<i>New drama & neglected plays</i>	<i>Transport subsidies</i>	<i>Training schemes</i>	<i>Young People's Theatre activities</i>	<i>Total</i>
	£	£	£	£	£	£	£	£
London (continued)								
Brought forward	589,450	42,500	18,534	13,131	8,275	2,065	86,000	759,955
Contemporary Ballet Trust Limited				400				400
Educational Dance-Drama Theatre Limited							2,500	2,500
English Stage Company Limited	94,000					360	3,690	98,050
The Freehold	1,000			852				1,852
Greenwich Theatre Limited	13,000			550			3,835	17,385
Hampstead Theatre Club Limited	7,500			1,662		384		9,546
Institute of Contemporary Arts Limited							175	175
Inter-Action Trust	1,500		600	1,068			4,000	7,168
IT Arts Trust Limited	1,500			836				2,336
Jazz Ventures Limited	250							250
London Union of Youth Clubs							400	400
Lyric Hammersmith Company Limited	8,000							8,000
Mermaid Theatre Trust Limited	26,500						1,500	28,000
National Theatre Board	240,000	20,000					10,500	270,500
New Shakespeare Company Limited	2,000		120					2,120
Portable Theatre Limited	1,275			1,647				2,922
Round House Trust Limited			1,380					1,380
Soho Theatre				280				280
Southtown Theatre				347				347
Space Provision (Artistic, Cultural and Educational) Limited	3,000							3,000
Theatre Centre Limited							15,000	15,000
Theatre Projects Lighting Limited						24		24
Wherehouse Company	500							500
Malvern Festival Theatre Trust Limited	2,000							2,000
Manchester: Sixty Nine Theatre Company Limited	30,000			300	100	287		30,687
Newcastle-upon-Tyne: Tyneside Theatre Trust Limited	17,250			316	525			18,091
Northampton Repertory Players Limited	18,000				700			18,700
Norwich Theatre Royal					1,000			1,000
Nottingham Theatre Trust Limited	57,500	5,500		950	1,000	384	2,000	67,334
Oldham Repertory Theatre Club	8,000							8,000
Oxford: Meadow Players Limited	52,250		1,750	791	600		1,000	56,391
Oxford University Theatre						341		341
Plymouth Arts Guild	1,500							1,500
Prospect Productions Limited	35,000					150		35,150
Richmond Theatre Productions Limited	8,000				300			8,300
Rotherham Civic Theatre	2,000							2,000
Salisbury Arts Theatre Limited	20,000				1,000	286	1,000	22,286
Scarborough Theatre Trust Limited	1,400			1,127	50			2,577
Scunthorpe Civic Theatre	2,000							2,000
Sheffield Repertory Company Limited	43,000				400	150	7,000	50,550
Stoke-on-Trent and North Staffordshire Theatre Trust Limited	18,000			488	900		3,000	22,388
Straford-upon-Avon: Royal Shakespeare Theatre	209,000	20,000						229,000
Carried forward	£1,514,375	£88,000	£22,384	£24,745	£14,850	£4,431	£141,600	£1,810,385

	<i>Revenue grants or guarantees</i>	<i>Touring grants or guarantees</i>	<i>Capital expenditure</i>	<i>New drama & neglected plays</i>	<i>Trans-port subsidies</i>	<i>Training schemes</i>	<i>Young People's Theatre activities</i>	<i>Total</i>
	£	£	£	£	£	£	£	£
Brought forward	1,514,375	88,000	22,384	24,745	14,850	4,431	141,600	1,810,385
Watford Civic Theatre Trust Limited	11,000		1,700		200		3,000	15,900
Worcester Arts Association (SAMA) Limited	6,000			377	180			6,557
Worthing and District Connaught Theatre Trust Limited	15,000		996	443	200	360	2,000	18,999
York Citizens' Theatre Trust Limited	23,000			350	500		1,000	24,850
Association of British Theatre Technicians	3,250							3,250
British Centre of the International Theatre Institute	375							375
British Drama League	2,000							2,000
British Institute of Recorded Sound	300							300
Council of Repertory Theatres	500					2,050		2,550
Training Scheme Bursaries and Expenses						12,291		12,291
New Drama Bursaries and Expenses				5,122				5,122
	£1,575,800	£88,000	£25,080	£31,037	£15,930	£19,132	£147,600	£1,902,579

SCOTLAND

Aberdeen Arts Centre	30							30
Dervaig Arts Theatre Limited	680	820						1,500
Dundee Repertory Theatre Limited	25,000	720			250		2,290	28,260
Edinburgh: Edinburgh Civic Theatre Trust Limited	46,600	4,500			350	612	2,500	54,562
Richard Demarco Gallery Limited	100							100
Traverse Theatre Club	14,150		3,068	892	50	250		18,410
Glasgow: Citizens' Theatre Limited (including Close Theatre)	59,100				600	1,209	5,500	66,409
Kirkcaldy Burgh Council (Adam Smith Hall)	1,000							1,000
Milnathort: Ledlanet Nights	100							100
Perth Repertory Theatre Limited	22,550				200	360		23,110
Pitlochry Festival Society Limited	22,000				630			22,630
St Andrews Play Club - Byre Theatre	1,200	200			50			1,450
British Centre of the International Theatre Institute	100							100
Council of Repertory Theatres	75							75
Lindsay Kemp Mime Company	50							50
Training Scheme Bursaries						206		206
	£192,735	£6,240	£3,068	£892	£2,130	£2,637	£10,290	£217,992

Table E National Manuscript Collection of Contemporary Writers

The following accessions were made by the National Manuscript Collection of Contemporary Writers during the year ended 31 March 1970

Ronald Bottrall

Manuscript copy of poem 'Ancient Enemies';
Manuscript copy of poem 'Zen in Laputa';
Manuscript worksheets and typed copy of 'Futile Defences';
Worksheets of the poems 'Winged Light' and 'Eating People is Wrong'
(presented by the author)

Roy Campbell

Autograph manuscript containing poem and letter
(bought from Winifred A. Myers (Autographs) Limited)

Charles Causley

Five notebooks and various manuscripts and typescripts of poems relating to 'Johnny Alleluia' and 'Underneath the Water'
(bought from the author)

Keith Douglas

Manuscripts of poetry, letters, stories and notes and letters to him and his mother
(bought from Mrs Douglas through John Hall)

Stella Gibbons

First and last manuscript pages of 'Cold Comfort Farm'
(bought from the author)

L. P. Hartley

Seven manuscript holograph foolscap notebooks of 'The Hireling'
(bought from the author)

Ralph Hodgson

Presentation copy of the author's first book, 'The Last Blackbird', containing manuscript poems and two folders of correspondence
(bought from Mrs Robarts)

V. S. Pritchett

Manuscript of his short story 'The Wheelbarrow'
(bought from the author)

Kathleen Raine

Two holograph diaries covering the period of the author's American trip, 5 November 1951 to 25 January 1952
(bought from Mr Percy Jarrett of Philobiblion)

Jean Rhys

Autograph manuscript, two manuscript notebooks and various typescripts relating to 'Wide Sargasso Sea'
(bought from Bertram Rota Limited)

Alan Ross

Various manuscripts, drafts, notebooks for 'North of Sicily', 'African Negatives', 'To Whom it May Concern' and 'Collected Poems'
(bought from Alan Hancox of Fine Books)

Anthony Thwaite

Typescript and holograph manuscripts including worksheets and two notebooks
(bought from Bernard Stone)

Table F The Guilhermina Suggia Gift

Account for the year ended 31 March 1970

Capital account				£	£
					8,759
Income account:					
Balance as at 31 March 1969				880	
Add: Income during year				412	
				<u>1,292</u>	
Less: Payments during year				238	
					<u>1,054</u>
					<u>£9,813</u>
Assets:					
	<i>Nominal</i>	<i>Market</i>	<i>Book</i>		
	<i>Value</i>	<i>Value</i>	<i>Value</i>		
	£	£	£		£
3½ per cent War stock	6,746	2,850	4,896		
3½ per cent Funding stock 1999/2004	4,682	2,247	3,863		
	<u>£11,428</u>	<u>£5,097</u>			8,759
Cash on bank deposit				900	
Cash on current account				<u>154</u>	
					<u>1,054</u>
					<u>£9,813</u>

Table G Henry and Lily Davis Fund

Account for the year ended 31 March 1970

Balance as at 31 March 1969		£
Add: Income during year		4,603
		112
		<u>4,715</u>
Less: Payments during year		3,208
		<u>£1,507</u>
Assets:		
Cash on bank deposit		1,075
Cash on current account		432
		<u>£1,507</u>

Table H Arts Council exhibitions held in Great Britain during 1969/70

England

Paintings, drawings, sculpture, etc.

The Arts Council Collection:

- R Arts Council Collection 1967-68
- R Constructions
- R Designs for the Theatre
- LR Henry Moore, sculpture and drawings
- R New Painting 1961-64
- R Painting 1964-67
- RW Sculpture
- R Sculpture 1960-67
- R Seven Sculptors
- R Twentieth Century Drawings
- R Watercolours and Drawings
- R Abstract Art in England
- L Art of the Real
- LR Baroque in Bohemia
- L Berlioz and the Romantic Imagination
- LR Charles Biederman
- LR Art of Claude Lorrain
- R Continuum
- R Decade 1920-1930
- L Frescoes from Florence
- LR German Expressionism
- R Portraits by Duncan Grant
- L Harari Collection of Japanese paintings and drawings
- R John Heartfield 1891-1968
- R Barbara Hepworth
- LR William Holman Hunt
- LRS Indian Miniatures and Folk Paintings
- R Northern Young Contemporaries 1968
- L Pop Art
- LRW Popular Paintings from Haiti
- R Rietveld
- L Rodin: sculpture and drawings
- R New Sculpture
- R Seligman Collection of Oriental Art
- L Six at the Hayward Gallery
- R Surrealist Pictures from the Edward James Collection
- R Young Contemporaries 1969

Original Prints

The Arts Council Collection:

- R Eight English Printmakers
- R New Prints 2
- LR New Prints 3
- R New Prints by Denny, Dine, Hockney and Kitaj
- R New Prints by Kitaj and Paolozzi
- LR Original Prints
- R Pop Prints
- R Anthony Gross Prints
- RW Norwegian Graphics
- L The late Etchings of Rembrandt

Reproductions

- R Abstract Art
- R Pieter Brueghel the Elder
- R Canaletto
- LRW Edgar Degas
- R Ecole de Paris
- RW English Art
- R Modern Gouaches and Watercolours
- R Hans Holbein the Younger
- R Human Figure in European Painting
- R Human Figure in European Painting 2
- R Wassily Kandinsky
- R Paul Klee
- R Landscape in Western Art
- R Joan Miro
- R Monet and his Contemporaries
- RW Outline of Modern Painting
- R Pablo Picasso
- RW Portraits
- LR Prehistoric Paintings
- R Thirty Painters of the Fifteenth Century
- RW Vincent van Gogh

Sixty-eight exhibitions were held in 185 separate buildings in 140 centres (310 showings including fourteen held in the Bethnal Green Museum, the British Museum, the Hayward Gallery, the Tate Gallery and the Victoria and Albert Museum). Included in the above are ten showings held in Wales in seven separate buildings in six different centres and one showing held in Scotland.

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

- Anne Estelle Rice
- Fantastic and Ornamental Drawings
- Purchase Awards 1965-68
- World Prints

Note:

- L Exhibited in London
- R Exhibited in the Regions
- S Exhibited in Scotland
- W Exhibited in Wales

- Scotland**
- Robert Moyes Adam, photographer, 1885-1967
 - Paintings of Margaret Baird
 - William Gear retrospective (organised with the Arts Council of Northern Ireland)
 - W. G. Gillies retrospective
 - Graphics 2
 - Italian Sixteenth Century Drawings from British Private Collections (sponsored by the Edinburgh Festival Society)
 - Merry Christmas
 - Modern Art from Scottish Houses
 - Modern Scottish Embroidery
 - The World of Bud Neill

Pictures from the Proms – Scottish Arts Council Collection
Recent Purchases for the Scottish Arts Council Collection
Rembrandt Etchings (organised with the City Art Gallery, Dundee)
E Scottish Paintings from the collection of Dr R. A. Lillie, OBE
Two Scottish Photographers
Works from the Scottish Arts Council Collection

Exhibitions temporarily taken over from the Arts Council of Great Britain:
British Painting before 1940
British Painting 1940–49
British Painting 1950–57
Ind Coope Art Collection
New Painting 1958–61
Still Life (reproductions)

Twenty-three exhibitions (including seven from England) were held in thirty-one different buildings in twenty-six centres (seventy-six showings in all).

Wales

Architectural Drawings
Art in Wales: the Twentieth Century – The Early Years 1900–56
– Today: 56 Group Wales
– Today: Invited Artists
– Tomorrow?

Contemporary Prints
Pictures from the Margaret Davies Collection
Augustus John

E Photographs by Ramond Moore
Nativity 1969
Play Orbit (organised with the Institute of Contemporary Arts)
Recording Wales 2 – Chapels
Richard Wilson
E War

Exhibitions temporarily taken over from the Arts Council of Great Britain:
Drawings
New Painting 1958–61
New Painting 1961–64
Small Sculpture
Sculpture

Twenty-six exhibitions (including seven from England) were held in forty-three different buildings in thirty-four centres (ninety showings in all).

Note:

E Also exhibited in England

Table I Theatre Companies

Details of costs, revenue and subsidies 1966-69

	Key <i>a</i> 1968/9 <i>b</i> 1967/8 <i>c</i> 1966/7	Total theatre operat- ing cost £	Total net trading revenue £	As a percent- age of cost %	Subsidies and donations					
					† Arts Council £	‡ Local Authori- ties £	Approx equiv. to a local rate of <i>d</i>	Independ- ent TV £	Industry and com- merce £	Trusts and other support- ers £
Birmingham Repertory Theatre	<i>a</i>	99,762	46,028	46	49,027	8,000	0.04			
	<i>b</i>	88,902	40,955	46	48,256	8,340	0.04			
	<i>c</i>	96,824	47,096	49	40,588	8,230	0.04			
Bolton : Octagon Theatre	<i>a</i>	76,247	33,953	45	23,487	3,560	0.16			1,560
	<i>b</i>	37,860	16,411	43	9,986	3,600	0.17			608
	<i>c</i>									
Bournemouth Theatre	<i>a</i>	49,721	36,129	73	9,234	3,000	0.07			
	<i>b</i>	52,046	34,373	66	9,976	3,000	0.07			
	<i>c</i>	35,114*	17,514	50	9,352	1,750	0.04			
Bristol Old Vic	<i>a</i>	141,833	61,287	43	47,401	36,914	0.41			
	<i>b</i>	135,737	60,988	45	46,728	31,786	0.36			
	<i>c</i>	137,451	61,281	45	44,976	28,840	0.37			
Bromley Theatre	<i>a</i>	76,420	51,705	68	20,350	7,500	0.11			
	<i>b</i>	97,658	66,296	68	20,350	7,500	0.11			
	<i>c</i>	77,675	55,199	71	17,250	7,500	0.12			
Canterbury Theatre	<i>a</i>	66,325	38,094	57	16,250	6,600	1.00			
	<i>b</i>	59,314	37,293	63	15,466	6,596	1.04			
	<i>c</i>	48,996	31,130	64	11,275	6,598	1.09			
Century Theatre	<i>a</i>	56,367	13,986	25	31,450	3,800				4,614
	<i>b</i>	60,686	21,700	36	33,150	3,500				594
	<i>c</i>	39,307	12,813	33	25,200	5,420				144
Cheltenham Everyman Theatre	<i>a</i>	67,494	36,753	54	24,200	4,850	0.33		48	1,060
	<i>b</i>	55,955	34,486	62	21,743	4,400	0.30		430	
	<i>c</i>	63,783	44,939	70	24,100	4,586	0.33		458	1,000
Chesterfield Civic Theatre	<i>a</i>	28,777	16,986	59	10,200	2,775	0.22			56
	<i>b</i>	26,062	14,511	56	9,200	2,775	0.22			58
	<i>c</i>	21,551	14,087	65	6,398	2,775	0.22			57
Chester : Gateway Theatre	<i>a</i>	29,408*	18,350	62	5,526	6,058	0.43			
	<i>b</i>									
	<i>c</i>									
Chichester Festival Theatre	<i>a</i>	230,422	224,016	97	7,500					
	<i>b</i>	193,505	199,236	103	12,500					
	<i>c</i>	171,500	165,034	96	10,000					
Colchester Repertory	<i>a</i>	50,266	25,189	50	19,712	5,246	0.43			594
	<i>b</i>	50,896	24,270	48	20,509	5,362	0.45			859
	<i>c</i>	46,278	24,218	52	16,999	4,982	0.44			1,806
Coventry : Belgrade Theatre	<i>a</i>	136,819	79,147	58	47,952	12,750	0.22			
	<i>b</i>	132,836	79,017	60	46,787	9,250	0.17			
	<i>c</i>	133,052	84,810	64	41,413	9,250	0.17			
Crewe Theatre	<i>a</i>	24,317	11,263	46	8,950	4,906	0.61			242
	<i>b</i>	23,302	10,757	46	7,100	4,526	0.57			669
	<i>c</i>	16,699	8,704	52	5,338	4,384	0.55			
Derby Playhouse	<i>a</i>	54,890	26,879	49	19,879	4,180	0.10			472
	<i>b</i>	40,865*	22,348	55	19,161	480	0.02			302
	<i>c</i>	53,162	28,608	54	15,776	2,605	0.09			275
Exeter : Northcott Devon Theatre	<i>a</i>	133,812	62,976	47	32,775	12,000	0.32			15,840
	<i>b</i>	59,446*	26,933	45	15,975	8,000	0.23			7,550
	<i>c</i>									

Subsidies and donations

	Key a 1968/9 b 1967/8 c 1966/7	Total theatre operat- ing cost £	Total net trading revenue £	Subsidies and donations						
				As a percent- age of cost %	† Arts Council £	‡ Local Authori- ties £	Approx equiv. to a local rate of d	Indepen- dent TV £	Industry and com- merce £	Trusts and other support- ers £
Farnham Repertory	a	30,198	19,302	64	10,510	720	0.10			2,099
	b	29,364	17,752	60	9,975	735	0.11			2,056
	c	25,641	17,776	69	6,706	610	0.09			1,612
Guildford: Yvonne Arnaud Theatre	a	148,830	126,322	85	23,300	1,825	0.11			
	b	160,040	139,433	87	23,815	1,825	0.11			
	c	154,639	135,865	88	23,350	1,925	0.12			
Harrogate (White Rose) Theatre	a	44,325	21,228	49	15,037	1,700	0.17			8,085
	b	51,416	26,688	52	13,725	1,595	0.16			8,638
	c	40,425*	22,536	56	11,935	1,385	0.15			6,198
Hornchurch Theatre	a	58,054	26,349	45	18,100	8,000	0.16			
	b	52,797	25,865	49	18,375	11,300	0.23			
	c	52,904	32,495	61	15,100	12,096	0.25			
Ipswich Arts Theatre	a	41,619	20,693	50	24,900					150
	b	33,044*	14,189	40	29,434	4,000	0.19			
	c	46,164	22,480	49	19,258	4,000	0.19			
Leatherhead: Thorndike Theatre	a	50,532	29,445	58	19,913	800	0.09			1,102
	b	45,407	27,620	61	18,450	675	0.08			1,245
	c	45,560	25,685	56	16,100	700	0.08			1,197
Leicester Theatre	a	85,799	41,851	49	26,204	15,350	0.25			1,077
	b	78,177	33,878	43	27,583	15,350	0.26			1,479
	c	74,156	42,664	58	21,501	11,435	0.20			1,825
Lincoln Theatre	a	69,856	31,765	45	36,237	2,711	0.24		75	131
	b	66,526	30,325	46	37,729	2,745	0.25		75	161
	c	66,339	33,603	51	29,875	2,838	0.27			149
Liverpool Everyman Theatre	a	41,637	16,012	38	20,833	7,000	0.07			23
	b	41,927	16,153	39	19,425	7,000	0.07			227
	c	30,392*	11,667	38	5,927	14,350	0.14			241
Liverpool Repertory Theatre	a	105,097	58,089	55	50,962	350	§	310		
	b	94,312	51,573	55	40,883	350	§	960		
	c	51,565*	29,267	57	31,858	175	§	266		17
London: Caryl Jenner Productions	a	46,634	26,342	56	21,647					1,522
	b	43,460	29,834	69	17,753					99
	c	36,344	29,471	81	5,335					3,503
English Stage Company	a	182,308	96,540	53	98,300	2,650				122
	b	154,972	59,935	39	100,000	2,750				555
	c	146,994	62,154	42	88,650	2,750				314
Hampstead Theatre Club	a	34,737	14,268	41	11,015	7,500	0.06			3,595
	b	34,505*	13,634	40	7,209	8,662	0.06			2,620
	c	30,830	13,964	45	1,348	10,840	0.08			2,827
Mermaid Theatre	a	246,787	260,639	106	28,000	5,000				500
	b	152,426	106,091	70	37,000	2,500				
	c	141,592	134,076	95	20,500	24,000				
National Theatre	a	701,790	336,460	48	342,000	90,000				
	b	729,757	432,157	59	340,000	90,000				
	c	644,423	334,563	52	306,000	90,000				
New Shakespeare Company	a	25,511	15,313	60	2,000	4,605			1,194	
	b	30,169	22,932	76	1,000	4,605			1,344	
	c	25,533	22,839	90		3,300			825	

Table 1 (continued) Theatre Companies

	Key a 1968/9 b 1967/8 c 1966/7	Total theatre operating cost £	Total net trading revenue £	As a percent- age of cost %	Subsidies and donations					
					† Arts Council £	‡ Local Authori- ties £	Approx equiv. to a local rate of d	Independ- ent TV £	Industry and com- merce £	Trusts and other support- ers £
Manchester: 69 Theatre	a	66,237	30,227	46	16,880			1,967		11,269
	b									
	c									
Newcastle: Tyneside Theatre	a	84,401	45,887	54	16,525	12,500	0.25			10,000
	b									
	c									
Northampton: Repertory	a	58,480	41,576	71	18,750	2,150	0.09			
	b	57,960	36,741	63	18,882	2,150	0.10			85
	c	51,402	34,669	67	16,102	2,688	0.12			85
Nottingham Theatre	a	184,042	82,450	45	55,391	29,800	0.48			
	b	161,876	79,235	49	52,834	30,250	0.50			
	c	148,610	80,390	54	44,481	30,100	0.50			
Oldham Repertory	a	40,441	30,311	75	8,000					5,107
	b	40,840	30,205	74	8,000					4,852
	c	39,708	31,052	78	7,000					4,738
Oxford: Meadow Players	a	91,816	39,850	43	51,300	4,620	0.15			94
	b	107,639	43,361	40	51,000	5,105	0.17			87
	c	74,085	35,332	48	47,475	4,105	0.14			
Prospect Productions	a	73,160	37,279	51	35,400					
	b	83,198	49,420	59	36,150					
	c	49,215	21,481	44	27,005					
Richmond Theatre	a	81,745	71,058	87	8,641	2,000	0.04			
	b	72,546	69,276	95	8,750					
	c	64,971	61,556	95	7,200					
Salisbury Arts Theatre	a	58,439	36,519	62	23,338	1,761	0.25			258
	b	56,524	35,906	64	22,878	1,440	0.21			295
	c	47,461	32,828	69	16,236	840	0.12			473
Sheffield Repertory	a	91,963	51,065	56	50,987	2,000	0.02		100	4
	b	85,417	48,369	57	56,647	2,000	0.02		100	15
	c	79,926	42,922	54	38,400	2,000	0.02		100	19
Stoke-on-Trent and North Staffordshire Theatre	a	45,253	14,971	33	24,395	11,515	0.29			
	b	27,987*	11,290	40	15,714	4,653	0.12			
	c									
Stratford-upon-Avon: Royal Shakespeare Theatre	a	1,070,967	676,517	63	221,308				3,000	9,324
	b	917,870	674,184	73	200,154				3,000	8,150
	c	781,976	617,032	79	153,341				3,000	11,500
Watford Civic Theatre	a	40,500*	30,187	75	14,638	5,762	0.22			
	b	82,909	45,534	55	14,636	23,255	0.93			
	c	81,403	42,637	52	9,078	26,658	1.11			
Worthing and District Connaught Theatre	a	81,467	54,597	67	17,399	8,000	0.36			130
	b	60,039*	34,062	57	11,106	16,000	0.73			50
	c									
York Citizens' Theatre	a	98,642	78,711	80	21,750	1,000	0.06			
	b	56,495	37,025	66	21,500	1,000	0.07			
	c	71,437	55,087	77	20,800					

Subsidies and donations

	Key	Total theatre	Total net	As a percent- age of	Subsidies and donations		Approx equiv. to a local rate of	Indepen- dent TV	Industry and com- merce	Trusts and other support- ers
					† Arts Council	‡ Local Authori- ties				
		£	£	%	£	£	d	£	£	£
Scotland										
Dundee Repertory Theatre	a	50,650	19,815	39	26,100	4,000	0·17			
	b	43,578	17,330	40	25,559	4,000	0·18			155
	c	43,358	17,005	39	21,595	4,000	0·19			
Edinburgh Civic Theatre	a	140,799	68,958	49	45,030	32,000	0·44			
	b	144,433	64,045	44	47,398	32,000	0·45			
	c	134,617	63,772	47	38,845	32,000	0·47			
Glasgow Citizens' Theatre	a	95,625	31,137	33	48,986	12,000	0·10			
	b	95,426	37,213	39	44,036	8,500	0·07			
	c									
Perth Repertory Theatre	a	42,163	18,761	44	17,500	3,000	0·59			1,260
	b	64,021	14,121	22	35,695	2,000	0·40			11,573
	c									
Pitlochry Festival Society	a	85,383	58,449	68	22,080	350				1,879
	b	73,819	55,135	75	20,080	350				1,870
	c	70,922	49,282	69	14,700	350				1,839

Notes:

* In these cases the figures apply to a period other than twelve months. In all other cases the period is for a full year but not necessarily ending 31 March.

† The amounts shown in the Arts Council column are for the financial years ending 31 March, and represent the total grants offered by the Arts Council, together with guarantees against loss still outstanding on that date.

‡ There are many cases in which further financial assistance is given to theatres by way of indirect subsidy from Local Authorities and other bodies (e.g. nominal or reduced rents, remission of rates, services or goods given without charge, etc.).

§ Less than 0·01d.

The Arts Council of Great Britain

Revenue and expenditure account for the year ended 31 March 1970

1968/69		£
6,099,521	General expenditure on the arts in England (see Schedule 1)	6,456,048
340,528	General operating costs in England (see Schedule 2)	394,522
116,061	Capital expenditure transferred to capital account	35,063
6,627	Reserve for capital purchases	17,126
795,000	Grant to Scottish Arts Council	898,450
527,500	Grant to Welsh Arts Council	568,000
<u>£7,885,237</u>		<u>£8,369,209</u>
9,677	Balance brought down	63,174
176,542	Balance carried forward to Balance Sheet	113,368
<u>£186,219</u>		<u>£176,542</u>

1968/69		£	£
7,750,000	Grant in Aid: HM Treasury		8,200,000
71,989	Provision for grants and guarantees in previous year not required		79,679
2,155	Transfer from Reserve for capital purchases		6,627
	Sundry receipts		
	Donations	2,852	
	Interest: bank and investment	10,840	
	Proceeds of sale of assets	3,368	
	Miscellaneous	2,669	
51,416			19,729
9,677	Balance carried down		63,174
<u>£7,885,237</u>			<u>£8,369,209</u>

186,219	Balance brought forward at 1 April 1969	176,542
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<u>£186,219</u>		<u>£176,542</u>
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Assets				
1969				
	£		£	£
Leasehold property				
105 Piccadilly				
		Improvements at cost as at 31 March 1969	29,274	
		Additions at cost	6,135	
			<u>35,409</u>	
		<i>Less: items sold or written off</i>	643	
				34,766
		Hayward Gallery: improvements at cost		<u>14,800</u>
44,074				49,566
Office equipment				
		At valuation as at 31 March 1956 and additions		
		at cost less items sold or written off to 31 March 1969		37,216
		Additions at cost		<u>2,872</u>
				40,088
		<i>Less: items sold or written off</i>		<u>244</u>
37,216				39,844
Motor vans and cars				
		At cost as at 31 March 1969		13,123
		Additions at cost		<u>1,955</u>
				15,078
		<i>Less: items sold or written off</i>		<u>7,367</u>
13,123				7,711
Cello account				
100		At valuation as at 31 March 1960		100
Concert hall equipment				
		At valuation as at 31 March 1956 and additions		
		at cost less items sold or written off to 31 March 1969		11,172
		Additions at cost		<u>24</u>
				11,196
		<i>Less: items sold or written off</i>		<u>339</u>
11,172				10,857
Curtain and costumes				
73,250		Diaghilev and de Basil Ballets - at cost		73,250
Art exhibition equipment				
		At valuation as at 31 March 1956 and additions		
		at cost less items sold or written off to 31 March 1969		14,972
		Additions at cost		<u>947</u>
14,972				15,919
Works of art				
		At cost as at 31 March 1969		144,818
		Additions at cost		<u>23,020</u>
				167,838
		<i>Less: items sold or written off</i>		<u>1,830</u>
144,818				166,008
£338,725		Carried forward		£363,255

The Arts Council of Great Britain

Balance Sheet (continued)

1969
£
1,402,697

Liabilities (continued)

Brought forward

£
1,087,441

Note:

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

Chairman: Goodman

Secretary-General: Hugh Willatt

£1,402,697

£1,087,441

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

Signed: B. D. Fraser

Comptroller and Auditor General, Exchequer and Audit Department, 3rd August 1970

Assets (continued)

1969		£	£	£
338,725	Brought forward			363,255
	Reproductions			
	At valuation as at 31 March 1957 and additions at cost less items sold or written off to 31 March 1969		7,904	
	Additions at cost		108	
7,904				8,012
346,629				371,267
40,319	Special funds: Assets (see Schedule 6)			46,898
	Loans to associated and other organisations			
	Secured by guarantee:			
	Balance as at 31 March 1969		12,000	
	Less: repaid during year		12,000	
	Secured by Mortgage:			
	Balance as at 31 March 1969	2,125		
	Less: repaid during year	125		
			2,000	
14,125				2,000
	Investments			
	4½ per cent British Electricity guaranteed stock 1974/79 (Market value £2,109)		2,419	
	Equities investment fund for charities (Market value £4,251)		2,432	
4,851				4,851
870,500	Grants and guarantees paid in advance			582,127
634	Restaurant and bar stocks			649
	Debit balances			
	Sundry debtors and prepayments		54,720	
	Due from Scottish Arts Council		305	
	In transit from Scottish Arts Council		64	
	Due from Welsh Arts Council		665	
	Expenditure on future exhibitions in preparation		10,091	
101,045				65,845
	Cash			
	On bank deposit		8,000	
	On current account		4,163	
	Imprests		1,562	
	In hand		79	
24,594				13,804
<u>£1,402,697</u>				<u>£1,087,441</u>

The Arts Council of Great Britain

Schedule 1 General expenditure on the arts in England for the year ended 31 March 1970

		£	£	£
	The Royal Opera, Sadler's Wells Opera, the Royal Ballet, National Theatre and Royal Shakespeare Companies (see Schedule 3)			2,661,500
Music	Grants and guarantees (see Schedule 3)		1,186,924	
	Opera for all:			
	Gross expenditure	49,274		
	Less: Revenue	18,937		
			30,337	
	Wigmore Hall:			
	Gross expenditure	24,630		
	Less: Revenue	13,905		
		10,725		
	Less: surplus on Wigmore Hall catering	479		
			10,246	
				1,227,507
Drama	Grants and guarantees (see Schedule 3)			1,403,079
Art	Grants and guarantees (see Schedule 3)		95,552	
	Net cost of exhibitions (see Schedule 4)	148,882		
	Hayward Gallery	61,264		
		210,146		
	Less: surplus on Hayward Gallery bookstall	3,843		
			206,303	
	Art film tours:			
	Gross expenditure	4,825		
	Less: Revenue	2,234		
			2,591	
	Art films		17,898	
				322,344
Literature	Grants and guarantees (see Schedule 3)		71,796	
	Poetry library and miscellaneous expenses		2,127	
				73,923
Festivals	Grants and guarantees (see Schedule 3)			35,806
Arts associations	Grants and guarantees (see Schedule 3)			207,254
Arts centres and clubs	Grants and guarantees (see Schedule 3)			5,285
Education in the arts	Grants and guarantees (see Schedule 3)		144,340	
	Training course in arts administration (Polytechnic School of Management Studies administration)		4,710	
				149,050
New activities	Investigation and research			15,000
Housing the arts	Grants (see Schedule 3)			355,300
	Net expenditure as per Revenue and expenditure account			<u>£6,456,048</u>

The Arts Council of Great Britain

Schedule 3

Grants and guarantees for the year ended 31 March 1970

(including subsidies offered but not paid at that date)

	£
Royal Opera House, Covent Garden Limited	1,400,000
Sadler's Wells Trust Limited	762,000
National Theatre Board	270,500
Royal Shakespeare Theatre	229,000
Total as per Schedule 1	£2,661,500
Music	
Opera and ballet	
London Festival Ballet Trust Limited	93,000
Mercury Theatre Trust Limited (Ballet Rambert)	64,242
English Opera Group Limited	48,000
Glyndebourne Productions Limited (Glyndebourne Touring Opera)	33,000
Ballet for All	21,000
Phoenix Opera Limited	12,000
Contemporary Ballet Trust Limited	5,000
Handel Opera Society	4,500
Northern Dance Theatre Limited	4,000
New Opera Company Limited	3,000
Basilica Productions Limited	2,500
Intimate Opera Society Limited	2,250
Yorkshire Opera Productions Limited	2,200
London Opera Group	1,850
Moving Being	1,725
Regional Opera Trust Limited (Kent Opera)	1,000
Cambridge University Opera Company Limited	800
Opera Players Limited	750
Dance for Everyone Limited	650
Philopera Circle	600
Figaro Opera Group	500
Institute of Contemporary Arts Limited (Moving Being)	500
Chelsea Opera Group	400
Maidstone Opera Group	400
University College, London Music Society	300
Friends of Covent Garden Limited (Transport Subsidy)	250
West Riding Opera Circle	250
Yvonne Arnaud Theatre Management Limited	250
Opera Federation	200
Oxford University Opera Club	175
Bath Opera Group	150
Bristol Opera Company	150
Caryl Jenner Productions Limited	150
Unicorn Theatre Club (Abingdon)	150
Kentish Opera Group	107
Nonsuch Opera Society	100
Reading University Operatic Society	100
Sacred Music-Drama Society	80
New Opera Company (Derby)	50
Intimate Opera Club (Eltham)	30
Carried forward	£306,359

Schedule 3
(continued)

	£	£
Music (continued)		306,359
Brought forward		
Concert activities		
London Orchestral Concert Board Limited	253,000	
Western Orchestral Society Limited	112,000	
Hallé Concerts Society	90,000	
City of Birmingham Symphony Orchestra	87,000	
Royal Liverpool Philharmonic Society	87,000	
National Federation of Music Societies	73,800	
Northern Sinfonia Concert Society Limited	42,000	
Eastern Authorities Orchestral Association	20,000	
Midland Sinfonia Concert Society Limited	7,000	
Haydn-Mozart Society	6,625	
Brighton Philharmonic Society Limited	6,500	
County Borough Council of Hastings	2,775	
Corporation of Folkestone	2,674	
County Borough Council of Eastbourne	2,303	
Medway Towns Joint Committee for Arts and Entertainment	2,140	
Bristol Sinfonia Limited	2,000	
Dorking Urban District Council	2,000	
Institute of Contemporary Arts Limited	2,000	
Macnaghten Concerts	2,000	
Park Lane Group Limited	2,000	
Guildford Corporation	1,400	
Leeds International Pianoforte Competition	1,000	
Sinfonietta Productions Limited	1,000	
London Jazz Centre Society Limited	773	
Music Now	750	
Orchestra da Camera Limited	750	
Robert Mayer Concerts Society Limited	750	
Thames Concerts Society	750	
Southern Orchestral Concert Society	620	
Isle of Wight Subscription Concerts Society	600	
Bexhill Corporation	500	
Cheltenham Chamber Orchestra Association	500	
National Federation of Women's Institutes	500	
National Trust Concerts Society Limited	350	
Shakespeare Birthplace Trust	300	
Hale Arts Trust Limited	250	
Northern Counties Concerts Society	250	
Newbury String Players	200	
Cannon Hill Trust Limited	160	
Sutton Coldfield Philharmonic Society	125	
Torbay Modern Music Club	75	
Renaissance Society	16	
	<u>816,436</u>	
Music festivals		
Aldeburgh Festival of Music and the Arts	5,000	
Bishop's Stortford Arts Federation	50	
Boxhill Music Festival Society	32	
Bromsgrove Festival Limited	656	
Cambridge Festival Association Limited	750	
Carried forward	<u>£6,488</u>	<u>£1,122,795</u>

	£	£
Brought forward	6,488	1,122,795
Camden: London Borough Council of Camden	4,000	
Cheltenham Arts Festivals Limited	5,049	
Cookham Festival Society	500	
Haslemere: The Dolmetsch Foundation	750	
Hintlesham Festival Trust Limited	1,000	
Leicestershire Schools' Festival of Music	400	
Linton Music Society	150	
Oxford: English Bach Festival Trust	5,500	
St Albans International Organ Festival	300	
Southern Cathedrals Festival	200	
Stour Music Committee	250	
Surrey University Union	200	
Three Choirs Festival Association Limited (Worcester)	4,000	
Tilford Bach Society	700	
Wangford Festival Company Limited	250	
Woburn Festival 1969	100	
		29,837
Other activities		
Awards to artists	15,369	
British Council	5,000	
Youth and Music Limited	5,000	
Berlioz Centenary Committee 1969	3,150	
City of Liverpool Corporation (Piano)	1,513	
Composers' Guild of Great Britain (British Music Information Centre)	1,000	
Summer School of Music Limited	1,000	
Lincolnshire Association (Piano)	500	
North West Arts Association (Piano)	500	
Contemporary Concerts Co-ordination	375	
London Union of Youth Clubs	300	
National Music Council of Great Britain	225	
Workers' Music Association	160	
Music in Our Time	100	
Talbot Lampson School for Conductors and Accompanists	100	
		34,292
Total as per Schedule 1		£1,186,924
Drama		
Beaford: Orchard Theatre Company		400
Billingham Forum Theatre		10,438
Birmingham: Alexandra Theatre (Birmingham) Limited		10,143
Birmingham Repertory Theatre Limited		44,727
Cannon Hill Trust Limited		24,400
Bolton: Octagon Theatre Trust Limited		18,322
Bournemouth Theatre Trust Limited		9,150
Brighton: The Combination Limited		2,580
University of Sussex Arts Centre		4,000
Bristol Old Vic Trust Limited		47,643
Bromley Theatre Trust Limited		18,500
Carried forward		£190,303

Schedule 3
(continued)

	£
Drama (continued)	
Brought forward	190,303
Bury St Edmunds Theatre Management Limited	150
Cambridge: Arts Theatre of Cambridge Limited	3,500
Cambridge Theatre Company Limited	5,000
Candida Plays Limited	30,500
Canterbury Theatre Trust Limited	19,250
Century Theatre Limited	35,525
Chelmsford: John Ridley Projects Limited	50
Cheltenham Everyman Theatre Company Limited	21,150
Chesterfield Civic Theatre Limited	10,150
Chester: Gateway Theatre Trust Limited	12,300
Chichester Festival Theatre Productions Company Limited	17,500
Colchester Repertory Company Limited	19,368
Coventry: Belgrade Theatre Trust (Coventry) Limited	47,687
Crewe Theatre Trust Limited	9,430
Derby Playhouse Limited	19,325
Exeter: Northcott Devon Theatre and Arts Centre	34,687
Farnham Repertory Company Limited	13,394
Guildford: Yvonne Arnaud Theatre Management Limited	20,664
Harrogate (White Rose) Theatre Trust Limited	13,084
Hornchurch Theatre Trust Limited	18,100
Ipswich Arts Theatre Trust	24,603
Kingston-upon-Hull New Theatre Company Limited	3,700
Kingston-upon-Hull: Hull Arts Centre Limited	5,000
Leatherhead: Thorndike Theatre (Leatherhead) Limited	32,340
Leicester Theatre Trust Limited	27,402
Lincoln Theatre Association Limited	36,370
Liverpool Everyman Theatre Company Limited	21,716
Liverpool Repertory Theatre Limited	41,854
London: The Arts Laboratory	1,958
Artists' Place Society	296
Camden Playhouse Productions Limited	2,236
Candida Productions Limited	400
Caryl Jenner Productions Limited	20,963
Contemporary Ballet Trust Limited	400
Educational Dance-Drama Theatre Limited	2,500
English Stage Company Limited	98,050
The Freehold	1,852
Greenwich Theatre Limited	17,385
Hampstead Theatre Club Limited	9,546
Institute of Contemporary Arts Limited	175
Inter-Action Trust	7,168
IT Arts Trust Limited	2,336
Jazz Ventures Limited	250
London Union of Youth Clubs	400
Lyric Hammersmith Company Limited	8,000
Mermaid Theatre Trust Limited	28,000
New Shakespeare Company Limited	2,120
Portable Theatre Limited	2,922
Round House Trust Limited	1,380
Soho Theatre	280
Carried forward	£942,719

	£
Brought forward	942,719
Southtown Theatre	347
Space Provision (Artistic, Cultural and Educational) Limited	3,000
Theatre Centre Limited	15,000
Theatre Projects Lighting Limited	24
Wherehouse Company	500
Malvern Festival Theatre Trust Limited	2,000
Manchester: Sixty-Nine Theatre Company Limited	30,687
Newcastle-upon-Tyne: Tyneside Theatre Trust Limited	18,091
Northampton Repertory Players Limited	18,700
Norwich Theatre Royal	1,000
Nottingham Theatre Trust Limited	67,334
Oldham Repertory Theatre Club	8,000
Oxford: Meadow Players Limited	56,391
Oxford University Theatre	341
Plymouth Arts Guild	1,500
Prospect Productions Limited	35,150
Richmond Theatre Productions Limited	8,300
Rotherham Civic Theatre	2,000
Salisbury Arts Theatre Limited	22,286
Scarborough Theatre Trust Limited	2,577
Scunthorpe Civic Theatre	2,000
Sheffield Repertory Company Limited	50,550
Stoke-on-Trent and North Staffordshire Theatre Trust Limited	22,388
Watford Civic Theatre Trust Limited	15,900
Worcester Arts Association (SAMA) Limited	6,557
Worthing and District Connaught Theatre Trust Limited	18,999
York Citizens' Theatre Trust Limited	24,850
Association of British Theatre Technicians	3,250
British Centre of the International Theatre Institute	375
British Drama League	2,000
British Institute of Recorded Sound	300
Council of Repertory Theatres	2,550
Training Scheme Bursaries and Expenses	12,291
New Drama Bursaries and Expenses	5,122
Total as per Schedule 1	<u>£1,403,079</u>

Art	Bath: Holburne of Menstrie Museum	250
	Birmingham: Cannon Hill Trust Limited	1,750
	Ikon Gallery Limited	1,250
	Bristol: Arnolfini Gallery Limited	3,500
	Bromley Art Society	65
	Cambridge: 'Form' Magazine	200
	Christchurch: Red House Museum and Art Gallery	300
	Colchester: Victor Batte-Lay Trust	300
	Exeter College of Art	350
	Folkestone: New Metropole Arts Centre Limited	2,000
	Carried forward	<u>£9,965</u>

Schedule 3
(continued)

	£	£
<i>Art (continued)</i>		
Brought forward		9,965
Leeds: Park Square Gallery Limited		750
London: Artists International Association		800
Artist Placement Group Research Limited		3,800
Control Magazine		60
Free Painters and Sculptors		200
Greenwich Theatre Trust		800
Institute of Contemporary Arts Limited		27,500
Morley College		450
Printmakers' Council		300
Society for Education through Art		100
Space Provision (Artistic, Cultural and Educational) Limited		1,000
Studio International		250
United Kingdom National Committee of the International Association of Art		300
Whitechapel Art Gallery		9,000
Women's International Art Club		200
Newlyn Society of Artists		800
Norfolk Contemporary Art Society		150
Nottingham: Midland Group of Artists		2,850
Oxford: Bear Lane Gallery		1,250
Museum of Modern Art		5,500
University Art Club		75
Penwith Society of Arts		1,500
Sudbury: Gainsborough's House Society		200
Sussex University: Gardner Centre for the Arts		550
Truro: Royal Institution of Cornwall		100
Welwyn: Digswell Arts Trust (Gordon Maynard Gallery)		350
		68,800
Grants and guarantees towards exhibitions:		
Aldbourne (Wilts): Patricia and Roger Leigh: Sculpture in a Landscape Exhibition	340	
Birmingham College of Art and Design: Sehen Exhibition	100	
Bristol: City Art Gallery: Peter Blake Exhibition	250	
University of Bristol Union: Environment Exhibition	300	
Cambridge: Arts and Leisure Association: Post 1945 Art Exhibition	150	
Coventry: Herbert Art Gallery: Sculpture and Drawings by W. H. Chattaway Exhibition	200	
Eastbourne: Towner Art Gallery: Berwick Church Paintings Exhibition	167	
Felixstowe Urban District Council: Nineteenth Century Suffolk Artists Exhibition	50	
Kingston-upon-Hull: Ferens Art Gallery:		
Continuum Exhibition	150	
William Constable as Patron Exhibition	250	
Liverpool: Bluecoat Arts Forum: Kinetic Multiples Exhibition	125	
London: Action Space Structure	300	
Camden Arts Trust: Euston Station Exhibition	150	
Hampstead Artists' Council Limited: Contemporary Art from Africa Exhibition	150	
Institute of Directors:		
Big Pictures for Public Places Exhibition	750	
Fine Art for Industry Exhibition	500	
Indian Folk Art Exhibition Committee	83	
Carried forward	£4,015	£68,800

	£	£
Brought forward	4,015	68,800
Pictures for Schools Exhibition Committee	150	
Proscenium Galleries: Rhodesian Primitive Sculpture Exhibition	50	
Royal Borough of Kensington and Chelsea Public Libraries Committee:		
Victorian Paintings and Furniture Exhibition	195	
Royal College of Art: Paul Hogarth Exhibition	250	
Society for Theatre Research: Exhibition at the British Theatre Museum	25	
Stockwell Depot Sculptors' Exhibition	100	
Young Contemporaries 1969 Exhibition	395	
Loudwater: Patrick Reyntiens: Burleighfield Sculpture Exhibition	200	
Manchester: Whitworth Art Gallery: Northern Young Contemporaries 1969 Exhibition	300	
Medway Arts Council: Upday Exhibition	50	
Middlesbrough College of Art: Sehen Exhibition	450	
Norwich: Castle Museum: Henry Moore Exhibition	300	
University of East Anglia: Decade of English Naturalism 1810-1820 Exhibition	400	
Nottingham: Tarasque Press: My Painting and Your Poems Exhibition	38	
University of Nottingham: Whistler Exhibition	600	
Reading Museum and Art Gallery: Michael Ayrton 1949-1969 Exhibition	85	
Sheffield City Art Galleries: Continuum Exhibition	1,100	
Worthing Museum and Art Gallery: Sir George Beaumont and his Circle Exhibition	100	
		8,803
Works of Art for Public Buildings:		
University of Exeter	500	
Poole Technical College	500	
County Borough of Wolverhampton	1,000	
		2,000
Provision of studios:		
London: Space Provision (Artistic, Cultural and Educational) Limited		3,000
Commissions		8,525
Discretionary awards		4,424
Total as per Schedule 1		£95,552
Literature		
Apollo Society Limited		1,200
Argo Record Company Limited		1,000
Brighton Poetry Society		75
Bristol University Union		100
Cannon Hill Trust Limited		40
Cheltenham Arts Festivals Limited		1,000
Cley Women's Institute (Little Festival of Poetry, Cley-next-the-Sea)		16
Doncaster Poetry and Prose Society		40
International PEN		1,000
London: Institute of Contemporary Arts Limited		300
Tribune Poetry Readings		160
National Book League		2,000
National Manuscript Collection of Contemporary Writers Fund		4,000
Carried forward		£10,931

Schedule 3
(continued)

	£	£
Brought forward		10,931
Literature (continued) New Poets Award		250
Poetry Book Society Limited		3,300
Poetry Society		2,250
Royal Literary Fund		1,000
Shakespeare Birthplace Trust		900
Society of Barrow Poets		605
Writers Reading		50
		<u>19,286</u>
 Literary magazines:		
'Agenda'	600	
'Ambit'	400	
'Circuit'	450	
'Critical Quarterly'	500	
'Expression'	300	
'London Magazine'	2,000	
'Modern Poetry in Translation'	300	
'New Worlds'	1,650	
'New Writers'	750	
'Outposts'	200	
'The Review'	500	
'Samphire'	40	
'Stereo Headphones'	50	
'Transatlantic Review'	600	
		<u>8,340</u>
 Little presses:		
Anvil Press Poetry	400	
Enitharmon Press	120	
Fulcrum Press	500	
Gaberbochus Press Limited	120	
Latimer Press	120	
Phoenix Press	100	
Poet and Printer	120	
Tarasque Press	120	
Trigram Press Limited	300	
Writers Forum	100	
		<u>2,000</u>
 Grants to writers	39,450	
Grants to translators	1,000	
Grants to publishers	1,720	
		<u>42,170</u>
 Total as per Schedule 1		<u>£71,796</u>

Arts centres and clubs	Altrincham: St Margaret's Music Circle	25	
	Arts Council for North Hertfordshire	400	
	Beccles and District Arts Society	35	
	Folkestone: New Metropole Arts Centre Limited	750	
	Hastings: Stables Trust Limited	500	
	Hemel Hempstead Arts Trust	100	
	King's Lynn: St George's Guildhall Limited	1,500	
	London: Friends of St John's Pavilions in the Parks	700	
	Pickering: Beck Isle Museum and Arts Centre	500	
	Ryedale Festival Society	200	
	Solihull Festival of Arts	50	
	Southend-on-Sea Arts Council	200	
	Southwark Arts Council	25	
	Tring Arts Society	100	
	Waltham Holy Cross Arts Council	50	
	West Wight Arts Association	100	
	Total as per Schedule 1	50	
		£5,285	
	Education in the arts	London Opera Centre for Advanced Training and Development Limited	64,500
		National Youth Orchestra	20,000
Institute of Choreology		15,000	
Royal Ballet School Limited		15,000	
Polytechnic School of Management Studies: Training Course in Arts Administration (Bursaries)		7,790	
National Youth Theatre		5,000	
Yehudi Menuhin School Limited		5,000	
Central Tutorial School for Young Musicians		3,500	
Drama Centre Limited		3,000	
London Academy of Music and Dramatic Art		3,000	
National Film School Planning Committee		1,050	
The Rehearsal Orchestra		1,000	
City of Leeds Education Department		500	
Total as per Schedule 1		500	
		£144,340	
Festivals	Abbey Dore Festival Trust	500	
	Bath Festival Society Limited	5,500	
	Battle and District Arts Group	500	
	Brighton Festival Society Limited	5,500	
	Dorchester Abbey Festival Committee	350	
	Essex University Union	40	
	Harrogate Arts Festival Limited	3,500	
	King's Lynn Festival Committee	3,500	
	Little Missenden Festival	362	
	Ludlow Festival Society Limited	1,554	
	Newcastle Festival Joint Committee	5,000	
	Nottingham Theatre Trust Limited	500	
	Selby 1969 Festival Limited	2,500	
	Stroud Festival Limited	1,500	
	York Festival Society Limited	5,000	
Total as per Schedule 1	500		
	£35,806		

Schedule 3
(continued)

	£	£
Arts associations		
Greater London Arts Association		6,500
Lincolnshire Association		15,015
Midlands Association for the Arts		21,675
Northern Arts Association		93,350
North West Arts Association		30,900
Southern Arts Association		6,250
South Western Arts Association		25,390
Universities' Arts Trust		4,284
Yorkshire Arts Association		3,890
Total as per Schedule 1		<u>£207,254</u>
Housing the arts		
Music		
Aldeburgh Festival of Music and the Arts (Maltings rebuilding fund)	1,000	
London: Corporation of the Royal Albert Hall	<u>1,000</u>	2,000
Drama		
Birmingham: Cannon Hill Trust Limited	21,000	
Sir Barry Jackson Trust	59,000	
Brighton: The University of Sussex	7,000	
Bristol Old Vic Trust Limited	30,000	
Bromley Theatre Trust Limited	30,000	
Chichester Festival Theatre Trust Limited	6,000	
Hull Arts Centre Limited	5,000	
Leatherhead: Thorndike Theatre (Leatherhead) Limited	35,000	
Leeds Theatre Trust Limited	21,000	
Liverpool Repertory Theatre Limited	10,000	
London: The National Theatre Board (Young People's Theatre Centre)	10,000	
Sheffield: New Sheffield Theatre Trust Limited	<u>11,000</u>	245,000
Art		
Cambridge: University of Cambridge: Kettles Yard Committee	10,000	
Dorchester: Dorset Natural History and Archeological Society	13,250	
Leeds: Temple Newsam House	<u>2,000</u>	25,250
Arts centres		
Bishop's Stortford: Rhodes Memorial Museum and Commonwealth Centre	700	
Bridgwater and District Arts Guild	600	
Dawlish Repertory Company	250	
Ilminster: Dillington House Trust	1,750	
Kenilworth: Talisman Theatre Company	1,000	
Liverpool: Great Georges Project	400	
Newcastle-upon-Tyne: People's Theatre Arts Group	1,000	
Penzance: The West Cornwall Arts Club	1,000	
St Albans: The Abbey Theatre Trust Limited	1,000	
Shrewsbury and District Arts Association	350	
Swindon Borough Council	<u>75,000</u>	83,050
Total as per Schedule 1		<u>£355,300</u>

The Arts Council of Great Britain

Schedule 4 Net cost of exhibitions for the year ended 31 March 1970

	£	£
Gross expenditure		
Transport	64,102	
Organising	135,337	
Insurance	35,502	
Catalogues	77,001	
Publicity	20,579	
Materials	7,207	
Hiring fees	994	
		<u>340,722</u>
Less: Revenue		
Admissions	107,912	
Catalogue sales	75,672	
Exhibition fees	8,256	
		<u>191,840</u>
Net expenditure as per Schedule 1		<u><u>£148,882</u></u>

The Arts Council of Great Britain

Schedule 5 Special funds as at 31 March 1970

	£	£	£
Pilgrim Trust Special Fund			
As at 31 March 1969		1,925	
<i>Add: Income during year</i>		<u>162</u>	
			2,087
H. A. Thew Fund			
Capital account		7,773	
Income account:			
Balance as at 31 March 1969	721		
<i>Add: Income during year</i>	<u>434</u>		
	1,155		
<i>Less: Payments during year</i>	<u>800</u>		
		<u>355</u>	
			8,128
Mrs Thornton Fund			
Capital account		5,124	
Income account:			
Balance as at 31 March 1969	116		
<i>Add: Income during year</i>	<u>428</u>		
	544		
<i>Less: Payments during year</i>	<u>185</u>		
		<u>359</u>	
			5,483
National Manuscript Collection of Contemporary Writers Fund			
As at 31 March 1969		2,217	
<i>Add: Income during year</i>		<u>5,194</u>	
			7,411
Compton Poetry Fund			
Capital account:			
Balance as at 31 March 1969		21,205	
Income account:			
Balance as at 31 March 1969	1,238		
<i>Add: Income during year</i>	<u>2,346</u>		
	3,584		
<i>Less: Payments during year</i>	<u>1,000</u>		
		<u>2,584</u>	
			23,789
Total as per Balance Sheet			<u>£46,898</u>

The Arts Council of Great Britain

Schedule 6 Special funds: Assets as at 31 March 1970

	<i>Nominal value</i>	<i>Market value</i>	<i>Book value</i>	
	£	£	£	£
Pilgrim Trust Special Fund				
5 per cent Treasury bonds 1986/89	744	491	647	
Equities investment fund for charities	619	1,136	650	
Cash on bank deposit			790	
				2,087
H. A. Thew Fund				
3 per cent British Transport stock 1978/88	2,105	1,105	1,937	
3½ per cent conversion stock	2,810	1,166	2,768	
Equities investment fund for charities	2,922	5,363	3,068	
Cash on bank deposit			355	
				8,128
Mrs Thornton Fund				
2½ per cent consolidated stock	665	196	489	
5¼ per cent conversion stock 1974 (PO issue)	200	185	203	
3 per cent British Transport stock 1978/88	355	186	337	
5½ per cent Funding stock 1982/84	110	84	100	
5 per cent Treasury bonds 1986/89	1,825	1,204	1,588	
Equities investment fund for charities	2,217	4,069	2,328	
Cash on bank deposit			438	
				5,483
National Manuscript Collection of Contemporary Writers Fund				
Manuscripts at cost			2,876	
Cash on bank deposit			4,535	
				7,411
Compton Poetry Fund				
Albright and Wilson Limited	234	480	872	
British American Tobacco Company Limited	200	2,100	1,010	
Cadbury Schweppes Limited	300	885	722	
Commercial Union Assurance Company Limited	80	1,048	650	
County Council of Essex 5½ per cent redeemable stock 1975/77	1,000	800	966	
Distillers Company Limited	345	854	719	
Dowty Group Limited	525	1,089	1,004	
English and Scottish Investors Limited	800	3,840	1,590	
Equities investment fund for charities	2,141	3,930	2,561	
General Electric Company Limited: 'B' ordinary stock	125	562	136	
7½ per cent convertible unsecured loan stock 1987/92	225	248	245	
George G. Sandeman Sons and Company Limited	500	1,438	1,275	
Group Investors Limited	1,120	2,016	1,280	
Liverpool Corporation 5¼ per cent redeemable stock 1976/78	1,500	1,170	1,470	
London Scottish American Trust Limited	600	2,160	1,680	
Lyon and Lyon Limited	375	450	1,067	
Royal Insurance Company Limited	105	935	727	
Shell Transport and Trading Company Limited	250	3,513	2,079	
Cash on bank deposit			3,736	
				23,789
	<u>£24,997</u>	<u>£42,703</u>		
Total as per Balance Sheet				<u>£46,898</u>

The Scottish Arts Council

Revenue and expenditure account for the year ended 31 March 1970

1968/69

	£	£
693,493	General expenditure on the arts (see Schedule 1)	821,677
57,371	General operating costs (see Schedule 2)	68,185
40,894	Capital expenditure transferred to capital account	28,217
4,410	Reserve for capital purchases	227
31,280	Balance carried down	13,779
<u>£827,448</u>		<u>£932,085</u>

72,114 **Balance carried forward to Balance Sheet** 85,893

£72,114

£85,893

The Scottish Arts Council

Balance sheet as at 31 March 1970

Liabilities			
1969		£	£
	Capital account		
	Balance as at 31 March 1969	94,460	
	<i>Add: Capital expenditure during year transferred from Revenue and expenditure account</i>	<u>28,217</u>	
94,460			122,677
72,114	Revenue and expenditure account		85,893
73,360	Grants and guarantees outstanding		24,653
4,410	Reserve for capital purchases		4,637
	Credit balances		
	Sundry creditors and accrued liabilities	10,027	
	Due to Arts Council of Great Britain	305	
	Cash in transit to Arts Council of Great Britain	<u>64</u>	
15,088			10,396

£259,432 Carried forward

£248,256

Balance sheet
(continued)

Liabilities (continued)		
1969		
£		£
259,432	Brought forward	248,256

Note:

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

Chairman of the Scottish Arts Council: C. H. Mackenzie
Secretary-General: Hugh Willatt

259,432

248,256

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

Signed: B. D. Fraser

Comptroller and Auditor General, Exchequer and Audit Department, 3rd August 1970

Assets (continued)

1969			
	£		£
243,020	Brought forward		227,989
	Cash		
	On bank deposit	20,000	
	On current account	155	
	Imprests	27	
	In hand	85	
16,412			20,267

£259,432

£248,256

The Scottish Arts Council

Schedule 1 General expenditure on the arts for the year ended 31 March 1970

		£	£	£
Music	Grants and guarantees (see Schedule 3)		362,904	
	Opera for all:			
	Gross expenditure	9,201		
	Less: Revenue	<u>4,302</u>	4,899	
	Opera tour:			
	Gross expenditure	1,590		
	Less: Revenue	<u>690</u>	900	
	Ballet tour:			
	Gross expenditure	4,813		
	Less: Revenue	<u>2,801</u>	2,012	
	Concerts:			
	Gross expenditure	21,527		
	Less: Revenue	<u>7,398</u>	14,129	
				384,844
Drama	Grants and guarantees (see Schedule 3)		217,992	
	Tours:			
	Gross expenditure	11,579		
	Less: Revenue	<u>5,458</u>	6,121	
	Puppet tours:			
	Gross expenditure	959		
	Less: Revenue	<u>727</u>	232	
				224,345
Art	Grants and guarantees (see Schedule 3)		24,167	
	Exhibitions:			
	Gross expenditure	37,397		
	Less: Revenue	<u>3,564</u>	33,833	
	Blythswood Square Gallery, Glasgow	<u>2,506</u>	36,339	
	Art film tours:			
	Gross expenditure	697		
	Less: Revenue	<u>45</u>	652	
	Lecturers' fees and expenses	2,298		
	Less: Fees received	<u>621</u>	1,677	
	Carried forward			62,835
				<u>£672,024</u>

	Brought forward	£ 672,024
Literature	Grants and guarantees (see Schedule 3)	17,453
Festivals	Grants and guarantees (see Schedule 3)	63,000
Arts centres and clubs	Grants and guarantees (see Schedule 3)	4,500
Housing the arts	Grants (see Schedule 3)	64,700
	Net expenditure as per Revenue and expenditure account	<u>£821,677</u>

The Scottish Arts Council

Schedule 2 General operating costs for the year ended 31 March 1970

	£	£
Salaries and wages	37,485	
Superannuation	<u>2,358</u>	39,843
Travelling and subsistence		5,127
Rent and rates		4,812
Fuel, light and house expenses		5,776
Publicity and entertainment		3,764
Postage and telephone		2,866
Stationery and printing		<u>2,409</u>
Professional fees		1,025
Office and sundry expenses		2,653
Total as per Revenue and expenditure account		<u>£68,185</u>

The Scottish Arts Council

Schedule 3

Grants and guarantees for the year ended 31 March 1970

(including subsidies offered but not paid at that date)

	£	£
Music		
Opera and ballet		
Aberdeen: Haddo House Choral Society	215	
Cumnock: Burgh Council of Cumnock	240	
Dumbarton Society	125	
Dundee: Tayside Opera	100	
Glasgow: Citizens' Theatre Limited	1,870	
Irvine: Harbour Arts Centre	100	
Kirkcaldy Burgh Council	75	
Milnathort: Ledlanet Nights	550	
Orkney County Music Committee	350	
Perth Repertory Theatre Limited	1,390	
Dramatic and Lyric Theatres Association	5,500	
Scottish Opera Limited	125,000	
Scottish Theatre Ballet Limited	93,000	
		228,515
Concert activities		
Aberdeen: Aberdeen Chamber Music Club	140	
Aberdeen Organ Recitals Committee	100	
Haddo House Choral Society	500	
Ayr Music Club	250	
Badenoch Arts Club	200	
Bridge of Allan and District Music Club	180	
Cumnock Music Club	225	
Dalry and New Galloway Music Club	50	
Dollar Music Society	44	
Dumbarton Society	125	
Dumfries Music Club	85	
Dundee Chamber Music Club	260	
Dundee and District Society of Organists	70	
Dundee University Musical Society	35	
Edinburgh: Connoisseur Concerts Society	570	
Edinburgh College of Art	100	
Edinburgh Organ Recitals Committee	200	
Proleon Recitals	200	
Martin Chamber Concerts Society	450	
National Gallery Lunch Hour Concerts	307	
Saltire Music Group	161	
Fortrose: Black Isle Arts Society	180	
Glasgow: John Currie Singers	800	
Glasgow Chamber Music Society	300	
New Glasgow Concerts Limited	1,400	
Scottish National Orchestra Club	110	
Greenock Chamber Music Club	230	
Invergordon Arts Society	310	
Inverness Musical Society	300	
Irvine Music Club	150	
Kelso and District Music Society	360	
Linlithgow Arts Guild	110	
Orkney County Music Committee	190	
Perth Chamber Music Society	120	
Carried forward	£8,812	£228,515

Schedule 3
(continued)

	£	£
Music (continued)		
Brought forward	8,812	228,515
Concert activities (continued)		
Perth Town Council	100	
Pitlochry Festival Society Limited	400	
St Andrews Music Club	230	
Stonehaven Music Club	120	
Zetland Education Committee	230	
National Federation of Music Societies	3,750	
Scottish National Orchestra Society Limited	<u>115,000</u>	128,642
Other activities		
Caithness County Music Committee	100	
Scottish National Orchestra Society Limited	3,850	
Special grants	727	
Bursaries	<u>1,070</u>	5,747
Total as per Schedule 1		<u>£362,904</u>
Drama		
Aberdeen Arts Centre		30
Dervaig Arts Theatre Limited		1,500
Dundee Repertory Theatre Limited		28,260
Edinburgh: Edinburgh Civic Theatre Trust Limited		54,562
Richard Demarco Gallery Limited		100
Traverse Theatre Club		18,410
Glasgow: Citizens' Theatre Limited		66,409
Kirkcaldy Burgh Council (Adam Smith Hall)		1,000
Milnathort: Ledlanet Nights		100
Perth Repertory Theatre Limited		23,110
Pitlochry Festival Society Limited		22,630
St Andrews Play Club – Byre Theatre		1,450
British Centre of the International Theatre Institute		100
Council of Repertory Theatres		75
Lindsay Kemp Mime Company		50
Training Scheme Bursaries		206
Total as per Schedule 1		<u>£217,992</u>
Art		
Aberdeen: Aberdeen Artists Society		100
Dundee: Bridge Group		40
Dundee Art Society		80
Little Festival, Dundee		60
Eastwood (First) District Council		40
Edinburgh: Corstorphine Art Club		30
Richard Demarco Gallery Limited		7,320
New 57 Gallery		550
Printmakers Workshop Limited		950
Lady Victoria Wemyss Committee		212
Carried forward		<u>£9,382</u>

		£
	Brought forward	9,382
Art (continued)	Glasgow: Compass Gallery	2,175
	Glasgow Group	100
	Glasgow School of Graduates Association	25
	Haddington Visual Arts Workshop	75
	Newton Stewart Art Club	30
	St Andrews: Arts Committee of St Andrews	119
	Stirling: Centrum Arts Exhibition	50
	Stirling University	200
	National Galleries of Scotland	1,750
	Scottish Design Centre	50
	Scottish Society of Women Artists	206
	Society of Scottish Artists	400
	Films of Scotland Committee (Ian Hamilton Finlay)	3,000
	Bursaries	4,030
	Public Sculpture Scheme:	
	Aberdeen Corporation (Hazelhead Park)	600
	Dumbarton Town Council (Denny Civic Theatre)	425
	Galashiels Town Council (Old Market Square)	150
	Glasgow Corporation (Barmulloch School)	500
	Livingston Development Corporation (City Centre)	200
	West Lothian County Council (Blackburn Academy)	200
	Commissions	500
	Total as per Schedule 1	<u>£24,167</u>
Literature	Edinburgh: University of Edinburgh	1,000
	Gaelic Books Council	450
	Donald Holwill	250
	Scottish PEN	500
	Poetry readings:	
	Edinburgh Civic Theatre Trust Limited	281
	Tom McGrath	70
	Scottish Association for the Speaking of Verse	25
	Publications:	
	'Akros'	750
	'Gairm'	300
	'Lines Review'	1,000
	'Scottish International Review'	3,650
	Literature prize	1,000
	Publication awards	2,100
	Travel grant	200
Bursaries	4,500	
Grants to publishers	1,377	
	Total as per Schedule 1	<u>£17,453</u>

Schedule 3
(continued)

		£
Festivals	Aberdeen Corporation	100
	Edinburgh Festival Society Limited	60,000
	Milnathort: Ledlanet Nights	2,200
	Montrose Festival of Music, Art and Drama	500
	Royal Burgh of Stirling	200
	Total as per Schedule 1	<u>£63,000</u>
Arts centres and clubs	Aberdeen Arts Centre	2,200
	Callander and District Arts Guild	600
	Greenock Arts Guild	850
	Troon Arts Guild	850
	Total as per Schedule 1	<u>£4,500</u>
Housing the arts	Arbroath Burgh Council	21,000
	Dumbarton Burgh Council	19,700
	Eastwood (First) District Council	3,000
	Motherwell and Wishaw Burgh Council	10,000
	St Andrews Burgh Council	11,000
	Total as per Schedule 1	<u>£64,700</u>

The Welsh Arts Council

Revenue and expenditure account for the year ended 31 March 1970

1968/69		
£		£
474,457	General expenditure on the arts (see Schedule 1)	520,097
44,953	General operating costs (see Schedule 2)	49,907
5,680	Capital expenditure transferred to capital account	6,251
<u>£525,090</u>		<u>£576,255</u>
12,605	Balance brought down	3,750
20,635	Balance carried forward to Balance Sheet	16,885
<u>£8,030</u>		<u>£20,635</u>

The Welsh Arts Council

Balance sheet as at 31 March 1970

1969	Liabilities	£	£
	Capital account		
	Balance as at 31 March 1969	35,166	
	Add: Capital expenditure during year transferred from Revenue and expenditure account	6,251	
	Gifts	967	
		42,384	
	Less: Book value of assets sold or written off during year	106	
35,166			42,278
20,635	Revenue and expenditure account		16,885
---	Special fund (Pilgrim Trust)		1,000
17,746	Grants and guarantees outstanding		15,494
	Credit balances		
	Sundry creditors and accrued liabilities	20,835	
	Due to Arts Council of Great Britain	665	
8,536		21,500	21,500

Note:

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

Chairman of the Welsh Arts Council: W. R. Crawshay

Secretary-General: Hugh Willatt

£82,083

£97,157

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

Signed: B. D. Fraser

Comptroller and Auditor General, Exchequer and Audit Department, 3rd August 1970

1969		Assets	
£		£	£
	Leasehold property		
	Improvements at cost as at 31 March 1969	4,481	
	Additions at cost	<u>355</u>	
4,481			4,836
	Office equipment		
	At cost as at 31 March 1969	5,402	
	Additions at cost	<u>1,045</u>	
		6,447	
	<i>Less: items sold or written off</i>	<u>106</u>	
5,402			6,341
	Motor vans and cars		
5,797	At cost as at 31 March 1969		5,797
	Art exhibition equipment		
	At cost as at 31 March 1969	1,339	
	Additions at cost	<u>295</u>	
1,339			1,634
	Works of art		
	At cost as at 31 March 1969	17,339	
	Additions at cost	<u>3,453</u>	
	Gifts at cost value	<u>967</u>	
17,339			21,759
	Reproductions		
161	At cost as at 31 March 1969		161
	Manuscript collection		
	At cost as at 31 March 1969	647	
	Additions at cost	<u>1,103</u>	
647			1,750
<u>35,166</u>			<u>42,278</u>
—	Special fund (Pilgrim Trust): Cash at Bank		1,000
300	Grants and guarantees paid in advance		150
	Debit balances		
	Sundry debtors and prepayments	22,554	
	Due from Arts Council of Great Britain		
	Expenditure on future exhibitions in preparation	<u>4,200</u>	
22,811			26,754
	Cash		
	On bank deposit	290	
	On current account	26,485	
	In hand	<u>200</u>	
23,806			26,975
<u>£82,083</u>			<u>£97,157</u>

The Welsh Arts Council

Schedule 1 General expenditure on the arts for the year ended 31 March 1970

		£	£	£
Music	Grants and guarantees (see Schedule 3)		204,762	
	Opera for all:			
	Gross expenditure	11,412		
	Less: Revenue	<u>8,580</u>		
			2,832	
	Touring opera:			
	Gross expenditure	16,248		
	Less: Revenue	<u>9,994</u>		
			6,254	
	Professional choral concerts:			
	Gross expenditure	4,845		
	Less: Revenue	<u>4,415</u>		
			430	
	Concerts:			
	Gross expenditure	57,974		
	Less: Revenue	<u>32,246</u>		
			25,728	
	Recording of new music		<u>6,000</u>	
				246,006
Drama	Grants and guarantees (see Schedule 3)		97,451	
	Miscellaneous expenses		<u>1,268</u>	
				98,719
Art	Grants and guarantees (see Schedule 3)		13,849	
	Exhibitions:			
	Gross expenditure	30,221		
	Less: Revenue	<u>5,248</u>		
			24,973	
	Art film tours:			
	Gross expenditure	1,020		
	Less: Revenue	<u>432</u>		
			588	
	Poster prints		873	
	Film making		<u>900</u>	
				41,183
Literature	Grants and guarantees (see Schedule 3)		20,081	
	Miscellaneous expenses	5,464		
	Less: Revenue	<u>588</u>		
			4,876	
				24,957
Festivals	Grants and guarantees (see Schedule 3)			19,232
Arts associations	Grants and guarantees (see Schedule 3)			40,000
Housing the arts	Grants (see Schedule 3)			50,000
	Net expenditure as per Revenue and expenditure account			<u>£520,097</u>

The Welsh Arts Council

Schedule 2 General operating costs for the year ended 31 March 1970

	£	£
Salaries and wages	27,861	
Superannuation	2,248	30,109
Travelling and subsistence		4,617
Rent and rates		5,614
Fuel, light and house expenses		1,752
Publicity and entertainment		1,368
Postage and telephone		3,032
Stationery and printing		2,593
Professional fees		297
Office and sundry expenses		525
Total as per Revenue and expenditure account		<u>£49,907</u>

The Welsh Arts Council

Schedule 3

Grants and guarantees for the year ended 31 March 1970 (including subsidies offered but not paid at that date)

Music	£	£
Opera and ballet		
Cadoxton Amateur Operatic Society	299	
Neath Opera Group	442	
Pontypool: Ballet Jeunesse	60	
Welsh National Opera Company Limited	<u>178,016</u>	
		178,817
Concert activities		
Abercynon Adult Education Centre	35	
Aberystwyth: Aberystwyth Arts Festival	125	
Aberystwyth Bach Society	30	
Aberystwyth University College Music Club	450	
St Germans Organ Society	35	
Ammanford and District Arts Club	50	
Barry and District Choral Society	75	
Barry Summer School	500	
Brecon Cathedral Concerts Society	135	
Brecon Music Club	230	
Caerphilly Music Club	250	
Caldicot Village College Music Club	60	
Cardiff: Cardiff Gramophone Society	50	
Cardiff Music Club	200	
Cor Aelwyd Caerdydd	150	
Excelsior Brass Band Festival	250	
National Museum of Wales	1,162	
National Society for Art Education	30	
Silver Ring Choir	35	
'66' Group	98	
Carmarthen Arts Club	140	
Chepstow Community College Music Society	80	
Cross Hands Institute	135	
Cwmbran Forum	145	
Ebbw Vale Concerts Society	35	
Ferndale Male Voice Choir	70	
Fishguard Music Society	70	
Knighton and District Concerts Society	245	
Llandaff Festival	350	
Llandeilo Music Society	165	
Llanelli Hywels Girls Choir	20	
Monmouth: Merlin Music Society	2,025	
Neath and District Arts Club	185	
Nelson Choral Society	40	
Newport: Guild for the Promotion of Welsh Music	80	
Newport Borough Council	1,825	
Royal College of Organists	65	
Pontardulais Male Choir	75	
Pontypool: ICI Fibres Music Club	85	
Port Talbot Borough Council	150	
Radnorshire Rural Community Council Music Committee	60	
Rhymney Valley Music Club	110	
St Davids Music Society	50	
St Davids University College Music Society	35	
Carried forward	<u>£10,190</u>	<u>£178,817</u>

	£	£
Brought forward	10,190	178,817
Swansea: Dunvant Male Choir	22	
Swansea Bach Society	335	
Swansea Corporation	37	
Swansea Music and Arts Club	295	
Swansea University College Choral Society	30	
Swansea University College Extra Mural Department	162	
Tabernacle Morriston Choir	515	
Tenby and District Arts Club	100	
Three Crosses Choral Society	80	
Treorchy and District Choral Society	251	
Vale of Towy Festival	75	
Welsh Amateur Music Federation	4,500	
National Federation of Music Societies	5,118	
		21,710
Other activities		
National Federation of Music Societies: Conductors Day School	45	
Publication: Guild for the Promotion of Welsh Music	200	
Awards to Artists	3,990	
		4,235
Total as per Schedule 1		£204,762
Drama		
Cardiff: Cardiff New Theatre Trust Limited		10,000
Cardiff University Players		23
Caricature Theatre Trust Limited		8,000
Swansea Corporation (Grand Theatre)		5,000
Welsh National Theatre Company Limited		70,000
Drama Association of Wales		3,000
Dramatic and Lyric Theatres Association		228
Bursary		1,200
Total as per Schedule 1		£97,451
Art		
Aberystwyth: University College of Wales		29
Barry: 'Ffoto-Trem' Wales		50
Cardiff: Cardiff Arts Centre Project Group	1,500	
Cardiff Camera Club	30	
Contemporary Art Society for Wales	400	
Council of Social Services for Wales and Monmouthshire	100	
Development Corporation for Wales	250	
Cardiff 56 Group Wales	400	
National Museum of Wales	3,000	
University College of South Wales and Monmouthshire	100	
Carmarthenshire Art Society	50	
Cwmbran: Cwmbran Film Society	30	
Llantarnam Grange Management Committee	300	
Flint: Flint Borough Council	19	
Royal National Eisteddfod of Wales	500	
Carried forward		£6,758

Schedule 3
(continued)

	£	£
Brought forward	6,758	
Art (continued)		
Llandudno: National Federation of Women's Institutes	30	
Llwchwr Art Group	19	
Newport Playgoers Society	20	
Pembrokeshire Art Society	300	
Society for Education through Art	300	
South Wales Art Society	200	
South Wales Group	50	
South Wales Potters	10	
Swansea: Glynn Vivian Art Gallery	38	
Swansea Film Society	57	
Swansea University Arts Festival	276	
Welsh Office	<u>150</u>	8,208
Works of Art for Public Buildings:		
Aberystwyth University College (Great Hall)	1,000	
Breconshire County Council (County Library)	50	
Cardiff University College (Music Building)	<u>2,500</u>	3,550
Film making:		
Michael Barnes (Newport College of Art and Design)	394	
Peter Vass (Newport College of Art and Design)	<u>181</u>	575
Design grants to publishers		721
Design fee		45
Commission		700
Award		50
Total as per Schedule 1		<u>£13,849</u>
Literature		
Periodicals:		
'The Anglo-Welsh Review'	760	
'Barn'	1,230	
'Llwyfan'	600	
'Planet'	500	
'Poetry Wales'	645	
'Second Aeon'	105	
'Taliesin'	760	
'Y Cardi'	270	
'Y Genhinen'	600	
'Yr Eurgrawn'	148	
'Y Traethodydd'	<u>270</u>	5,888
Poetry readings:		
Cymdeithas Llyfrau Caerdydd	50	
Gwent Poetry Society	40	
'No Walls'	180	
National Eisteddfod: Pedwar Bardd	65	
Carried forward	<u>£335</u>	<u>£5,888</u>

		£	£
	Brought forward	335	5,888
	Welsh Society 'Bois y Cilie'	20	
	Wolfe Tone Society	60	
	Yr Academi Gymreig	75	
			490
	Recordings: Recordiau'r Dryw (Ysgol a'r Aelwyd)		
	R. Gerallt Jones	200	
	T. E. Nicholas	200	
	Gwyn Thomas	200	
	Rhydwen Williams	200	
	Argo Record Company Limited	200	
			1,000
	1970 Gregynog Arts Fellowship		750
	Swansea Experimental Arts Group: Experimental Poetry Exhibition		18
	Welsh Books Council: Books Fair		350
	Yr Academi Gymreig: Taliesin Congress		200
	Welsh Section		100
	Grants to publishers		5,320
	Grants to translators		230
	Grants to writers		25
	Bursaries		2,270
	Fees		50
	Honours		1,400
	Prizes		1,990
	Total as per Schedule 1		<u>£20,081</u>
Festivals	Caerphilly Festival		1,773
	Cardiff Festival of 20th Century Music		1,800
	Llandaff Festival		4,200
	Llangollen International Music Eisteddfod		6,500
	Llantilio Crossenny Festival of Music and Drama		300
	Lower Machen Summer Festival		500
	Swansea Festival		3,669
	Swansea Welsh Drama Festival		150
	Vale of Glamorgan Festival		340
	Total as per Schedule 1		<u>£19,232</u>
Arts associations	North Wales Association for the Arts		40,000
	Total as per Schedule 1		<u>£40,000</u>
Housing the arts	Cardiff Corporation		40,000
	Swansea Corporation		10,000
	Total as per Schedule 1		<u>£50,000</u>

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