

PUBLIC
RESPONSIBILITY
FOR THE ARTS



*The Ninth Annual Report of the
Arts Council of Great Britain
1953-1954*

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THE ARTS COUNCIL OF GREAT BRITAIN

NINTH ANNUAL REPORT

1953-1954

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PUBLIC RESPONSIBILITY FOR THE ARTS

IF half a million pounds of the public money now invested annually, by the Arts Council and Local Authorities, in opera, ballet, theatre and music were withdrawn, nearly all the national institutions of music and drama in this country would have to close down. Covent Garden, Sadler's Wells and the Old Vic would be 'dark;' such famous orchestras as the Hallé, Liverpool Philharmonic, Yorkshire Symphony, City of Birmingham, London Philharmonic and Scottish National would forthwith be disbanded. Between them these bodies take around one million pounds a year at the box-office, but if these substantial earnings were not supplemented by subsidies of half a million pounds from the Arts Council and some Local Authorities the shutters would go up at once. The arts are attracting far bigger audiences in Britain than ever before, yet they cannot catch up with their rising costs of production and performance.

This predicament is no novelty. Such costly arts as grand opera and ballet and orchestral music have never paid their way in any country and relied, in the past, upon the patronage of royal courts or wealthy benefactors. That kind of patronage is nowadays virtually extinct, and the obligations formerly borne by the people who practised it have become, in some degree, the collective responsibility of taxpayers and ratepayers. Collective patronage of this kind is by no means a recent phenomenon of our society. It is more than a century since public libraries were adopted as a charge upon the rates; art galleries and museums have for decades been provided and subsidised by municipal funds. The development of our entire educational system, indeed, is a progressive acceptance of the principle that knowledge must be universally provided at the public expense. There was nothing revolutionary, then, in the Government's decision, in 1946, to assume a measure of collective responsibility for the fine arts by creating the Arts Council, or in its further decision, in 1948, to empower Local Authorities to apply funds to the provision of music and drama. These enactments were, indeed, milestones, but they were set up on a well-defined highway of cultural progress.

If the arts are to be sustained and diffused in a modern society, collective

patronage is logical, necessary and inevitable. It is a species of patronage, no doubt, which has much to learn in matters of principle and method, and many temptations to identify and resist. But the potential errors of judgment or taste into which collective patronage may fall are no more grievous and abundant than those which beset the private patron in his day: his benevolence was often enough disfigured by caprice, bad taste and tyranny. There is no sign, so far, that the official dispensers of collective patronage are misusing their newly acquired powers. A municipality which subsidises a symphony orchestra or a repertory theatre asks no more than a seat or two on the independent Board of Management. Every single body receiving a grant from the Arts Council, whether it be the Royal Opera House or a modest music society in a small village, is wholly self-governing in all its affairs; and in determining how best to distribute the funds it receives from Parliament, the Arts Council itself is advised by numerous panels of voluntary specialist advisers which change their membership year by year. Whatever its limitations and liabilities may be, collective patronage in this country is provided with infinitely more safeguards and sanctions than the private patron was ever disposed to accept. It imposes no pattern upon the artistic activities of grant-aided orchestras, opera houses and theatres and, indeed, insists that they operate through their own autonomous governing bodies. In this country, at least, it has already been abundantly demonstrated that Government patronage and Local Government patronage can be exercised without any abrogation of the principle of self-government in the arts: no theatre or concert hall has to get its policies and programmes vetted and rubber-stamped at the Arts Council or the local Civic Centre.

SHOULD THE PUBLIC PAY MORE?

Yet, in our still experimental and tentative structure of public patronage there are defects which demand attention and action. Of these the most evident, and the most potentially dangerous, lies in the nature of the public response to what is provided out of national and municipal funds. The first duty of the citizen who appreciates this provision is, clearly, to appear often and regularly at the box-office. This responsibility is widely accepted at present. Covent Garden costs the country a lot of money; but it takes £7,000 a week at the box-office even in the month of June. During its last season the Old Vic Company packed its houses from floor to ceiling, not only in the Waterloo Road, but also on its visits to Manchester and Newcastle. The permanent Symphony Orchestras, too,

secure impressive attendances; and Arts Council Exhibitions achieve such totals as 122,000 for *Mexican Art* and 105,000 for *Renoir*. That segment of the population which has already cultivated an appetite for the arts is large and loyal. Whether or not it should pay higher prices of admission is arguable. Audiences to-day are conditioned in these matters by the relatively cheap cost of television and the cinema and, rightly or wrongly, display a resistance to paying more than 3s. 6d. or 5s. for an evening at a concert or a play. It is true that masses of people will lay out a pound or two on a coach visit from Coventry to an ice show at Earls Court, or even more for a trip from Glasgow to the Blackpool Illuminations—amenities similar to those which ancient Rome provided free for its population! But these free-spending citizens are not as a rule supporters of our Symphony Orchestras and Repertory Theatres. The traditional supporters of such institutions are not nowadays as well off as they used to be; the new audience emerging in the industrial areas is reluctant to spend on a play or a concert money which would go three or four times as far at the cinema. Its sales resistance to higher prices for the arts is, nevertheless, relative. Cardiff, Manchester, Newcastle, Nottingham and Glasgow open their purses freely when the Sadler's Wells Ballet or the Old Vic comes to town. They will pay a high price for the best, but not for the second-best. Most of what they are offered at present is, inevitably, the second-best, and the quality of that offering cannot be improved unless and until, for example, the hard-pressed provincial theatre is liberated from the present artistic hardships of weekly repertory. In many establishments there have, indeed, been marginal increases in theatre and concert prices, but it would be idle to pretend that there is any hope of coaxing the public to pay much more for its arts than it does at present.

The audiences for the subsidised arts are undeniably large, and they evidently enjoy most of what they get. But are they sufficiently assertive and articulate? Do they feel any sense of responsibility for the welfare of the arts in Britain? It is a commonplace of Local Government that citizens, through their chosen representatives, ensure that their city enjoys, for instance, a balanced and efficient provision of schools, parks, playing-fields, swimming-pools and municipal amenities. In another field of government hundreds of voluntary committees sit to administer the provision of our new Health Service. But what is being attempted by such democratic procedures as these to ensure that our cities receive a regular and balanced provision of music, drama or opera? Very little indeed. On the other hand, many cities which were once provincial capitals of the arts have

become artistic deserts. Some of them have not had a visit for years from any of the major metropolitan companies. Others, after long periods of deprivation, have suddenly been subjected to a surfeit of visits: in Cardiff last autumn seven ballet and opera companies descended upon the city in eight weeks. The diffusion of the arts on their higher levels is at present sporadic, unplanned and unequal. There are elements in this deplorable situation which, with the best will and co-operation in the world, would always be difficult to resolve. Theatres are owned by commercial circuits and not, as in Italy or Germany, by municipalities. The sizes of theatres, again, vary so greatly that an exemplary production from Covent Garden may look like a battered concertina when it is put on at some provincial playhouse. There are five permanent Symphony Orchestras in the North; only two in the South.

THE NEED FOR VOLUNTARY BODIES

These inequalities and variations themselves are evidence that it has hitherto been nobody's business to analyse and solve the problems of diffusion in this country. Some Local Authorities are recognising their obligations under the 1948 Act. But few of them are taking the initiative in the matter. They may be willing to render modest assistance to a repertory company or a choral society, but seldom do they address themselves to the whole pattern of local provision. They re-act rather than act. No Local Authority has yet set up a Fine Arts Committee to survey and supply the civic need for drama, opera and music. The present lack of any municipal apparatus for these purposes is no reproach to Local Authorities. The opportunities offered them under the 1948 Act are unfamiliar and liable, moreover, to impose fresh charges on the rates. Municipalities are entitled to assert that until local public opinion becomes more articulate and persistent in these matters they have no mandate to plan a better provision of the fine arts or subsidise that provision from the rates. What catalyst, then, can precipitate effective action? The answer is the one which has so often accomplished social advances in Britain: the influence of organised voluntary bodies.

In the field of the fine arts voluntary bodies already exist. Most of them are, so to speak, Supporters Clubs of various kinds. Some are old-established and powerful organisations such as the Hallé Concerts Society. Others are zealous but modest groups like the Colchester Repertory Club, a body of 800 theatregoers which in the last couple of years has raised enough money to equip its theatre with a new switchboard, a new box-

office and a central heating system. In this category, too, are the numerous 'Friends of the Art Gallery' societies, which stimulate local interest in painting and sculpture, and club together to contribute part of the cost of new acquisitions for the local gallery. Another variety of vigilant concern is illustrated by the Bournemouth Winter Gardens Society which lately organised a timely rescue operation for the municipal Symphony Orchestra. In such examples as these of voluntary effort there is encouraging evidence of a growing sense of corporate responsibility for the arts. But the next step must be to create wider and more ambitious manifestations of responsibility. Some of these, indeed, are appearing already—in those places which organise regular festivals of the arts. The foremost example of this activity, of course, is Edinburgh. Its Festival Society, in which the Civic Authority, industry and the private citizen are represented, is the sponsoring body which creates once a year an exemplary pattern of music and drama, ballet, opera and painting for the enjoyment of great multitudes. It may be argued that the festival is not designed primarily for the edification of Edinburgh; that it is a canny device for putting Edinburgh on the tourist map and providing a cultural pilgrimage for visitors to the city. That is a churlish view to take of a great artistic enterprise. If Edinburgh, in providing its citizens with an annual demonstration of the arts at their best, can also attract eager and appreciative visitors, why need we any the less recognise and applaud the achievement? Edinburgh set itself the task of planning and mounting, for a limited period, a varied and proportionate provision of the arts: its courage and foresight have been well rewarded.

There are several smaller but similar festivals of the arts—notably at York, Norwich, King's Lynn and Aldeburgh. The Arts Council recognises the quality of these efforts by making them grants or guarantees: but, in the main, the sponsorship, planning and financial responsibility for these events is undertaken by bodies of local residents, encouraged and sustained as a rule by the municipal authority. This is the particular kind of association which now offers far-reaching opportunities of development. What a few places manage to do once a year might next become the example and pattern of what could be done, on an appropriate scale, in many places, all the year round.

No city in Britain has yet addressed itself to the task of securing a balanced and regular provision of all the arts. No municipal committees or voluntary associations exist to represent civic trusteeship for the arts as a whole, although such bodies are abundant and active in other parts

of our social structure. The City of Manchester, however, under Mayoral auspices, has set up a committee to examine this problem within its own boundaries, and its preliminary inquiries are being directed to the possibilities of creating a civic Arts Trust. It would be nonsense to suggest that the mere creation of civic Arts Trusts would solve the present inequalities of diffusion. But until civic trusteeship can be organised there is no hope whatever of achieving a better balance of provision: no hope of Manchester becoming Milan. Some places will continue to get a negligible supply of the arts: some may get a short-term profusion; and none of them will know on what principle, if any, our limited national resources of ballet and opera and drama and music are being deployed. We used to joke during the war about those occasional lapses in our excellent system of food rationing when a town kept on receiving consignments of sardines but was always being omitted from the share-out of beef. That derisory situation is common form in the present distribution of the arts in Britain.

WHAT COULD AN ARTS TRUST DO?

What would be the functions of a civic Arts Trust? The first might be to consider what annual provision in the various arts the city enjoys or lacks at present. Another might be to examine the reasons why some of that provision is deficient; is it, for instance, through the inadequacy of theatres or concert halls? Or through bad staff work among the managements of provincial tours? Or through the well-organised competition of rival amenities? Or through the city's neglect to guarantee or underwrite the visit of some notable company? There are, again, some puzzling equations to be solved. Why was such-and-such a visit to the town a roaring success when another, of equal merit, proved a dismal failure? What are the seasonal, the social, and the economic factors in these contradictions? Much of what we hear about these matters at present is gossip and speculation, and one of the basic activities of a civic Arts Trust would be to discover the reasons why a city is so inadequately or sporadically provided with some or all of the arts. Map-making of this kind is one of the initial functions of such a Trust. Another preliminary exercise is that of costing the arts: finding out what the city must provide in entrance money and subsidy to secure the various companies it wishes to see.

Equipped with such reliable data as these inquiries could furnish, the Arts Trust might try its strength on an experiment of limited scope. It

might, for example, hire its best theatre for a season of four, six or eight weeks and lay on a programme of exemplary visits. These, by the way, need by no means be drawn invariably from London. Glyndebourne, even out of its beautiful setting, might be seen in Manchester or Newcastle, and Stratford might leave home occasionally for provincial as well as foreign visits. A Birmingham Repertory production of *Cymbeline* or *Pericles* could be a 'festival' piece elsewhere; so could an appearance of the Bristol Old Vic. There are nowadays frequent visits to London of famous foreign companies, some of whom might be got to participate in civic seasons in certain British cities. Or, again, finding their city is well enough provided with music, an Arts Trust might choose to examine the omens for equipping itself with a repertory theatre on the pattern of Bristol, Liverpool or Birmingham. At an early stage in its existence an Arts Trust should seek to embark on such specific endeavours as this: the results of these ventures would determine its later development. It must begin with such chores as mapping and costing, but from those preliminaries concrete experiments in provision must follow. The initiative for such projects comes best from local organised effort in our cities. It is not the business of Covent Garden and the Old Vic and other national providers to organise these civic seasons, nor is it the business of the Arts Council to impose standard packages of the fine arts upon any city. These responsibilities should originate in voluntary civic bodies which can claim to express the needs and capacities of the citizens they represent; the rôle of the Arts Council is to sustain and advise these local manifestations.

How might such Arts Trusts be constituted? There are familiar patterns which could be adapted or borrowed for the purpose. The ideal initiative is that which a Lord Mayor or Mayor can provide by summoning a town's meeting to consider the problem in broad outline. The subsequent developments depend entirely on the quality of staff work which the promoters are able to display, but their objective will be to ensure that an Arts Trust is formally established on a basis of representation or interest which includes the city fathers and the captains of industry as well as the spokesmen and adherents of the different arts. A well-organised, determined body of influential citizens need not exceed fifty in number to become the agency of a new conception of sponsorship.

It is folly to pretend that an Arts Trust could survive on air and aspiration. It would need money for its operations, but much could be done on quite modest budgets. If a city sought to build itself a theatre, big money would, indeed, have to be found; but if the proposition was to hire a

theatre, or underwrite a theatre, for a seasonal operation, the sum to be staked would by no means be alarming. The funds of the Arts Trust, like its very constitution, would have to be raised collectively: from municipalities (which, since 1948, are empowered to spend on the arts); from industrial and commercial bodies, some of which are already patrons of certain of the arts; possibly, still, from a limited number of private benefactors; and, finally, from the Arts Council of Great Britain. The existence in this country of ten or a dozen powerful provincial Arts Trusts might itself prove a potent factor in persuading Parliament to vote the Arts Council additional funds for sustaining a more even and systematic diffusion of the arts.

THE ARTS NEED MORE MONEY

Money is, indeed, necessary if such a design of civic sponsorship is to develop. But no less vital, especially during the period of projecting the idea, is the need to examine what might be done, and (above all) to get the Arts Trust's objectives on the record in the local press and in every kind of civic forum and assembly. Time will elapse before these objectives can be achieved or even, perhaps, tackled. But even without the sinews necessary for actual operations, a lively and well-led Arts Trust can here and now set about familiarising its public with the scope and purpose of its proposals. In the last few years our social climate has become progressively benevolent to the general notion of collective responsibility for the arts. The number of municipalities which now subsidise artistic activities, if usually on a modest and tentative scale, is a portent for to-morrow. The arts are getting on to the Corporations' books, along with schools, museums, libraries and parks. There is much goodwill for their further development, and a far less vociferous hostility towards them among the backwoodsmen than there used to be. But this incipient acceptance of the arts as a public and local responsibility needs a cutting edge on it, and that, above all, is what a well-directed civic Arts Trust might supply.

Until they command funds Arts Trusts could do much to prepare for subsequent action. But, ultimately, they will need money for their operations, bigger money than we are spending to-day. What does this country spend at present, of government and municipal funds, in subsidies for the performance of music, drama, opera and ballet? About one million pounds a year—less than fivepence a head of our population—and of that minute fraction of our national income a sizeable portion is

paid away in rent and rates. These are hard times, but even in hard times there must be a sense of proportion, and a million a year on the arts is a paltry figure, not only in itself, but in comparison with the expenditure of most other nations.* At a recent conference the then Lord Mayor of Birmingham (Alderman G. H. W. Griffith, J.P.) offered a homely parable on this parsimony. 'The average self-respecting housewife,' he said, 'spends a bit of her money every week on flowers to beautify her home. She spends half a crown or so out of her shopping money on flowers—2 per cent, perhaps, of her domestic budget.' He paused to allow his hearers to confirm the arithmetic, and then continued: 'We only spend a fraction of that in beautifying Birmingham with the Arts.' Birmingham, in fact, has no mean record; but the moral applies profoundly to Britain as a whole.

2

NOTES OF THE YEAR

The Council's grant from H.M. Treasury for the year 1953-54 was £785,000, a figure which has been repeated for the year 1954-55. Out of this total the Council was able to maintain virtually all its present commitments to the arts, if only at subsistence level. The only substantial new responsibility it was able to assume was the restoration of the Carl Rosa Opera Company which, after a long and valuable career, had been forced off the road by rising costs of production. There were other good causes for which, unfortunately, the Council was unable to provide the means of survival. No serious emergencies arose during the year, as they had done the previous year, among the major organisations already on the Council's books; but Sadler's Wells had to have a supplementary grant to balance its budget, and Covent Garden would have been faced with a serious deficit had the Sadler's Wells Ballet Company not brought home a timely profit from its triumphant tour of North America. Both these bodies—and others such as the Old Vic and the Symphony Orchestras—adhere scrupulously to the estimates of expenditure which they submit in advance to the Arts Council each year. What they cannot guarantee

Money Matters

* See Appendix E, pp. 80-84.

ROYAL OPERA HOUSE, COVENT GARDEN

RECEIPTS AND EXPENDITURE FOR

GENERAL SUMMARY OF RESULTS *(including visiting companies)*

	0	50	100	150	200	250	
EXPENDITURE	RENT RATES MAINTEN- ANCE £49,650	OPERA & BALLET ARTISTS <i>(including Contract Payments to visiting companies)</i> £211,400					
RECEIPTS				HOUSE £292,900			

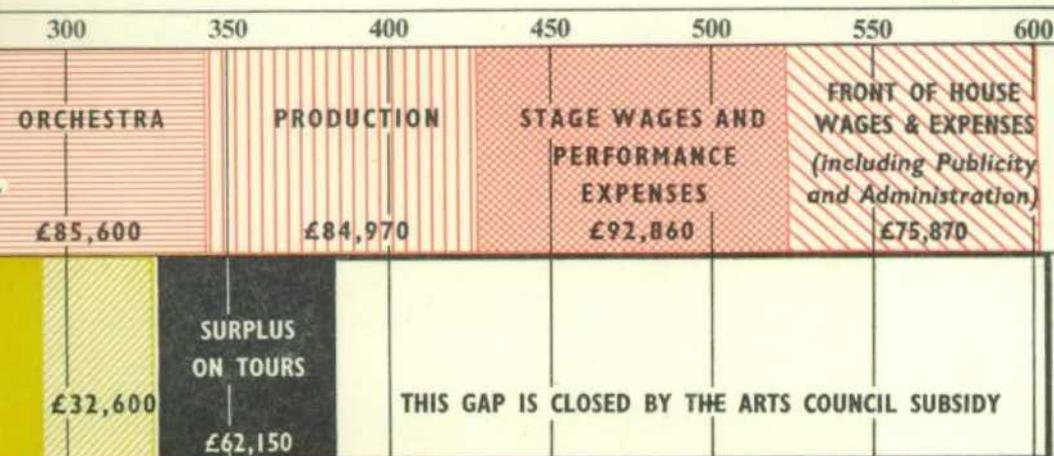
REC
Sale

TOURS *(Provincial and Foreign)*

	0	50	100	150	200	250
EXPENDITURE		OPERA & BALLET ARTISTS <i>(including Contract Payments)</i> £148,700			ORCHESTRA £93,250	STAG PERFOR EXPE £56,
RECEIPTS					TOUR RECEIP £	

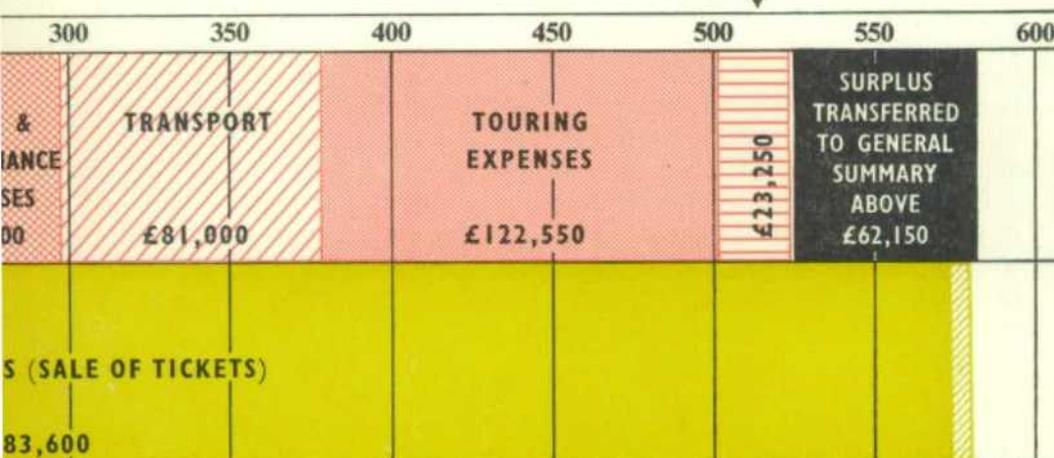
YEAR ENDED MARCH 31ST, 1954

In thousand pounds



▲
RECEIPTS from Broadcasting,
of Books, Postcards, etc.

INSURANCE, PUBLICITY
(including Administration)



▲
£4,100 RECEIPTS from Broadcasting, Sale
of Books, Postcards, etc.

are their estimates of income, even when these are conservatively drawn. The revenues of theatres and concert halls are very sensitive to such unpredictable factors as coronations, bad winters, hot summers, epidemics, harsh notices, trade slumps or general elections; and any one of these can precipitate a swift financial crisis. Few of our national institutions of the arts have capital resources; nor more than nominal reserves, if any at all. This precarious situation not only produces continuous anxiety for their managements, but also impedes their endeavours to pursue long-term plans of artistic development. We may rejoice that the Old Vic, for example, has had a season of such great prosperity, but it is still beset by the hazards and imponderables of the theatre business.

Elsewhere in this Report there is a summary of what certain other European countries allot in subsidy to their opera houses and theatres; and an abstract, also, of what one German city, now rising from its ashes, provides for the nourishment of the arts.* Those figures must tell their own story and provoke whatever conclusions they will.

* * *

*Opera in the
Provinces*

Provincial cities in this country have in the past depended for their grand opera almost entirely upon the visits of touring companies organised by impresarios or by 'co-operatives' of artists. Names like Moody-Manners and the British National Opera Company are two of several which will be remembered to-day by older generations. The valuable work achieved by these companies invariably came to an end through lack of financial support; and none of them was able to provide itself with a permanent home and operational base of the kind so abundantly provided by municipalities in German and Italy. The redoubtable Carl Rosa Company is the sole survivor of that vanished epoch, and we are glad to see this famous old company back 'on the road' and renewing the esteem and affection in which it was so widely held.

Does the public outside London want more opera? Are the great cities of the Midlands and North able or willing to share with the Arts Council the heavy responsibilities of patronage—as they already share the maintenance of the Symphony Orchestras? Firm evidence is hard to come by, but there are signs that the public outside London does want more opera. Who can forget the unexpected fervour of British soldiers in Italy when they queued by the thousand to get their first experiences of this great traditional art? How many of them can still satisfy that appetite? The satisfaction of this need could have a double value, for unless there are

* See Appendix E, pp. 80-84.

more supporting companies where singers can gain experience and skill we cannot hope to build up strength at Covent Garden or any other national institution of grand opera.

What are the first moves to be made? Is the first priority to find a home in some northern city for the Carl Rosa Company, whose present nomadic existence does not provide fair and reasonable opportunities for further artistic development? Or can the work of the young Welsh National Opera Company be extended to provide another opera base outside London? These are only two of the questions now being studied by the Council's Opera Sub-Committee, which is also charged with the onerous task of studying the problems and prospects of Covent Garden and Sadler's Wells. The Council is anxious that its assistance to grand opera should be more broadly developed on a national basis, but it cannot at present make better provision for the provinces without co-operation from one or more large provincial cities.

At present Covent Garden and Sadler's Wells go on the road for about eight weeks each and, in its first full year of activity, the Carl Rosa Trust hopes to arrange tours of 30 weeks or more. Within practical limits the Council and its associated companies arrange the tours so as to get the best possible coverage throughout the country. But the provincial theatres where opera can be performed are controlled by commercial firms which 'buy' many types of entertainment ranging from opera to twice-nightly variety. It is not easy to share out opera on an equitable basis of diffusion.

* * *

Some time ago the *Manchester Guardian* in a sympathetic leader asked: '... What purposes should public patronage try to serve, beyond acting as a conduit for the demands of the market which pay their own way? Perhaps the most difficult of all is the maintenance of the growing points of the arts, the experiments in yet unfashionable lines, the equivalent of research in scholarship and science; the production of work rarely popular in itself, but without which the succeeding generation is barren and repetitive.' *Growing points of the arts*—what, in fact, is the Council doing to encourage them?

*Growing Points
of the Arts*

The Council pursues a policy of paying hiring fees to living painters and sculptors whose works are included in any Arts Council exhibition. These rents amounted this year to over £1,700. Furthermore, over a period of years it has built up by purchase a collection of its own which is in constant circulation; £1,842 was spent on this purpose in 1953-54. Clearly it is

the better-established artists who most benefit; but a by no means insignificant number of paintings and sculptures has been bought from younger artists emerging from apprenticeship. A great deal of experimental work, moreover, is presented to the public in London by the Institute of Contemporary Arts, which is a beneficiary of the Arts Council. Not only was a grant of £1,500 made in 1953-54 to help underwrite the Institute's general programme of public exhibitions, lectures and discussions, but an extra grant of £500 was made for the concerts of its music section, which acts as the British section of the International Society for Contemporary Music (I.S.C.M.). Another beneficiary on the musical side is the Society for the Promotion of New Music, which offers valuable services to the aspiring composer. It has a panel of experts who read the manuscripts submitted and recommend a chosen few for public rehearsal. Each season the Society arranges about a dozen of these rehearsals—generally of chamber music, but occasionally of pieces for symphony orchestra. The works chosen are played before an audience of interested persons, and performance is followed by discussion. The members of the audience are free to criticise; the performers make what comments they like; the composer is usually present to vindicate himself if need be. As the audience generally includes professional musicians, publishers, performers and critics, the composer stands to benefit considerably from the display of his wares; and in July, 1954, the Society's records showed that since its foundation in 1943, 1,955 scores had been read, of which 624 had been accepted for performance and 613 already performed. During these 12 years there have been 164 recitals of chamber music and 24 experimental rehearsals of orchestral music. The Council's grant to this Society, for 1953-54, was £650.

There are countries where literary prizes proliferate to such an extent that their award becomes scarcely a mark of distinction. That risk can hardly be said to exist in this country, particularly where poetry is concerned. For that reason, the effect of the Arts Council's two poetry prizes (details of which are given on pages 45-46) is out of proportion to the amount of money involved. Their award is a tangible sign of the Council's belief in the value of poetry and the importance of the poet to-day. It should be noted that of the two prizes offered (£225 each) one was specifically for a *first* book of English verse.

In the theatre the Council is testing various methods of promoting new drama. Since August 1952 it has offered guarantees against loss to repertory (and other) managements for the production of six new plays

whose special merit has been agreed by the Drama Panel. It is also offering grants to selected managements to enable them to commission new plays; and it hopes to extend this scheme by placing commissions through repertory and other managements with authors who have been specially recommended by those managements. One playwright has received a bursary from the Council to enable him to devote himself to playwriting for a year. The total amount voted by the Council for these purposes since this scheme was launched is £3,025.

State patronage of contemporary arts inevitably involves discrimination between contemporary artists. Despite the obvious dangers inherent in such discrimination, a body like the Arts Council must not shirk its responsibilities. But it must seek to ensure as wide a variety of choice as possible. Who, in fact, is responsible for the choice of these artists, composers, playwrights and their works? The purchase of paintings and works of sculpture is carried out by a small Purchasing Sub-Committee of the Art Panel, the composition of which changes from year to year. The theatre awards are made by the Drama Panel, a body of 20 men and women which also changes its composition annually. To adjudicate the poetry prizes a jury of five was set up. The special scheme for promoting new music is carried out by an independent non-profit-distributing Society. This varied pattern of encouragement and experiment may not be as extensive as some of us would like it to be. It is admittedly tentative for, with the best will in the world, it is not easy to discover fool-proof and effective methods of identifying and developing these growing-points of the arts. *'If you can look into the seeds of time, And say which grain will grow and which will not. . . .'* But the Arts Council is very conscious of the obligation to persist in the endeavour to replenish the arts in the best ways it can devise. In the year 1953-54 the cost of the activities mentioned above, with certain similar ones such as the Coventry Theatre Scheme, was over £10,000. This in itself is not a large figure, perhaps, but planting seed is not an expensive operation.

* * *

The Arts Council owes a great debt to the Trustees and Director of the Tate Gallery. Several times a year the Tate agrees to provide house-room for the Council's major art exhibitions, an act of hospitality which involves the disruption of the Tate's own permanent collection. In some years, 1953 for example, we were given a very generous allocation of wall-space for our exhibitions of *Mexican Art, Graham Sutherland,*

*Co-operation
with the Tate
Gallery*

Renoir, Matisse, Gainsborough and the *Yugoslav Medieval Frescoes*, and our total tenure lasted half the year. London is by no means so well endowed with art galleries as many other capital cities, and without this constant and willing co-operation of the Tate authorities it would be very difficult indeed to maintain our programme of visiting exhibitions. The Tate Gallery, moreover, lends us its rooms and services without charge, and thereby reduces the considerable cost to the Council of providing these special exhibitions, a cost which includes all the formidable expenses of collecting, packing, cataloguing and insuring.

* * *

The Old Vic

The Old Vic's bold policy of producing the entire 'First Folio' in five seasons has so far been well rewarded. Of the first six plays some, inevitably, found stronger public favour than others; but by flexible programme-planning the theatre adjusted itself very quickly to the relative unpopularity of *King John* and *All's Well* and balanced things out by providing many more performances of *Hamlet* and *Coriolanus* than were originally allocated. *Hamlet*, with a total of 101 performances, broke all records for the Old Vic Theatre, and was also played 32 times outside London. Nearly 300,000 people (or 85 per cent capacity) visited the theatre during this successful season and paid nearly £90,000 into the box-office, or three times the amount of the Arts Council subsidy. There are 1,004 seats at the Old Vic, and nearly one-third of these are priced at 2s. 6d. or less—not counting standing room for another hundred at 2s. 6d. or less. Children under 16 are admitted to all matinees at half-price. Elsewhere in this Report the question is asked whether the public should be persuaded to pay more than it does at present for its plays and its music.

In the 1954-55 season there are to be six productions: *Macbeth*, *Love's Labour's Lost*, *The Taming of the Shrew*, *Richard II*, *Henry IV*, Parts I and II (combined), and *As You Like It*. In addition the Old Vic is mounting a large-scale and spectacular production of *A Midsummer Night's Dream* for a tour of the United States. All these signs of strength and confidence are welcome, for it is only a couple of years since this historic establishment seemed on the verge of collapse. In the contemporary British theatre even a slight recession of public favour can provoke an avalanche of disaster, and all supporters of the Old Vic should remain conscious of the continuing hazards which beset this old favourite of Shakespearian theatres.



Shaftesbury in Dorset (with a population of 3,297), like so many other towns in the West Country, has no adequate hall for the use of people interested in the arts. The Shaftesbury and District Arts Club, therefore, decided to take matters, literally, into their own hands. With the friendly co-operation of the Local Authority, and with slender financial resources, they acquired an old property—the Upper Market Hall—and set about converting it into an Arts Centre. An architect member of the Club donated the plans and has subsequently acted as Clerk of Works for the operation.

More than 40 members of the Club volunteered in their spare time to clear the site, excavate and build the place anew. Their indefatigable zeal has evoked many friendly responses. The Local Authority, for instance, supplied trucks to remove rubble; a building contractor amiably lent a bulldozer. Month after month these amateur builders have toiled, and one distinguished elderly citizen of Shaftesbury has found a new mode of leisure in sorting and cleaning used bricks. When the work is completed, probably next year, Shaftesbury will have a fine up-to-date hall, seating over 200 people, with a well-equipped stage (for professional drama and for the Club's amateur dramatic enthusiasts), dressing-rooms, workshops, and a Club Room which will serve a wide variety of purposes for the citizens of Shaftesbury. The Arts Council has given financial assistance to an enterprising venture which may well serve as a model for other places of comparable size—and comparable zeal.

* * *

No. 4 St. James's Square is not only the headquarters of the Arts Council but also a popular place of assembly. Numerous music societies hold recitals, meetings and auditions in the beautiful Great Drawing Room, and many other bodies engaged in promoting the arts are allowed the use of the building for their special occasions. Last year the house was used for such purposes as these on 152 dates, nearly all of them evening ones. In addition there is a small art gallery in the house which, by overflowing into other parts of the premises, can accommodate such important exhibitions as the recent *Goya Drawings and Prints*. As an art gallery, 4 St. James's Square has become very attractive indeed to the public—so much so that the Council is now considering plans for an enlarged permanent gallery. The first stage of these plans is already accomplished. The derelict garden at the back of the house has been transformed (by the ingenious Ministry of Works) into a very fine paved

terrace, which is to be used for exhibitions of open-air sculpture. The first of these, held in August, leaves no doubt that the innovation is a great popular success. If the rest of the project goes through, the ceremonial rooms of the house will become one of the most pleasant art galleries in London. In that event the Council will give up its present lease of the New Burlington Galleries, an eyrie so difficult of access that, despite its many merits, it is not popular with the public.

* * *

*Artist and
Architect*

The Council is sometimes urged to do more for architecture. It has, for instance, been suggested that a fund should be set aside which could be used to augment, on a pound-for-pound basis, any sums which architects might squeeze out of their building contracts for the decoration of a building with murals or sculpture. There can be no doubt of the value of the artist's contribution to public buildings, but any general acceptance of this principle would require a fund and an administrative machinery far beyond the Council's present resources. In particular instances, however, something can be done.

This year an interesting experiment, which may well prove a pointer to future development, has been made on a limited scale. A number of architects known to be interested in the idea were notified that the Council would be prepared to contribute to the cost of a pilot scheme, to enable an artist and an architect to work together from the earliest stage on the plans for a public building. Consultation would be mutual from the site-plan onwards. The artist would not be called in merely as a decorator after the building had been completed, although he might well be responsible himself for the interior decoration.

It was, therefore, with great satisfaction that the Council received an invitation from the City Council of Coventry to nominate an artist who might work with the City Architect in the building of Coventry's new civic theatre. Mr. Martin Froy, recently a Gregory Fellow at Leeds University, was nominated, and the following passages from his first report indicate the lines on which he hopes to develop his collaboration with the City Architect of Coventry:—'. . . A theatre interior, I think, should be nothing if not filled with associations; the mythology of the theatre and its legends are still extant; it would be possible to improvise on these terms, and to fill the modern interior with a sense of the past, with an air of fantasy as well as with a feeling of richness . . . the wealth

of subject matter evoked by legends of the theatre convinced me of the necessity of a theme to hold the decoration together. I decided upon the battle between good and evil and centred the action about the proscenium. I chose St. George and the Dragon to illustrate this theme, since I felt it would be readily understood. This also gave me a nude, without which a theatre would not perhaps be complete. It seemed clear that the niches and arches in the decoration of the boxes should be filled by the heads of the classical gods, with the Muses among them, who could watch the conflict taking place round the proscenium. In this way the space of the theatre could be given a meaning, the decoration could be taken to illustrate an event which would prefigure on each occasion the drama on the stage.'

It remains to be seen, of course, what will come out of this collaboration, but these passages from Mr. Martin Froy's first report reflect the Council's reasons for backing the scheme. A playhouse should be something more than a functional piece of machinery: it should embody those associations and traditions which will remind a modern audience of the enduring significance of an ancient human ritual.

* * *

Among the many forms of aid and encouragement which the Council offers to young artists is the provision in London and many provincial towns of what are called Artists' Parties. These are occasions, usually held in the Spring, when representatives of Choral Societies and Music Clubs come together to discuss their programme planning for the year, and to consider the many problems involved in running such bodies. When these necessary chores are concluded, the meeting adjourns to a concert hall to hear a number of young and little-known vocalists and instrumentalists who are on the first steps of the professional ladder, and are looking for engagements. The Music Societies' representatives are thus brought into touch with new and promising talent, and the young performers are given the opportunity to show what they can do. The proceedings are in no sense a formal audition, for the sifting process has been done beforehand by nominees of the Arts Council. In a pleasant concert atmosphere the buyers and sellers are introduced to each other, and from these contacts there ensue a great number of engagements which would not otherwise occur.

*'Hiring Fairs'
for young
Musicians*

How much will the public pay for its pleasures? And how far will it travel to find them? Answers to these questions have a bearing upon the problems of diffusing the arts. We have given figures in previous Annual Reports of the cost of sending theatre-tours, for example, on a circuit of the North-East, figures which reveal how costly these mobile operations are. For some time now the Council has been giving bus-subsidies to some of the provincial Repertory Theatres, to enable them to offer people in neighbouring villages a cheap bus-and-theatre ticket for a visit to the theatre. It costs less to put audiences on wheels than to put theatres on wheels; and there is a good deal of evidence to show that long journeys do not deter people who are out for an evening's pleasure. Most of the evidence, but not all, relates, as would be expected, to the more spectacular kinds of entertainment. The Blackpool Illuminations attract coachloads of visitors from as far north as Aberdeen and as far south as Cornwall—and after the evening's thrills the coaches go thundering back on their all-night return journeys. The mammoth ice-shows at such arenas as Earls Court do a big coach trade, and during the interval a compère greets by name, over the loudspeaker, numerous parties from all over the Home Counties. In Manchester, Liverpool and Leeds the pantomime season lasts from Christmas almost to Easter. During that protracted period special trains run from Anglesey to Liverpool, and from Hull to Manchester, picking up parties along the route, and arriving early enough in the afternoon for a coach trip round town to see the sights, high tea—and then the show. Many of these pilgrims do not get home again until dawn next day.

The arts may not incite such costly feats of endurance, but there is no doubt that increasing numbers of people will go a long way to see performances of quality. When Covent Garden and the Old Vic went to Manchester this year party-bookings were made extensively over a radius of 60 miles; the catchment area for Shakespeare at Stratford is wider still; and Glyndebourne and Edinburgh attract many visitors of modest means who find the visit well worth the expenditure of considerable time and money. There are occasions of less glittering quality than these which might nevertheless be built up into pilgrimages. There are at least two provincial Repertory Theatres which, certainly for some of their productions, might convince a wider out-of-town public that the plays they have to offer are of exceptional quality and scarcity value. Several of the permanent Symphony Orchestras might do the same for some of their concerts. By selective planning and skilful publicity they might,

from time to time, persuade a large public that there are great occasions in the arts which are worth saving up for. There is much still to be done to make audiences more mobile than they are at present; and the first thing to be done is to provide a concentration of high quality at a limited number of centres.

* * *

It is less than 50 years since Miss Horniman created at Manchester the first Repertory Theatre in this country. There are now something like a hundred of them, varying widely in quality and purpose, and afflicted, as a rule, with harassing economic problems. They are not strictly 'repertory' at all, for they have no anthology of productions on which they ring the changes throughout a season. In their endeavour to secure a maximum audience most of them produce a play a week; a few of the stronger ones manage to avoid that break-neck pace and change their plays once a fortnight or three weeks.

*A Theatre
'Grid'*

The Arts Council has been considering what might be done to build up greater strength in these devoted but precarious endeavours to diffuse drama. One idea it has examined is the notion of a Theatre Grid for the provinces, an associated network of theatres which might serve as strong-points of development. There are various ways in which such a pattern of association might be formulated. It might, for instance, consist of a co-operative scheme among eight or a dozen theatres, in the larger towns. Each constituent theatre in this Grid would undertake four or five productions a year (instead of the present 12 to 24), and would perform its entire repertory in its own playhouse for the first eight weeks of the season. Thereafter, it would visit all the other cities in the circuit, staying six weeks in each, and playing all, or part, of its repertory. After the opening stand-still period all the constituent theatres would thus circulate among each other's playhouses. There are obvious variants of this procedure: 12 weeks 'at home,' for instance, instead of eight; or a fortnight's visit to London for some or all of the Grid's units. The small number of productions each theatre has to provide would improve the quality of performance, presentation, casting, décor, etc., and would effect economies in such items as production costs and producers' fees. Outstanding guest-producers and guest-actors might be willing to work for a national circuit of this kind, whereas it is virtually impossible to get them to work in any of the resident repertory theatres. A promising incentive to playwrights, too, would exist in a scheme which guaranteed

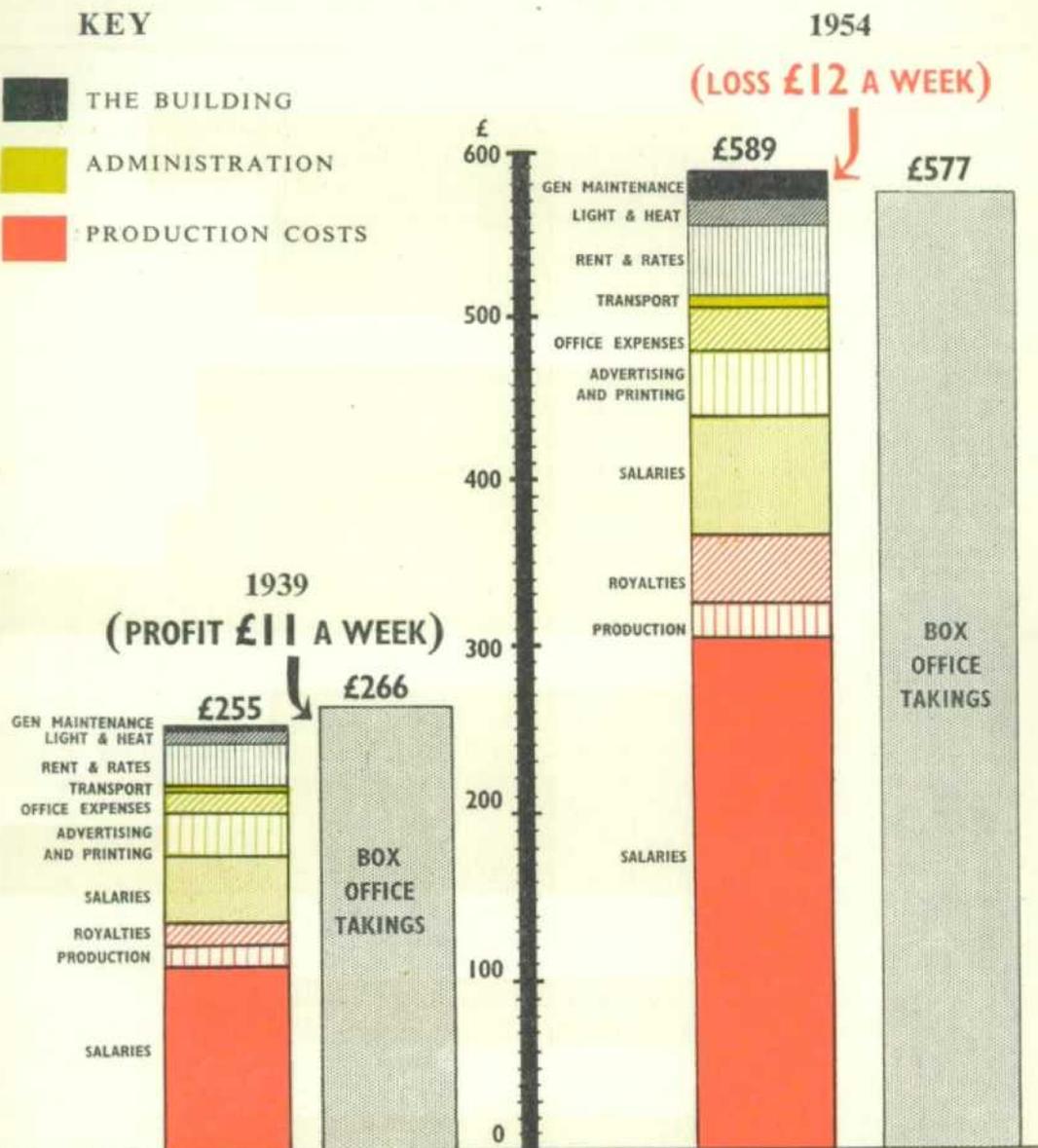
TABLE SHOWING PROPORTIONATE INCREASE in the costs of running a typical repertory theatre between 1939 and 1954*

* The figures on which this diagram is based have been averaged from details supplied by several provincial repertory companies

PRODUCTION	For every £1 spent in 1939 . . .	This amount was spent in 1954
SALARIES <i>Producer, actors, stage staff</i>	£1	£2 . 2 . 9
PRODUCTION <i>Scenery, furniture, properties, costumes, etc.</i>	£1	£1 . 9 . 7
ROYALTIES	£1	£1 . 10 . 5
ADMINISTRATION		
SALARIES <i>Manager, secretaries, usherettes, cleaners, etc.</i>	£1	£1 . 18 . 9
ADVERTISING AND PRINTING	£1	£1 . 17 . 5
OFFICE EXPENSES <i>Postages, telephones, stationery, accountancy, etc.</i>	£1	£2 . 0 . 9
TRANSPORT	£1	£2 . 19 . 5
THE BUILDING		
RENT & RATES	£1	£1 . 10 . 2
LIGHT, HEAT, FUEL	£1	£1 . 7 . 9
MAINTENANCE <i>Repairs, depreciation</i>	£1	£2 . 19 . 7
SUMMARY		
TOTAL RUNNING COSTS	£1	£1 . 18 . 9
For every £1 taken in 1939 . . . This amount was taken in 1954		
BOX OFFICE RECEIPTS	£1	£1 . 13 . 2

AVERAGE WEEKLY RUNNING COSTS

of an actual medium-sized provincial Repertory Theatre in 1939 and 1954



* During this period at this theatre prices have been increased from a range of 4d.-2s. 4d. *
 * to 1s.-5s., increasing the possible weekly capacity from £450 to £860. At the same *
 * time attendances have steadily increased in numbers from a weekly average of 2,000 *
 * to 3,600 people, but these increases have not matched the rising cost.

them far many more performances than any single repertory theatre can now offer them. The circuit could also be a nursery and proving-ground for the talent upon which a South Bank National Theatre must evidently depend, and in performing this function it would set standards of quality which are rarely discernible in the present repertory set-up.

Such an ambitious project, if it could be realised, would offer a chance to begin building for creative workers in the theatre a professional career of dignity and opportunity. The English theatre to-day is, nearly everywhere, run on a lottery basis, and most of the men and women who work in it have no sort of security. The consequences of this desperate insecurity are manifold: the wastage or misapplication of talent; the unwillingness of actors to go to the Provinces lest they miss their bread-and-butter engagements with the B.B.C.; the broken hearts behind the fancy waistcoats; the artistic rigours of weekly repertory; the almost total extinction of studio theatres and similar experimental efforts. A strong provincial circuit of associated theatres, whether rotating or static, might produce a pattern of trusteeship for those men and women who seek a vocation in the theatre—and find only haphazard and intermittent opportunities of expressing themselves. A circuit of this kind would provide a unity of purpose, and a system of association, on the basis of which stability and morale might be recovered. But there are disadvantages evident or implicit in such a full-scale repertory circuit. The first of them, clearly, is the lack, in the large cities, of enough available theatre buildings for the operation. A plan of this kind must begin on the ground and not in the air. Its essence consists of the contribution made by repertory *companies*, and the scheme would have to begin, therefore, on the basis of *companies*, not buildings. It would be no solution, even if it were feasible, to begin by acquiring theatre *buildings* in, say, Newcastle, Cardiff or Manchester. We should have to begin with what we have got; and what we have got is a small number of the better repertory companies playing in houses of assorted sizes, such as the Bristol Old Vic, the Birmingham Repertory Theatre, the Liverpool Playhouse, the Sheffield Playhouse, the Midland Theatre Company (Coventry), the Nottingham Playhouse, the Glasgow Citizens' Theatre. It might well be argued that if a promising circuit were set in motion among four or five of the existing companies, cities like Manchester or Newcastle might bestir themselves, especially if municipal interest is roused in the project as a whole. In that event it would be for Manchester and Newcastle to buy or build a theatre and sponsor the development

therein of a repertory company which could presently be incorporated in the circuit.

A plan of this kind would, however, evoke local resistance. A successful Repertory Theatre, such as Bristol, Birmingham or Liverpool, is based on a relationship between an audience and a company of actors, and a peripatetic Provincial National Theatre would not promote the intimacy and confidence which characterise that kind of relationship. On the other hand, local pride is often too dearly bought, and can, indeed, turn a theatre into an artistic 'closed shop' patronised by fans who merely come to see the familiar faces of the local company in new impersonations. This kind of customer, certainly, might not want to patronise the circulating theatre—and his defection would have to be reckoned with. On the other hand his defection might be more than offset by the spirit of curiosity the visiting teams could encourage, and by the spirit of rivalry between the home teams and the visiting ones. Above all, if the circulating theatre succeeded in sharpening a critical interest in drama, the new or recovered audiences would more than make good the loss of the weaker brethren who regard the local Repertory as a cosy weekly get-together.

The most radical objection to such a circulating scheme is the *rate of rotation* it would involve. If the plan were to call for participating theatres to play 'at home' for as little as eight weeks a year, there would be no starters at all. It might be necessary to play 'at home' for as much as three-quarters of the year. The probable participants would be, quite rightly, jealous of their sovereignty and should not be asked to surrender too much of it too quickly. A Provincial National Theatre would have to implicate Local Authorities if it was to succeed. The likelihood of their participation would be reduced if they were invited to put money and responsibility into a fully-fledged peripatetic scheme. A better way would be to coax them much further into the recognition and support of a local repertory theatre before asking them to contribute to a circulating system. This criticism can be extended along yet another line. A theatre is an expression of a community, and the audience is built up through a sense of responsibility for creating the theatre. A touring system, even of high quality, would not develop this particular and fundamental sense of responsibility. Moreover, a soundly conducted Repertory Theatre is immediately responsive to financial losses on a production, and this symptom of responsible management would not be manifested to the

individual managements if financial losses at a given theatre were merely absorbed in the circuit's 'totalisator.'

There is a clear need to conduct reconnaissances before attempting Everest. However much we may accept such a final objective as the one outlined above, there are many preliminaries to be attempted. One of them is to gain experience of the many problems of interchange in the theatre, and it would be well, at this stage, to foster and, if need be, subsidise some trial exchanges between such well-established theatres as say, Bristol, Birmingham and Liverpool.

The Arts Council believes that this conception of a grid or network of associated Repertory Theatres is worth persevering with, and is now considering how the first practical expressions of it can best be promoted.

* * *

*Bournemouth
Symphony
Orchestra*

The decision of the Bournemouth Corporation to disband the Bournemouth Municipal Orchestra was disappointing though understandable. The sequel, however, provided happier news. The Winter Gardens Society, which has for some years given active support to the work of the Orchestra, took energetic steps not only to preserve the Orchestra but to evolve a new scheme which would safeguard its future on a permanent basis. Discussions between the Winter Gardens Society, the B.B.C., the Welsh National Opera Company, the Western Symphony Concerts Committee and the Arts Council produced such a scheme and, with substantial financial support from the Bournemouth Corporation, the Arts Council and the Winter Gardens Society, a new non-profit-distributing company has now assumed responsibility for the Orchestra. The B.B.C. and the Welsh National Opera Company have both agreed to offer a considerable amount of work to the Orchestra, which will henceforth be known as the Bournemouth Symphony Orchestra. It will continue to be based on Bournemouth, and will give approximately 100 concerts a year there. The policy of the new company will, however, be to develop its work in the West Country generally, and it is hoped that towns in that area will participate in the running of the Orchestra and be represented on the Board of Management. The Orchestra has been increased to a strength of 60 players, and its wages and conditions of employment are similar to those of the other permanent symphony orchestras already associated with the Arts Council.

* * *

Richard Capell

It is with great regret that we record the death on June 21st, 1954, of Mr. Richard Capell, O.B.E., M.M. Richard Capell was a member of the

Council from January 1951 until the date of his death, and also served on the Opera Sub-Committee. His eminence in journalism and the musical life of London is too well known to need emphasis here.

At the end of December 1953, Dr. Wyn Griffith, O.B.E., was re-appointed to the Council and to the Chair of the Welsh Committee. He also accepted an invitation to continue as Vice-Chairman of the Council and a member of the Executive Committee for a further period of one year. During the year Dr. B. Ifor Evans and Mr. Edric Cundell, C.B.E., retired from the Council. Dr. Evans was a member of the Council and its predecessor, C.E.M.A., from 1941, and served as Vice-Chairman from the incorporation of the Council in August 1946 until the end of 1951. He had also been Chairman of the Drama Panel for a period of 18 months. Mr. Cundell joined the Council in January 1951, and served as Chairman of the Music Panel and a member of the Executive Committee throughout his term of office. We take this opportunity of putting on record our gratitude to these members of the Council for their contribution to its development. The Chancellor of the Exchequer appointed the following new members of the Council during the year: Mr. Benn Levy, M.B.E., who took over the Chairmanship of the Drama Panel from Dr. Wyn Griffith and was also appointed a member of the Executive Committee; Professor Anthony Lewis (Birmingham), who became Chairman of the Music Panel, in place of Mr. Edric Cundell, and a member of the Executive Committee; The Viscount Esher, M.B.E., whom we are glad to welcome back to the Council; and Lt.-Col. Vere Cotton, C.B.E. (Liverpool).

*Membership
of Council*

Mr. John Newsom, a member of the Council since the beginning of 1953, received a C.B.E. in Her Majesty's Birthday Honours (1954).

Honours

3

ART

The programme of exhibitions from abroad has received a welcome reinforcement, thanks to the recent conclusion of the Anglo-Italian Cultural Convention. By a fortunate chance the first meeting of the Commission in London coincided with the exhibition of *Roman Portrait*

Exhibitions

Busts, which fitted well into the classical surroundings of 4 St. James's Square and attracted a large public. Professor Jocelyn Toynbee's catalogue was widely appreciated. From France we received an important memorial exhibition of the work of the late *Raoul Dufy*. Although widely known for his enchanting colour, his gaiety, wit and exquisite calligraphy, he emerged from this one-man show as a more profound painter than had generally been realised in this country. The Bibliothèque Nationale sent a small but attractive group of Steinlen's graphic work.

An exhibition of more limited interest, but of great artistic importance, was the series of beautifully made copies of mediæval frescoes, conveying so faithfully the feeling and style of the originals in the monasteries of *Yugoslavia*. The sculpture hall of the Tate Gallery, with the walls lined to resemble the white plaster of a monastery, made an admirable setting on a scale appropriate to the size of the paintings. The contemporary *Arts and Crafts of Finland* were shown at an exhibition which first opened at Glasgow Art Gallery and subsequently visited London and Brighton. The pottery, glass and textiles were particularly appreciated and reached a high international level. A small exhibition, but one full of vitality and originality, came from Australia—the first official exhibition from the Commonwealth—and contained up to 10 paintings by each of a dozen leading contemporary painters. The Council was glad to be able to help the exhibition to be shown in Belfast under the auspices of C.E.M.A. (Northern Ireland), after which it was sent to the Biennale at Venice.

*Renoir and
Manet*

The wide popularity of the French impressionists was again illustrated by the success of the *Renoir* Exhibition, consisting of 46 works collected for the Edinburgh Festival and shown subsequently at the Tate Gallery, the total attendances amounting to 64,924. There were four welcome loans to this show from American public collections. Another great impressionist, Manet, was the subject of an exhibition held in the spring of 1954 at the Tate Gallery, under the title *Manet and his Circle*, when the Louvre generously sent works from the Jeu de Paume.

British Art

British Art was represented by a collection of works by members of the *Camden Town Group* and two one-man shows—a memorial exhibition of the paintings and drawings of *Charles Ginner*; and a selection from the large, retrospective exhibition organised by the Tate Gallery of the painting of *Matthew Smith*. Two exhibitions devoted to British contemporary painting were also arranged from provincial galleries in the

North and South of Britain, and were exchanged between the two halves of the country.

Patronage tends to-day more and more to pass from private hands to public bodies. The private collector of the old school was represented in the exhibitions of *Drawings from the Witt Collection*, kindly lent by the Courtauld Institute, and the paintings and drawings from the *Sir Edward Marsh Collection*. The Council was proud to be able to share in this way in the widely expressed tributes to 'Eddie' Marsh, who had always been a generous and willing lender to its exhibitions. A most commendable example of the new patronage was seen in the Football Association's enterprise in celebrating its 90th birthday by the award of a number of valuable prizes in an exhibition entitled *Football and the Fine Arts*, a selection of which was toured after a London showing.

Two leading Scottish painters, *John Maxwell* and *W. G. Gillies*, both well known in Scotland but very little seen in England, were well received in their first retrospective exhibition at the New Burlington Galleries.

A generous loan from the magnificent library of the Society of Herbalists formed the material for an attractive exhibition of *Flower Books* and included a number of books illustrated with colour plates by famous botanical artists such as Ehret, Redouté and van Spaendonck.

Graphic Art

Two interesting exhibitions of graphic art were shown during the year in London and elsewhere. First, *Modern Swiss Prints and Drawings*, an exhibition arranged by the Pro Helvetia Foundation, which contained examples of prints produced by artists now dead, including the Swiss-born Paul Klee, as well as those of a number of contemporary artists, who are maintaining with marked success that country's long-standing reputation in graphic art, of whom the two most notable are Hans Erni and Hans Fischer. The second exhibition was devoted to the *Etchings, Dry-Points and Lithographs by Whistler*. The work of Whistler, especially in this field, has been too long neglected, and from the large attendance at the Arts Council Gallery it would seem that a revival of interest has already begun. It was possible to realise, from the careful selection made by Mr. Harold Wright, which included a number of very rare prints, that Whistler has his rightful place with the great masters of etchings of the past, even with the greatest of all, Rembrandt.

A complete list of exhibitions held during the year will be found in Appendix D on pages 78-79. The total number of different exhibitions shown was 86, and 399 showings were given in 200 different places. Of these exhibitions, 18 were shown in London—7 at the Arts Council

*Distribution
of Exhibitions*

Gallery, 6 at the Tate Gallery and 5 at the New Burlington Galleries.

The cost of some of the larger exhibitions from abroad is heavy, and this can only be met by means of an admission charge. Thus while the net cost of the Council's exhibition programme is shown at £16,000 the gross cost was £36,000 against which is offset an income of £20,000 from admission fees and catalogue sales.

Art Films

A tour of art films for a season of six months from October to April was again arranged, and brought forth a vivid response. Thirteen new films were added to the repertory, including *Artists Must Live*, *Graham Sutherland*, *Los Desastres de la Guerra* and *Pieter Brueghel L'Ancien*. *The Drawings of Leonardo da Vinci* and *Figures in a Landscape* were also added later in the season. These films were shown in 101 different places.

The interest aroused in these programmes of art films is reflected in a marked increase of requests addressed to the British Film Institute from art schools, film societies, evening institutes and schools, and during the past year the National Film Library has received more demands for art films than ever before. In fact, for the first time on record the Library's bookings for art films have exceeded those for films on the history of the cinema.

The Council continues to work with the Documentary Films Division of the B.B.C. and has contributed towards the production of two new films, one on the life of Sickert and the other on the history of British Cartoonists and Caricaturists, who from Hogarth onwards made an important chapter in the history of British art.

Purchases

During the year, six paintings, 25 drawings, 50 prints and three pieces of sculpture have been added to the Council's collection. The paintings include *Contrapuntal*, a major work by Ben Nicholson, Robert Medley's *Summer Eclogue* and works by Peter Lanyon, William Scott and Keith Vaughan. The sculpture consists of bronzes by Leon Underwood, Kenneth Armitage and Bernard Meadows.

A larger number than usual of drawings has been bought, with a view to the creation of a touring exhibition of British drawings. A solid foundation has been laid by the acquisition of Sickert's well-known and splendid drawing, *Jack Ashore*, and of drawings by Augustus John, Brangwyn, Matthew Smith, Lowry, Paul Nash, David Jones, Henry Moore, Graham Sutherland, Ben Nicholson and Victor Pasmore. Among the younger generation are included Martin Froy and Edward Middleditch. The collection of designs for theatrical décor received important additions in one of the drawings made by Ceri Richards for the drop-curtain at the

Group Theatre memorial programme in honour of Dylan Thomas, Leslie Hurry's design for the new set in Act II of *Lac des Cygnes*, and five designs by the late Sophie Fedorovitch for *Veneziana*.

Regional contributions to the exhibition programme were again forthcoming, and two were arranged specially for occasions of local importance: *The Artist and the Sea*, for the opening of a new gallery in Yorkshire; and *West Country Landscape*, as a contribution to the Taw and Torridge Festival. Four of the artists represented in the exhibition were invited to Street by C. & J. Clark, Ltd., and commissioned by the firm to paint landscapes in any part of the neighbouring countryside which appealed to them. The pictures have now been successfully completed, and will hang in the gallery at the Factory with other works previously commissioned by the same firm. Two other pictures in the same exhibition were privately purchased during the Bristol showing. The remaining regional exhibitions, all of which enjoyed successful provincial tours, were *Pre-Raphaelite Drawings* and *Recent British Painting*, a survey of the latest work by 34 contemporary British artists, both arranged by the Cambridge office; and *Paintings and Drawings from the Bradfer-Lawrence Collection*.

*Regional
Exhibitions*

In addition to creating local exhibitions, the Council's regional officers are often able to help local enterprises with advice and practical assistance. It was through the agency of one regional office, for instance, that a provincial art gallery has been asked to lend pictures to a well-known public school, seven London dealers have agreed to provide material for a course on contemporary art arranged by the local education authority at a training college, and a leading symphony orchestra has been put in the way of borrowing an exhibition for the refreshment room of the Town Hall during a three weeks' series of promenade concerts.

4

MUSIC

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

*Symphony
Orchestras*

	1952/53	1953/54
City of Birmingham ..	193	196
Hallé	225	237*
Liverpool Philharmonic ..	206	188
London Philharmonic ..	273	250
Scottish National ..	158	138

* This figure includes 14 concerts given in Bulawayo and four in Eire.

The London Symphony Orchestra again received a grant in respect of its own annual series of concerts. The Council continued to support the Royal Philharmonic and Brighton Philharmonic Societies for their annual series of concerts.

*Chamber and
String
Orchestras*

Comparative totals of concerts are as under:—

	1952/53	1953/54
Boyd Neel Orchestra ..	104	70*
Jacques Orchestra	40	45†

* This figure includes four concerts given abroad, two in Strasbourg, one in Geneva and one in Basle.

† Includes four concerts given in Northern Ireland, sponsored by C.E.M.A. (Northern Ireland).

Short tours to places not regularly visited by symphony orchestras continued and included five concerts by the Boyd Neel Orchestra in the Lake District with the co-operation and support of local musical societies; five concerts by the Jacques Orchestra in smaller towns in the Midlands during October; and five concerts by the Lemare Orchestra on a similar itinerary during March. Interest and support from the public have been encouraging; but it is too soon to determine whether these tours should become a permanent feature of Arts Council policy.

*National
Federation of
Music Societies*

During the year under review, the Council and the National Federation of Music Societies approved the establishment of a separate Joint Committee in Scotland to administer the scheme of financial assistance for all Scottish clubs and societies affiliated to the Federation. Policy and procedure remain unaltered. The funds at this new committee's disposal come from the general allocation made by the Council to the Scottish Committee. A similar Joint Committee is being established in Wales and will take over responsibility for Welsh societies in time for the 1954/55 season. The summary of the Federation's activities for 1953/54 is as follows:—

Type of Society	Number	Number of Concerts	Amount Offered
<i>England and Wales</i>			
'A' Societies	87	305	£7,450
'B' Societies	170	397	£4,560
Music Clubs	93	463	£2,470
<i>Scotland</i>			
'A' Societies	10	21	£525
'B' Societies	15	25	£420
Music Clubs	8	30	£400

The final results of the 1952/53 season showed that of the guarantees offered to societies in England and Wales, 'A' Societies claimed 90 per cent; 'B' Societies, 84 per cent; and Music Clubs, 77 per cent. Three 'A', ten 'B' and eighteen Music Clubs made no claim. These societies gave 1,220 concerts to audiences totalling about 467,000.

The membership of the Federation as at March 31st, 1954, was:—

Type of Society	Number	Total Membership
Choral Societies	480	40,000
Orchestral Societies	110	4,500
Music Clubs	151	25,500
	741	70,000

It is gratifying to note the increasingly important part played by the Federation's eighteen Regional Committees. Their influence is an integral part of the Federation's activities, not only in making recommendations for financial assistance to individual societies, but in bringing representatives together at regular intervals for meetings and combined festival performances. In some regions, committees have co-operated with the Council in arranging conferences where exceptionally promising young artists can be heard by representatives of the clubs and societies with a view to ultimate engagements. Among the composers whose works are most frequently performed by affiliated choral societies, Handel still tops the list with 115 performances, including 88 of *Messiah*. J. S. Bach comes next with 87 performances, 27 of which were of the *St. Matthew*

Passion; and Vaughan Williams follows with 46 performances, including nine of the *Sea Symphony*. Elgar takes fourth place with 31 performances. The entire repertoire includes 168 different works, of which 97 are by British composers excluding Handel.

*Other Clubs
and Societies*

The number of clubs and societies receiving assistance directly from the Council dropped slightly from 160 (as mentioned in last year's Report) to 153. Thirty-six of these societies, however, have now become the responsibility of the Welsh Committee.

*Directly
Provided
Concerts*

During the year only eleven concerts were promoted on this basis as a result of special requests from Regional Directors. After a period of nine years, the Council's policy of gradual withdrawal from this activity is now virtually achieved, and the responsibility of providing concerts is now placed where it should be—upon the shoulders of the numerous Music Clubs and Societies which now exist in this country and among which the Council distributes substantial assistance to carry out their tasks.

*Grand Opera
Group*

The Grand Opera Group completed its fifth season in March, 1954, after giving 71 performances in all parts of the country. Its unqualified success is mainly due to the skill, personality and devotion of Douglas Craig, under whose direction the Group has worked since its foundation. Apart from responsibilities of organisation, production and administration, he has 'presented' the Group to the public, both as compère and singer, in such a way as to make many previously torpid members of the public eager to hear more opera. The Group's activities thus constitute a most useful contribution in the task of building up wider audiences for the larger companies, especially in provincial centres.

Rossini's *Cinderella* was added to the repertory and proved to have a wider appeal than had been expected. No less than 28 performances of this work were given. In the coming season, the number of requests from clubs and societies already exceeds those in any previous year, and the Group will be touring for 18 weeks between October 1954 and April 1955. The present repertory will be retained with the addition of an abridged version of Mozart's *The Marriage of Figaro*.

*Gramophone
Library*

During the year, over 2,500 programmes of recorded music were made up and despatched to approximately 300 Music Clubs, Societies and other organisations throughout the country. Important additions to the Library included 'The History of Music in Sound' volumes as issued, the new complete set of Vaughan Williams' symphonies recorded under the supervision of the composer, and many new long-playing issues.

DRAMA

The Coronation period proved financially serious for the theatre in general. In London the vast throngs of visitors had come to enjoy the festive streets, shunning the theatres; and provincial repertory companies, almost without exception, suffered several weeks of very heavy losses, from which they only began to recover at the end of the year. Since the beginning of 1954 the general trend in the provincial companies has shown a falling-off of attendances, and no respite in the struggle to make ends meet.

The state of theatre buildings deteriorates from year to year, unless sufficient funds can be put aside to carry out proper repairs and renovations; but few repertory companies have been able to make this provision. Two significant cases occurred during the year. The Sheffield Playhouse had to be closed for the greater part of 1953 for extensive alterations which were made possible only because the company possessed a substantial building reserve fund and also received very generous support from a private patron. The theatre, re-opened at the end of March 1954, is now one of the most attractive small theatres in the country. At the same time the Northampton Repertory Theatre's switchboard, and electrical wiring throughout the house, had to be completely renewed; and this could not have been carried out without help from a private source.

*Theatre
Buildings*

The Council of Repertory Theatres was established ten years ago for the mutual assistance of members, and the regular exchange of information on artistic, administrative and legal problems. There are now 24 members, each of which in turn acts as host for the quarterly meetings. All are non-profit-distributing companies, enjoying exemption from entertainments tax, but not all of them receive, or indeed have asked for, help from the Arts Council. Member theatres subscribe a quarter of one per cent of their gross box-office takings, up to a maximum of £50 a year; and this year for the first time, the Arts Council has made a contribution towards the administrative expenses of C.O.R.T.

C.O.R.T.

The Council's scheme for the Promotion of New Drama has continued, but this year's results have been unspectacular and a little disappointing. Thirty plays were submitted by managements for guarantees against loss, but only four were considered of a high enough standard to be offered a

*Promotion of
New Drama*

guarantee. Of these only one has been produced so far—*A Match for the Devil* by Norman Nicholson, presented by the New Drama Group in Edinburgh on the fringe of the 1953 Festival. *Life's a Dream* by Calderón, in a new translation by Kathleen Raine and Professor Nadal, and *Long Ago in the Morning* by Helena Jones are being presented by the Group Theatre and the Kidderminster Playhouse respectively, later in 1954. The fourth play, *Darkling Child* by William Mervin, is not yet scheduled for production. The Council did not offer a bursary to a playwright this year, but hopes to do so again during 1954/55. The Liverpool Repertory Company has accepted the Council's invitation to commission a play from a writer who has already made his or her mark in some field of literature other than the theatre and has commissioned Miss Marghanita Laski.

Bus Subsidies

The Council has continued its policy of offering comparatively small subsidies specifically for bringing in parties to theatres from the surrounding district. In some cases there has been a lively response, and several theatres benefit considerably from the regular attendance of this 'audience on wheels.'

Visitors to the Old Vic

Once again the Bristol Old Vic and the Birmingham Repertory Company visited the Old Vic in London during the summer—the Bristol company for two weeks with its production of *Henry V*, which had been taken to the Zurich Festival immediately beforehand; and Birmingham for three weeks with the three parts of Shakespeare's *Henry VI* played on consecutive nights. The bold choice of this rarely performed trilogy was justified by the success and popularity of its production.

A Repertory Interchange

An interesting development has been the establishment of an interchange between the Leatherhead Theatre Club and the Marlowe Theatre, Canterbury. With two companies under one management, each play is given two weeks rehearsal, and is performed for one week in each town. Thereby the local public has a weekly change of play and enjoys the advantages of a higher standard of presentation. The idea is not new and has been attempted by a number of theatres in the past—not always with success; but it is hoped that some of the lessons learnt from past experience will enable this latest venture to succeed.

A New Company

The Elizabethan Theatre Company, formerly the Oxford and Cambridge Players, received support from the Trustees of Dartington Hall, the London Mask Theatre and the Arts Council for a tour of No. 2 dates, with Shakespeare's *Henry V* and *Julius Caesar*. The results were encouraging, and *The Merchant of Venice* and *Twelfth Night* were added. The company is now more firmly established under the banner of the

London Mask Theatre and attracts considerable school audiences.

For the theatre-less areas of Wales and the North-East of England, the Council again sent out two directly managed tours of nine weeks each, each of which played in nearly 50 different places, mostly one-night stands. *The Merchant of Venice*, produced by Peter Potter in the autumn, was seen by 30,415 people, which represented 87 per cent capacity of the halls visited. The *per capita* subsidy was 1s. 2d., the lowest of any tour so far. However, in the new year Sheridan's *The Duenna*, produced by Leonard Sachs, proved unpopular, probably because its title was unfamiliar to the public, and at almost exactly the same places played to only 14,779 people. This was 54 per cent of capacity, and represented a *per capita* subsidy of 4s. 2d.

Council Tours

The Midland Theatre Company continues to be the only permanent theatrical company directly managed by the Arts Council, and, based on Coventry, it plays a regular three-weekly circuit of one week in Coventry, three days at Nuneaton, three days at Netherton, and one week at Stanford Hall, Loughborough. Meanwhile the Coventry Corporation has announced its plans for building a Civic Theatre in the centre of the city at a cost of about £180,000. A plaque commemorating the City of Belgrade's gift of timber for use in the theatre has already been placed on the site, and it is hoped that building may commence some time later in 1954.

*Midland
Theatre
Company*

As an experiment, the Council set aside a small sum of money to enable three selected theatre directors to spend about a fortnight abroad to increase their knowledge of the theatre by seeing the creative work of continental producers and acquainting themselves with the administration of theatres outside this country. Grants were awarded to Nat Brenner, Warren Jenkins and Douglas Seale.

Travel Grants



OPERA AND BALLET

The Royal Opera House had a particularly busy season. After the Coronation production of *Gloriana*, referred to in last year's Report, the Opera Company revived *Carmen* in the autumn in new settings designed by Georges Wakhevitch. Rimsky-Korsakov's *Coq d'Or* was produced

Covent Garden

early in the New Year, with Igor Markevitch as conductor and Robert Helpmann as producer; the settings were designed by Loudon Sainthill. This opera, which had not been seen at Covent Garden since 1919, was also given at a Gala Performance on June 30th, 1954, in honour of Their Majesties the King and Queen of Sweden, and in the presence of Her Majesty the Queen and His Royal Highness the Duke of Edinburgh.

The Opera Company visited Croydon, Cardiff, Manchester and Birmingham, staying for a fortnight in each place, and while at Cardiff staged a revival of Weber's *Der Freischütz* (with settings by Roger Furse) which was subsequently presented in London. Edward Downes, a member of the resident musical staff, conducted; and the production was by the resident producer, Christopher West.

Benjamin Britten's *Peter Grimes* was restored to the repertory during the season, and the entire Company travelled to Wiesbaden in May to give two special performances of this work during an International Opera Festival.

During the summer a new production of *Der Ring des Nibelungen* was staged under the direction of Rudolf Hartmann, Intendant of the Bavarian State Opera at Munich. Fritz Stiedry from the Metropolitan Opera House, New York, conducted a company which included among several newcomers, Margaret Harshaw, the American soprano, as Brünnhilde, and Ferdinand Frantz as Wotan.

The entire company and orchestra of the Bavarian State Opera from Munich visited Covent Garden for a two weeks' season in October. Three of the later operas of Richard Strauss comprised the repertory, namely *Arabella*, *Die Liebe der Danaë* and *Capriccio*, only the first of which had previously been seen in London.

The Sadler's Wells Ballet Company visited the United States and Canada for the third time, in a tour extending over 19 weeks. One hundred and thirty-eight performances were given in 24 cities, to audiences whose numbers and enthusiasm were even greater than on either of the previous visits.

After returning from this tour, the Company played regularly at Covent Garden, apart from a short visit to Holland to participate in the 1954 Holland Festival. In addition to the special Coronation ballet, *Homage to the Queen*, there was a new production of *Coppelia*, revised by Ninette de Valois, with settings by Osbert Lancaster. Several members of the company have made their debut in principal classical roles.

In August 1953 the Royal Danish Ballet played a fortnight's season at Covent Garden and aroused much interest in their own particular repertory of classical works which had never before been seen in this country.

At Sadler's Wells Theatre the Opera Company added four operas to the repertory. In October, Verdi's *Luisa Miller*, which had not been staged in London for very many years, was revived with settings and costumes designed by Patrick Robertson and Alix Stone. James Robertson conducted, and the production was by Basil Coleman.

Sadler's Wells

Another opera rarely seen in London, Bizet's *The Pearl Fishers*, was introduced during March in a production by Basil Coleman with sets and costumes by John Piper and Walter Goetz. Vilem Tausky conducted.

Donizetti's *Don Pasquale*, in Edward Dent's translation, was presented during November in a production by Basil Coleman. James Robertson conducted; and the settings were designed by Osbert Lancaster. A former production of Humperdinck's *Hansel and Gretel*, designed and produced by Powell Lloyd, was revived as a Christmas attraction and proved very popular. Vilem Tausky conducted.

The Company again visited some eight towns and cities in the provinces during the spring and summer.

During the month of April the Teatro dell'Opera Comica della Città di Roma gave a short season of operas by Donizetti and Rossini. The repertory included a number of short but little-known works by both composers, including the first performance in this country of Rossini's *La Cambiale di Matrimonio* and *La Scala di Seta*.

The Sadler's Wells Theatre Ballet Company presented three new ballets: *Carte Blanche* with music by John Addison, choreography by Walter Gore, in settings designed by Kenneth Rowell; *Puerta de Tierra*, with choreography by Roberto Ximenes set to music of Albeniz, in settings and costumes by Anthony Boyes; and a new work by the choreographer John Cranko entitled *The Lady and the Fool*. The settings and costumes were designed by Richard Beer, and Charles Mackerras selected and arranged the score from music by Verdi.

The Theatre Ballet Company undertook two extended tours in the provinces before and after Christmas, and embarked on a 17 weeks' tour of South Africa in the summer of 1954.

It is gratifying to report that the old-established Carl Rosa Opera Company has been enabled to resume its activities, with the support of the Arts Council. The Company is now presented to the public under the

Carl Rosa

auspices of a non-profit-distributing organisation, the Carl Rosa Opera Trust, and has undertaken two extended tours of provincial centres. During the autumn it played for 14 weeks and after Christmas began a season of 18 weeks which ended on May 22nd. Mrs. H. B. Phillips continues to direct the Company.

Although the repertory was similar to that presented on previous tours, the Company mounted a revival of Wagner's *Tannhäuser* at Glasgow on March 25th with new settings by Hamish Wilson. This opera had not been seen in this country since before the war and it proved extremely popular. It will be played during forthcoming tours in towns where adequate resources for staging the work are available.

English Opera Group

During the autumn and spring periods, the English Opera Group presented concerts in London and other centres as well as undertaking certain broadcast performances. During the summer it fulfilled a series of festival engagements both at home and abroad. A new one-act opera by Lennox Berkeley and Paul Dehn, *A Dinner Engagement*, was commissioned by the Group and added to the repertory during the Aldeburgh Festival. This work, which was presented with an abridged version of the Group's recent production of *Love in a Village*, was also given at the York Festival and the Taw and Torridge Festival.

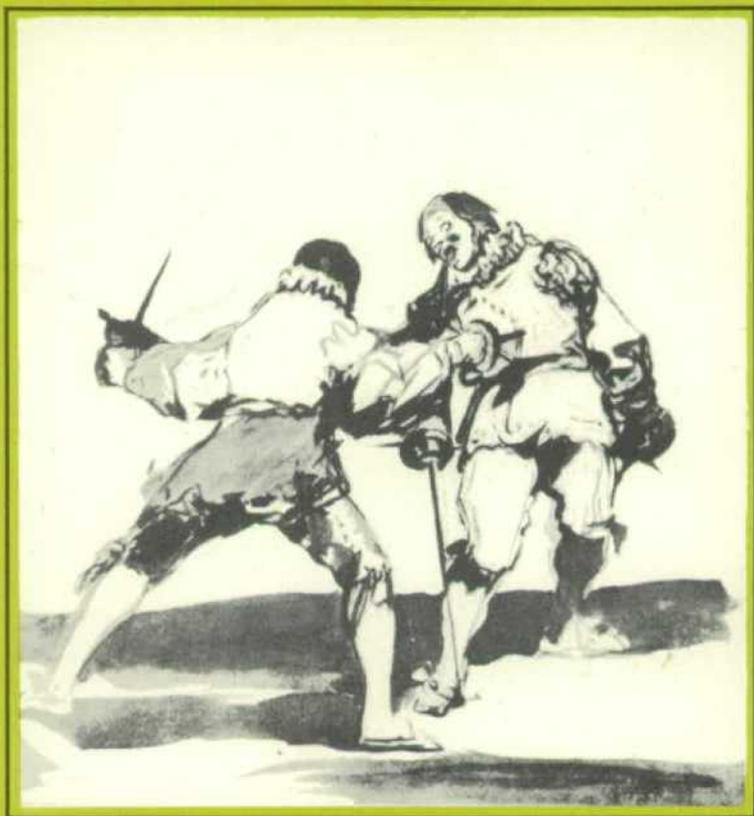
Rambert Ballet

The Rambert Ballet undertook its normal series of London and provincial engagements, as well as a short summer season at Sadler's Wells Theatre in which three new short ballets were seen: *Love Knots*, to a score selected from music by Hummel with choreography by Jack Carter and Ronald Ferns, who were also responsible for the settings; *Variations on a Theme*, by John Cranko who selected Benjamin Britten's score "Variations on a theme by Frank Bridge," and with settings by Richard Beer; and *Lola Montez*, by Jack Carter who used a score specially arranged from the music of Verdi, and with settings by Norman McDowell.

Amateur Opera

Opera lovers have been indebted for many years to the pioneering efforts of certain amateur companies which present works that are completely or virtually unknown in this country. These societies are occasionally helped with small professional stiffening grants by the Council. Such help has recently been given to the Swindon Musical Society which presented Massenet's *Cinderella*, the Cambridge University Musical Society which gave the first amateur production of Vaughan Williams' *The Pilgrim's Progress* and the Oxford University Opera Club which produced Marschner's *Hans Heiling* for the first time in this country. The Falmouth Opera Singers, who are affiliated to the National

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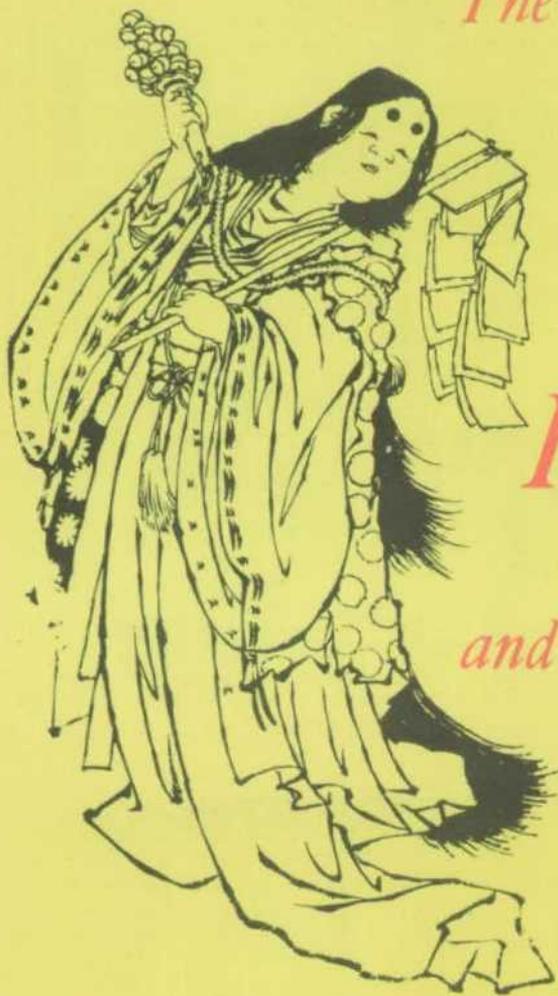
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Federation of Music Societies, added Rossini's *Moses in Egypt* and Spontini's *La Vestale* to their long list of unusual revivals in 1953 and 1954 respectively.

POETRY

For some time the Poetry Panel had discussed the idea of a Poetry Book Society with various poets, publishers and critics; and in the summer of 1953 the Council accepted the Panel's recommendations and agreed to help launch such an enterprise. The Poetry Book Society was accordingly incorporated under the Companies Act on December 19th, 1953, as an independent company limited by guarantee, with Joseph Compton, C.B.E. (Chairman), Basil Blackwell, R. W. David, T. S. Eliot, O.M., Sir George Rostrevor Hamilton and Erica Marx as the first members of its board of management. The Society is intended for all who wish to enjoy poetry as a living art, and especially for the many who have limited leisure to sift out and discover the best English poetry being written to-day. It has appointed an independent Selection Board to choose four volumes a year. These are distributed to members in their first edition; and with each choice members receive a copy of the Society's Bulletin. The Board also recommends a number of books in addition to the four chosen. The selectors for 1954 are John Hayward, Edwin Muir and Janet Adam Smith.

*The Poetry
Book Society*

The Society, which operates from the National Book League premises at 7 Albemarle Street, W.1, was launched early in 1954; and its first choice was Vernon Watkins's *The Death Bell*, which was distributed to members shortly after Easter. It aims at securing at least 3,000 members. Its progress will be watched with interest by all poetry-lovers. Its success may be of even greater moral than material value, for by showing that there is a hard core of genuinely interested readers, it could help to restore confidence generally in the significant part the poet should play in contemporary life.

The Council awarded prizes of £225 each to Elizabeth Jennings for *Poems* (Fantasy Press, 1953), and to Kathleen Raine for *The Year One*

*Award of Two
Poetry Prizes*

& *Other Poems* (Hamish Hamilton, 1952). The award to Elizabeth Jennings was for a *first* book of original English verse by a living poet published during the period January 1st, 1951, to June 30th, 1953; and the award to Kathleen Raine for a book of original English verse by a living poet published during the same period. The entries for this competition totalled 131, of which 69 were *first* books of original English verse. The majority came from the British Isles; but there were 31 from overseas, as follows:—

Australia	11	India	3
British Guiana	2	New Zealand	6
Canada	3	South Africa	2
Cyprus	1	Switzerland	1
Gold Coast	2		

These entries were adjudicated by five judges—Joseph Compton (Chairman), G. S. Fraser, John Hayward, William Plomer, and Miss C. V. Wedgwood—and their recommendations were unanimous.

*The Poetry
Library of the
Arts Council*

The Poetry Library of the Arts Council, which was opened on May 12th, 1953, at the National Book League, has already proved its usefulness as a reference library for contemporary English poetry. It is kept up to date by the annual addition of new volumes chosen by the Panel. It has also been enlarged by the inclusion of a selection of English verse drama covering the same period as the books of poems (1930-1954).

Festivals

Help was given to the English Festival of Spoken Poetry (July 20th-23rd) and the fifth Cheltenham Festival of Contemporary Literature (October 5th-9th). A feature of the Cheltenham Festival was the recital of Gloucestershire Poetry by Peggy Ashcroft and John Laurie, in the course of which Richard Church delivered his judgment and comments on the winning poems in the special Gloucestershire Poetry Competition that had been sponsored by the Festival.

Apollo Society

The Apollo Society has continued to promote recitals of poetry and music with considerable success. It has given regular monthly performances during the autumn and winter months in the recital room of the Royal Festival Hall, London; and for its 1954 recital in the main hall (May 16th) it attracted an audience of nearly 2,000. The readers on this occasion were Edith Evans, Barbara Jefford, Michael Redgrave and Michael Hordern. Kyla Greenbaum was at the piano. The verse was chosen by Louis MacNeice, and the music by Alan Rawsthorne. *The*

Apollo Anthology was published during the year and contained a representative selection from the Society's programmes as actually performed during the last 12 years.

A number of poetry reading tours were arranged through the Council's regional offices. Robert Speaight and Georgie Henschel toured the Lake District visiting Ulverston, Keswick, Whitehaven, Sellafield and Lancaster; Valentine Dyall and Daphne Slater toured the Midlands, visiting Nottingham, Leicester, Wolverhampton, Birmingham and Kettering; and C. Day Lewis and Jill Balcon toured the South-West, visiting Bridgwater, Bath, Exeter, Bristol and Bournemouth. An interesting experiment was made in the course of the Midlands tour. This programme was presented in three parts, the first and third being devoted to nineteenth-century and contemporary poems respectively, while the second consisted of three comic poems by Edward Lear and T. S. Eliot set by Humphrey Searle for flute, guitar, 'cello and speaker.

Other Poetry Readings

The sudden death of Dylan Thomas in New York at the early age of 39 was a loss English poetry could ill afford. Although the sales of his *Collected Poems* (published in 1952) had shown how widely his work was appreciated, there was every reason to hope his talent would develop in new directions—an impression that was confirmed when his last work, *Under Milk Wood*, a play for voices, was broadcast by the B.B.C. only a few weeks after his death. Feeling that many would wish to pay a personal tribute to Dylan Thomas if they were given the chance, the Arts Council decided to organise a Memorial Recital in association with the National Book League, the Institute of Contemporary Arts, the English Centre of P.E.N., the London Welsh Association and the Apollo Society. This was held at the Royal Festival Hall on the afternoon of Sunday, February 14th, 1954, when over 3,000 persons were present. The programme included poems by Dylan Thomas and a group of memorial poems written by Stephen Spender, Louis MacNeice, Vernon Watkins and C. Day Lewis. The readers were Peggy Ashcroft, Dame Sybil Thorndike, Sir Lewis Casson, Christopher Hassall, Michael Hordern and C. Day Lewis. A shortened version of *Under Milk Wood* was presented by members of the cast of the B.B.C. production; and Emlyn Williams recited Thomas's short story, *Just Like Little Dogs*. Music was provided by the London Welsh Association Youth Choir conducted by Kenneth Thomas. All these artists most generously gave their services. It was a moving occasion; and as a result the Council was able to hand over a cheque for the net profits, viz. £633 2s. 11d., to the Dylan

In Memoriam Dylan Thomas

Thomas Memorial Fund, which has been set up to assist his widow in the support and education of his three young children.

SCOTLAND

Finance In the financial year 1953/54 the amount of money available to the Scottish Committee was £75,750, a substantial increase on the previous year's allocation. For some years the Committee had been unable to assist many commendable ventures because of the lack of adequate funds. This year, however, it has been able to increase its spending on the direct provision of the arts, and to award sums of money to deserving organisations which previously lacked help in their struggle against financial odds. The largest individual payments were made either as grants or guarantees to the Scottish National Orchestra, the Edinburgh Festival Society and the associated Repertory Theatres in Dundee, Glasgow and Perth. Financial assistance was given for the first time to the Pitlochry Festival Theatre. There were the usual grants to small societies and organisations. Over £13,000 was spent on the direct provision of music, drama, ballet and the visual arts. Details are given in the General Expenditure Account on page 72. For the first time, the grant to the National Federation of Music Societies for disbursement to Scottish music clubs, choral and orchestral societies was made by the Scottish Committee instead of the Arts Council. This change was welcomed on all sides. The member societies feel that their interests will be more sympathetically considered, and the Scottish Committee is pleased to be more closely identified with the work of these bodies.

New Offices In May 1954 the Scottish Committee and its staff moved to new offices at 11 Rothesay Terrace, Edinburgh. The sum spent on the move totalled £9,000, which covered the cost of acquiring and fitting-out the premises. The Scottish Committee had hitherto been greatly handicapped by inadequate office accommodation; the new Scottish Office will be regarded as a cultural centre from which the arts can be spread to the furthest corners of Scotland. The premises at 11 Rothesay Terrace

include a Gallery equipped for showing small exhibitions of paintings and suitable for recitals of music and poetry.

The Chairman of the Scottish Committee, Sir George T. McGlashan, C.B.E., was awarded a Knighthood in the New Year Honours.

Chairman

There have been three changes in the membership of the Scottish Committee: Miss Isobel Sinclair, Dr. George Macleod and William Wilson retired on December 31st, 1953, and were replaced by Ernest Boden, John Playfair and William MacTaggart, R.S.A. Hugh Marshall was also due to retire at December 31st, but was invited to continue for a further term.

*Membership of
Committee*

In May of 1953 the Arts Council was called upon to give evidence before the Royal Commission on Scottish Affairs, presided over by Lord Balfour. The deputation was headed by Dr. Wyn Griffith, and included Sir George T. McGlashan, Sir Cecil Graves, the Secretary-General, the Director for Scotland and the Secretary of State's Arts Council assessor.

*Royal
Commission on
Scottish
Affairs*

The Annual Report of the Edinburgh Festival Society Limited stated modestly, 'The Society has experienced an outstanding year and the 1953 Festival was more successful in its cultural appeal than any of those held during the past six years.' The overall capacity figure of 90 per cent speaks for itself, particularly when it is remembered that there were no less than six major performances each day, five of them taking place simultaneously. In addition to these theatre and concert hall attendances, more than 40,000 people visited the *Renoir* Exhibition.

*Edinburgh
Festival*

The improved standard of performance referred to in last year's Report has been more than maintained and was instanced by the high praise given by the international press to the Orchestra's performance at the Edinburgh Festival in September 1953. But the problems besetting symphony orchestras in general are particularly acute in Scotland because of geographical conditions. A 'national' organisation is expected to give nation-wide coverage; and this the Scottish National Orchestra does so far as halls and prospective audiences exist. Distances are no deterrent. It is a major operation to move an orchestra 200 miles there and 200 miles back for a single performance; but the directors and players are heartened by the fact that the Local Authorities have rallied to the support of the Orchestra.

*Scottish
National
Orchestra*

There was a considerable increase in the number of directly provided concerts and also, particularly during the earlier part of the season before the bad weather set in, a most satisfactory increase in the average size

*Directly
Provided
Music*

of audiences and financial returns. The local organisers are now more fully aware of the need for good returns and reveal a real sense of responsibility for the success of their concerts. The geographical scope of the Committee's work was extended; ten towns and villages had their first concerts during the season. Remote districts, particularly the Islands and the area north of the Caledonian Canal, received special attention. For example, the Intimate Opera Company, in a tour which began in the Borders, gave performances in Orkney and Shetland, taking in Wick and Thurso *en route*. There is great enthusiasm for opera of the 'mobile' type, particularly in the more remote districts, which can never hope to have full-scale performances. The demand for chamber music continues to grow, and there are now 30 places where chamber music concerts have been held. The permanent Scottish quartet, the Saltire Singers, sometimes presenting the ballad opera *The Jolly Beggars*, have performed to bigger audiences than ever before.

*Repertory
Theatres*

Two additional theatre companies have this year constituted themselves on a non-profit-distributing basis. These are the Pitlochry Festival Theatre Limited and the Edinburgh Gateway Company Limited. This means that, after taking into consideration the Citizens' Theatre in Glasgow, the two companies in Perth, which also tour extensively in the summer, and the Dundee Repertory Theatre with its autumn touring company, Scotland is now more fully covered by established theatres than ever before. Nevertheless, gaps inevitably occur, and these are met by companies toured on a directly provided basis by the Scottish Committee. A notable feature of the work of the established theatres has been the number of productions of new plays by Scottish authors. The Scottish Committee felt that a survey of the repertory theatres in Scotland by an independent investigator would be of great value and, with the support of the boards of management concerned, invited Charles Landstone to undertake this assignment. It is confidently hoped that many improvements will result, both on the administrative and the artistic sides. The Citizens' Theatre is faced with the expiry of its lease in May 1955, and ways are being sought to keep alive this essentially Scottish theatre. It would be lamentable if Bridie's theatre were to close.

*Directly
Provided
Drama, Ballet
and Puppets*

This season all the theatre companies toured on the directly provided basis have been Scottish. The Children's Theatre, whose tours included Orkney, Shetland and Caithness, gave 33 performances and were seen by more than 11,000 people. The New Scottish Touring Theatre playing *The Importance of Being Earnest* (twelve performances) and the Gateway

Theatre Company presenting Robert Kemp's *The Heart is Highland* (nine performances) played to a total audience of well over 5,000. There is a great and increasing demand for good drama, particularly in the country districts. Three ballet companies, including the Rambert Ballet, gave in all 44 performances with audiences of over 13,000. As an experiment for places where the demand for ballet is thwarted by the limited dimensions of the stage, a recital of music and dance by two artists was tried out with success at Fort William. A special feature among the puppet activities was a tour by the Lee Puppet Theatre in country districts of Orkney and Shetland where seventeen performances were seen by over 2,600 people.

The principal drama award of the Scottish Committee took the form of a bursary of £500 for a playwright or producer to enable him to make a study of the theatre which would not otherwise be possible. The award has been given to George Scott-Moncrieff, an established writer, but a comparative newcomer to the theatre. The Committee is also making an award for an outstanding contribution to the Scottish theatre during the year.

Drama Awards

The announcement of a poetry award for the best collection of verse by a living Scottish poet brought a record entry of over 100 competitors. The general standard was distinctly higher than that shown in the Festival of Britain contest, and it was felt that the competition had served as a valuable stimulus. The prize of £200 was awarded to Norman MacCaig for his collection of seventy-one poems entitled *The Divided Bird*. On the performing side, the policy of including a poetry recitalist in many directly provided concerts continues and has been taken one stage further. A number of poetry and drama recitals have been given, and the warmth of their reception indicates that the experiment may be considerably extended in future years.

Poetry

The outstanding exhibitions held in Scotland during the past year have been the Exhibition of *Contemporary Arts and Crafts of Finland* in Glasgow, the paintings of *Raoul Dufy* and the *Yugoslav Frescoes* (both in Edinburgh), and the *Renoir* Exhibition in Edinburgh during the Festival period. All four of these exhibitions had their first British showings in Scotland. Two important exhibitions of distinguished Scottish artists were arranged in Edinburgh and subsequently toured, one of paintings by William McTaggart (1835-1910) and the other of paintings by S. J. Peploe (1871-1935). The demand for exhibitions in the smaller places and for lecturers continues unabated, and the Committee is hard pressed to obtain

Art

sufficient suitable material and personnel to meet this demand. The Committee has continued its scheme of purchasing paintings from contemporary artists, and a second anthology is now complete. The collection as a whole, consisting of almost eighty works, is representative of Scottish painting over the last thirty years, and the Committee has welcomed the opportunity of showing the collection not only throughout Scotland but also in England and Northern Ireland.

WALES

Finance The first year of the Welsh Committee's autonomy was 1953/54. During this period it received a basic grant of £25,000 plus a supplementary grant of £5,000 to be used at its discretion for the support of the arts in Wales. This first year of autonomy was exciting as well as exacting. The balance carried forward at the end of the financial year was £5,450, due partly to a refund of £626 from the Aberystwyth National Eisteddfod and partly to the facts that some guarantees were not called on in full and higher receipts were received from directly managed projects. General Expenditure on the Arts for the period under review will be seen in Schedule I, General Operating Costs in Schedule 2 and an Analysis of Grants and Guarantees in Schedule 3.

Festivals Between May and October, seven festivals took place in various localities in Wales, five of which were given financial assistance by the Welsh Committee. The Montgomery County Music Festival was held in May, followed by the Carmarthenshire Three Choir Festival and the Rhondda Valley Festival in June—the latter sponsored and financed by the Rhondda Urban District Council. The International Eisteddfod, Llangollen, took place in July, the Royal National Eisteddfod in August, and throughout the same month a series of concerts was arranged at St. David's Cathedral, Pembrokeshire. Finally, the Swansea Festival of Music and the Arts, which received a grant of £500 and a guarantee against loss of £1,000 from the Swansea Corporation, was held in October with Sir Thomas Beecham and the Royal Philharmonic

Orchestra providing Swansea with a week of rare and exciting musical experiences.

The Covent Garden Opera Company visited Cardiff for two weeks in March, and although there was some box-office resistance to operas unknown in Wales, such as *Der Freischütz* and *Gloriana*, the Company's performances were enthusiastically appreciated. The Welsh National Opera Company, following a highly successful visit to Bournemouth in April, gave seasons in Swansea, Manchester and Cardiff with the Bournemouth Municipal Orchestra, conducted by Frederick Berend, Charles Groves and Arwel Hughes. Verdi's *Nabucco*, which had been given its first performance in 1952, was retained in the repertory for the 1953 season, and the impact of the Company's performance of this unknown opera in Manchester brought much greater support for its second appearance there. Between the Manchester and Cardiff seasons, the Company inaugurated the television series of 'Opera for Everybody,' produced at the Sophia Gardens Pavilion, Cardiff. In the second week of their Cardiff season the Company presented *Menna*, the first opera by one of Wales's most distinguished composers, Arwel Hughes, with a libretto by Wyn Griffith. The opera was produced by Anthony Besch, with settings and costumes designed by Rosemary Vercoe. It is again gratifying to announce that the Cardiff and Swansea Corporations continued their support of this Company, Swansea increasing the amount of its grant during the period under review.

*Opera and
Ballet*

The Rambert Ballet visited the Prince of Wales Theatre, Cardiff, in July for a week, and the Sadler's Wells Theatre Ballet gave a week's season in the New Theatre, Cardiff, in October.

The Orchestral Association of Wales sponsored twelve orchestral concerts with the London Philharmonic Orchestra in May and June of 1953 in South and West Wales, with Sir Adrian Boult, Norman del Mar, Jean Martinon and Basil Cameron conducting. The Welsh choral societies affiliated to the National Federation of Music Societies arranged eighteen concerts and, because of the difficult circumstances under which these societies work, it was decided to establish a Welsh Joint Committee of the Arts Council and National Federation of Music Societies to deal with the amounts of grants to be offered to the societies in Wales. Music and arts clubs, working under guarantees offered by the Welsh Committee, again made an important contribution to the musical and artistic life of the community. They provided concerts, arranged exhibitions and sponsored dramatic performances, and occasionally offered opportunities

Music

to talented, but unknown, artists. One young Welsh soprano sang for club delegates attending the concert in March arranged by the Welsh Office—she had just completed her training and was ready for professional concerts—and was immediately booked for thirteen concerts in the 1954 season. A trio of young instrumentalists, participating in the same concert, was booked for seven concerts. One of the most appreciated groups visiting the music and arts clubs during this period was the Grand Opera Group presenting shortened versions of *Così fan Tutte* and *Cenerentola* in costume, with Douglas Craig as compère. When this Group gave a performance in the little town of Dolgellay, with a population of 2,740, in the heart of rural Merionethshire, support was so good that the subsidy worked out at three-farthings *per capita*.

Drama Cardiff and Swansea are the only two towns with professional theatres, Swansea now supporting two repertory companies. The rest of the Principality is dependent on odd repertory companies settling for a short season in one or other of the North Wales coast towns, and the autumn and spring play tours managed by the Arts Council. There is a dearth of good Welsh plays, and the Welsh theatre depends on the availability of amateur players and producers. It is, therefore, heartening to report that the Swansea Welsh Drama Association's Festival of Welsh plays brought maximum support, the companies playing to 100 per cent capacity at the Empire Theatre for each of the three plays presented in the week. In consequence, the Welsh Committee's guarantee against loss was not called upon. One of the plays presented was *Glo Caled* by Gwynne D. Evans, which shared part of the Welsh Committee's prize offered to the Rhyl National Eisteddfod for a three-act Welsh play with F. G. Fisher's play *Y Ferch a'r Dewin*. Both these plays received broadcast performances. The Garthwin Players, with the support of the Welsh Committee, undertook a tour presenting the Welsh version of Shakespeare's *Twelfth Night*—translation by J. T. Jones. The Arts Council theatre companies toured the length and breadth of Wales in the autumn of 1953 and the first months of 1954, presenting *The Merchant of Venice* in the first tour and Sheridan's *The Duenna* in the second, giving seventy-six performances in thirty-nine centres. The local authorities again supported these tours with a total amount of £1,189 in guarantees offered, of which £354 was called upon, and with the collaboration of local education authorities special matinees were arranged for senior schoolchildren.

Art The work of the Welsh Committee for the visual arts in recent years has included a search for talented Welsh painters and an attempt to

encourage them by creating a wider market for their works. With this aim, the Committee, as an experiment, arranged an exhibition of *Contemporary Welsh Painting and Sculpture* which was shown in the National Museum of Wales, Cardiff. This exhibition was open to all Welsh artists and all artists living and working in Wales. The stipulation of a minimum size (6 square feet) for all works submitted was an interesting and important part of the experiment; and it was rewarding to discover that so many artists were able to prove their possession of the qualities that a large canvas demands. Over a hundred works were selected by a panel of three—John Piper, Carel Weight and David Bell—who, in a published statement, made some revealing comments on the exhibition. 'In selecting the pictures for this exhibition we were much impressed by the size and quality of the works submitted, and we came to the conclusion that the standard was in general higher than in other group shows in Britain of an open-entry kind. This quality showed itself perhaps less in the technical proficiency of the artist than in the quality of his experience and his integrity as an artist. We also felt that Wales has something special and of its own to contribute to contemporary painting. This is perhaps partly due to the comparative infancy of the art of painting as a part of Welsh life, and partly to the particular cultural climate in which the artist in Wales lives. A feeling is conveyed in many of the pictures of love and compassion for humanity and a consciousness of the relations of men and women to nature, buildings, and everyday life in Wales. This concern with environment seems to augur well for the future of a Welsh School of Painting.'

Ten works were purchased from the exhibition for the Arts Council's Welsh Collection; other purchasers included the British Broadcasting Corporation and the Contemporary Art Society for Wales. Altogether, the idea behind this exhibition brought forth such a lively response from artists and public alike that the need for an open exhibition of this kind in Wales and the importance of the opportunities it provides have now been clearly shown. From the large exhibition, thirty works were selected to form an exhibition for smaller halls and galleries. This is now on an extensive tour throughout Wales and will go to Scotland at the end of 1954.

An exhibition of *British Romantic Painting in the 20th Century*, arranged by the Welsh Committee in 1953, was opened by the Arts Council's Chairman, Sir Kenneth Clark, at the National Museum of Wales, Cardiff, in July, and shown subsequently in the Gregynog Gallery of the National

Library of Wales, Aberystwyth, and the Glynn Vivian Art Gallery, Swansea, at the time of the Swansea Festival.

During the year, with the collaboration of art galleries, museums, art societies, community centres and training colleges, the Welsh Committee presented twenty-seven exhibitions in forty-three centres throughout Wales. Of particular importance was the *Raoul Dufy* Exhibition, which aroused great public interest at the National Museum of Wales, Cardiff.

Following the success of the two previous exhibitions of *Pictures for Welsh Schools*, a third exhibition was organised by the Society for Education through Art in collaboration with the Welsh Committee. The twofold aims of the exhibition were once again fully realised: a large number of pictures were bought by Welsh local education authorities, bringing to schoolchildren the enjoyment of daily contact with original works of art; at the same time, a new form of patronage was developed for the contemporary artist in Wales. The exhibition opened at Newport and was shown subsequently at Bangor and Wrexham. The record total of sales amounted to over £700.

Spring and autumn tours of art films were arranged in both North and South Wales. It is clear from the lively interest of the young people who formed a large proportion of the audiences that the art film is now a rewarding medium for stimulating an interest in the visual arts. Among the films which made a particular impact on Welsh audiences were *Images Médiévales*, *Ernst Barlach* and *Henry Moore*. As a result of these tours, many organisations and schools in Wales are now arranging their own art film programmes.

In addition to the established work of sponsoring exhibitions, the Welsh Office has continued to assist artists throughout the country by the regular circulation of exhibition information, and by assisting painters and sculptors in the transport of their works, often a problem in a land of hills and difficult communications. The provision to native artists of exhibition opportunities, backed by help of this kind, has given them a sense of community and greatly increased the importance accorded to the visual arts in the land which has neglected them for so long.

*The Welsh
Committee*

Professor Gwyn Jones, the only member of the Committee due for retirement on December 31st, 1953, was re-appointed for a further term; and one new member, Philip Burton, was appointed, bringing the size of the Committee to sixteen, under the Chairmanship of Dr. Wyn Griffith, with Sir Ben Bowen Thomas serving as assessor for the Ministry of Education.

APPENDICES

A NOTE ON THE ACCOUNTS

The financial statements for 1953/54, which are set out in Appendices A to C, include, for the first time, separate accounts and balance sheet for Wales (Appendix C). The Welsh Committee, like the Scottish Committee, now has responsibility for the spending of a block allocation.

The first full year's saving resulting from the Regional re-organisation which began in the year 1952/53 is revealed in the Revenue and Expenditure Account (Appendix A) under 'General Operating Costs,' which have fallen from £103,476 in the year 1952/53 to £97,913 in the year 1953/54. 'General Expenditure on the Arts' (i.e., the total of actual grants and guarantees) has risen from £538,958 to £569,451 over the same period.

The item 'Capital Expenditure for the Year: £5,713 11s. 7d.' (Revenue and Expenditure Account, Appendix A), represents the purchase of assets, less sales, during the year, and is set out in detail in the Balance Sheet under the separate asset headings.

Of the surplus of £61,310 14s. 5d. shown in the Main Revenue Account (Appendix A) over £32,000 had already been earmarked, although not yet paid out, at March 31st, 1954. The disposable surplus for the year will therefore work out at about £29,000.

THE ARTS COUNCIL

APPENDIX A

REVENUE AND EXPENDITURE ACCOUNT

1952/53

£538,958	GENERAL EXPENDITURE ON THE ARTS (See Schedule 3)	£569,451	2 6
103,476	GENERAL OPERATING COSTS (See Schedule 4)	97,913	12 9
9,767	TRANSFER TO CAPITAL ACCOUNT REPRESENTING CAPITAL EXPENDITURE FOR THE YEAR	5,713	11 7
1,275	RESERVE FOR LOANS TO ASSOCIATED ORGANISATIONS	2,043	6 6
57,000	GRANT TO SCOTTISH COMMITTEE	75,750	0 0
—	GRANT TO WELSH COMMITTEE	£30,000	0 0
	TRANSFER TO WALES OF ROYAL NATIONAL EISTEDDFOD OF WALES REPAYMENT 20% PROFIT ABERYSTWYTH	626 9 4	30,626 9 4
49,499	BALANCE carried forward		61,310 14 5

£759,975

£842,808 17 1

OF GREAT BRITAIN

FOR THE YEAR ENDED MARCH 31st, 1954

1952/53

£74,093	BALANCE as at April 1st, 1953		£49,499	8	3
675,000	GRANT IN AID: H.M. Treasury		785,000	0	0
6,248	LOAN REPAYMENTS		6,364	6	8
3,082	CANCELLATION OF GRANTS and provision for expenses in previous year not required		1,296	3	0
286	REFUND ON ENDOWMENT POLICIES, being surrender values on withdrawals from Pension Fund		—	—	—
	SUNDRY RECEIPTS				
	Bank Interest	£993	18	0	
	Miscellaneous	213	7	10	
			<hr/>		
		1,207	5	10	
1,266	<i>Less</i> Loss on Sale of Assets	558	6	8	
			<hr/>		
			648	19	2

£759,975

£842,808 17 1

THE ARTS COUNCIL BALANCE SHEET AS

LIABILITIES

1952/53

CAPITAL ACCOUNT				
	Balance at March 31st, 1953	£57,961	13	9
	<i>Add</i> Capital Expenditure during year transferred from Revenue and Expenditure Account	5,713	11	7
£57,962			£63,675	5 4
12,511	GUARANTEES AND GRANTS OUTSTANDING		13,109	8 5
37,626	SUNDRY CREDITORS		12,416	5 10
29,755	SPECIAL FUNDS (See Schedule 1)		28,321	2 0
REVENUE AND EXPENDITURE ACCOUNT				
49,499	Balance as at March 31st, 1954		61,310	14 5

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

Chairman: KENNETH CLARK.

Secretary-General: W. E. WILLIAMS.

£187,353

£178,832 16 0

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

OF GREAT BRITAIN
AT MARCH 31st, 1954

ASSETS

1952/53	OFFICE EQUIPMENT			
	At valuation as at April 1st, 1949, and additions at cost to			
	March 31st, 1953	£10,516	11	0
	Additions <i>less</i> items sold during year	689	14	1
£10,517				£11,206 5 1
	MOTOR VANS AND CARS			
	At valuation as at April 1st, 1949, and additions at cost <i>less</i>			
	items sold to March 31st, 1953	13,647	11	3
	Additions <i>less</i> items sold during year	428	4	4
13,648				14,075 15 7
	PIANO ACCOUNT			
	At valuation as at April 1st, 1949, and additions at cost to			
	March 31st, 1953	2,679	8	4
	Additions <i>less</i> items sold during year	70	0	0
2,679				2,749 8 4
	THEATRE AND CONCERT HALL EQUIPMENT			
	At valuation as at April 1st, 1949, and additions at cost to			
	March 31st, 1953	13,390	19	1
	Additions <i>less</i> items sold during year	2,686	9	9
13,391				16,077 8 10
	LITHOGRAPHS			
	At cost	584	0	11
	<i>Less</i> items sold during year	2	16	9
584				581 4 2
	PICTURES AND SCULPTURES			
	At cost as at March 31st, 1953	17,143	3	2
	Additions during year at cost	1,842	0	2
17,143				18,985 3 4
	WIGMORE HALL CANTEEN STOCK			
	As at March 31st, 1954			282 9 0
	LOANS TO ASSOCIATED & OTHER ORGANISATIONS			
	(See Schedule 6)			
	Secured by Mortgage	4,000	0	0
	Unsecured and only conditionally recoverable	23,263	8	1
		27,263	8	1
	<i>Less</i> Reserve	23,263	8	1
4,125				4,000 0 0
	SPECIAL FUND INVESTMENTS (See Schedule 2)			
21,444	At cost or as at date of transfer (Market value £20,135 1s. 6d.)			21,444 3 7
32,972	SUNDRY DEBTORS, PAYMENTS IN ADVANCE			21,317 17 2
	CASH			
	On Deposit	52,000	0	0
	On Current Account	15,229	0	7
	Imprests	668	17	7
	In Hand	215	2	9
70,850				68,113 0 11
<u>£187,353</u>				<u>£178,832 16 0</u>

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

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

Exchequer and Audit Department,
19th August, 1954.

THE ARTS COUNCIL

SCHEDULE 1—SPECIAL FUNDS

PILGRIM TRUST SPECIAL FUND

As at March 31st, 1953		£3,382	1	2	
Add Interest Account	£79 2 10				
Add Conversion Premium	19 0 0				
		98	2	10	
<i>Less</i> Payments during year		3,480	4	0	
		572	0	6	
					£2,908 3 6

PILGRIM TRUST CHANNEL ISLES FUND

Capital Account		5,000	0	0	
Income Account					
Balance at March 31st, 1953	308 0 9				
Add Income during year	128 10 11				
		436	11	8	
					5,436 11 8

H. A. THEW FUND

Capital Account		9,094	10	9	
Income Account					
Balance at March 31st, 1953	1,153 18 8				
Add Income during year	304 12 10				
		1,458	11	6	
<i>Less</i> Payments during year		290	0	0	
		1,168	11	6	
					10,263 2 3

MRS. THORNTON FUND

Capital Account		5,408	9	1	
Income Account					
Income during year	217 4 9				
<i>Less</i> Balance at March 31st, 1953	£31 15 8				
<i>Less</i> Payments during year	120 0 0				
		151	15	8	
					5,473 18 2

ARTS COUNCIL: THEATRE ROYAL

BRISTOL RESERVE FUND					
As at March 31st, 1953		5,439	17	8	
Add Income during year		5,872	3	3	
<i>Less</i> Payments during year		11,312	0	11	
		7,072	14	6	
					4,239 6 5

Total Special Funds as per Balance Sheet	£28,321 2 0
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OF GREAT BRITAIN

SCHEDULE 2—SPECIAL FUND INVESTMENTS

	<i>Nominal Value</i>	<i>Book Value</i>	<i>Market Value at March 31st, 1954</i>
PILGRIM TRUST SPECIAL FUND			
3 per cent. Defence Bonds, 3rd series	£895 0 0	£893 10 0	£895 0 0
3½ per cent. Defence Bonds	1,105 0 0	1,103 3 0	1,105 0 0
PILGRIM TRUST CHANNEL ISLES FUND			
3 per cent. Savings Bonds, 1960/70	5,065 17 10	5,000 0 0	4,685 19 0
H. A. THEW FUND			
3 per cent. British Transport Stock, 1978/88	6,876 16 11	6,326 13 11	5,914 1 9
3½ per cent. Conversion Stock	2,809 19 10	2,767 16 10	2,430 12 10
MRS. THORNTON FUND			
2½ per cent. Consols	665 1 9	488 16 10	432 6 1
3 per cent. Funding Stock, 1959/69	100 0 0	99 15 0	93 10 0
3 per cent. Funding Stock, 1959/69	250 0 0	249 7 6	233 15 0
3 per cent. Serial Funding Stock, 1955	200 0 0	203 7 6	202 10 0
3 per cent. Defence Bonds (Conversion Issue)	30 0 0	30 0 9	30 0 0
3¼ per cent. City of Birmingham Stock	100 0 0	102 0 0	99 0 0
3 per cent. British Transport Stock, 1978/88	355 5 10	337 10 6	305 11 0
3 per cent. Funding Stock, 1959/69	1,997 2 1	2,000 0 0	1,867 5 10
3 per cent. Defence Bonds	740 0 0	739 5 6	740 0 0
3½ per cent. Defence Bonds	1,000 0 0	1,000 0 0	1,000 0 0
2½ per cent. National War Bonds, 1954/56	100 0 0	102 16 3	100 10 0
Total Special Fund Investments as per Balance Sheet	£22,290 4 3	£21,444 3 7	£20,135 1 6

THE ARTS COUNCIL

SCHEDULE 3 — GENERAL

OPERA AND BALLET

Grants and Guarantees (see Schedule 5)
Carl Rosa Trust Limited (Valuation Fees)

MUSIC

Grants and Guarantees (see Schedule 5)
Directly Provided Concerts
Wigmore Concert Hall (including costs of Repairs and Alterations to Building)
Rent Charged for Concert Hall Equipment
Net Cost of Wigmore Hall Catering (including certain initial expenditure of a non-recurring nature)

Net Total Expenditure

DRAMA

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

Net Total Expenditure

ART

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

Net Total Expenditure

POETRY GRANTS (see Schedule 5)

ARTS CENTRES AND ARTS CLUBS

Grants and Guarantees (see Schedule 5)
Bridgwater Arts Centre (including Dilapidations on surrender of lease)

REGIONAL PROJECTS

Poetry Book Society
Shaftesbury Arts Centre

FESTIVALS

Grants and Guarantees (see Schedule 5)

Net Expenditure transferred to Revenue and Expenditure Account

THE ARTS COUNCIL OF GREAT BRITAIN

SCHEDULE 4

GENERAL OPERATING COSTS FOR THE YEAR ENDED MARCH 31st, 1954

HEADQUARTERS

Salaries and Superannuation				
Music	£4,850	1	8	
Drama	4,014	9	0	
Art	9,753	8	3	
Finance	7,825	5	7	
Secretarial and General	15,865	8	5	
				£42,308 12 11
Rent, Rates and Maintenance Expenses				14,330 14 2
Office, Travelling, Entertainment and Sundry Expenses				9,226 0 4
Printing and Publicity				2,550 4 10
				£68,415 12 3

REGIONAL OFFICES

Salaries and Superannuation				
				18,980 14 4
Rent, Rates and Maintenance Expenses				1,532 18 11
Office, Travelling and Entertainment Allowances and Sundry Expenses				8,984 7 3
				29,498 0 6

Transferred to Revenue and Expenditure Account

£97,913 12 9

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

THE ARTS COUNCIL OF GREAT BRITAIN

SCHEDULE 5

GRANTS AND GUARANTEES

OPERA AND BALLET

Royal Opera House, Covent Garden Limited	£240,000	0	0	
Sadler's Wells Foundation	100,000	0	0	
Intimate Opera Society Limited	1,500	0	0	
English Opera Group	4,000	0	0	
Carl Rosa Trust Limited	20,000	0	0	
Mercury Theatre Trust Limited (Ballet Rambert)	3,392	0	0	
Delius Trust (for production of Irmelin)	1,500	0	0	
				<u>£370,392 0 0</u>

MUSIC

London Philharmonic Orchestra	12,000	0	0	
*Liverpool Philharmonic Society	12,000	0	0	
City of Birmingham Symphony Orchestra	12,000	0	0	
Hallé Concerts Society	12,000	0	0	
London Symphony Orchestra	2,000	0	0	
Payments to Music Societies and Clubs affiliated to the National Federation of Music Societies in respect of guarantees	14,608	6	7	
*Jacques Orchestra	620	0	0	
*Boyd Neel Concert Society	610	0	0	
The Haydn-Mozart Society	200	0	0	
The Haydn Orchestra	50	0	0	
Rural Music Schools Association	2,000	0	0	
Peter Gibbs String Quartet	700	0	0	
Institute of Contemporary Arts (Music Section)	500	0	0	
Society for the Promotion of New Music	650	0	0	
Western Symphony Concerts Committee	1,500	0	0	
Brighton Philharmonic Society	1,500	0	0	
Royal Philharmonic Society	2,327	14	7	
Central Music Library	500	0	0	
*Lemare Concert Society	400	0	0	
Eastern Symphony Concerts Committee	600	0	0	
Bournemouth Winter Garden Society	750	0	0	
Newbury String Players	200	0	0	
(A) Direct Grants and Guarantees to Musical Organisations for special Concert Activities	5,841	13	2	
				<u>83,557 14 4</u>

*These organisations received additional help by way of fees for "special concert activities" (included in (A) above).

DRAMA

Royal Victoria Hall Foundation		10,000	0	0	
Old Vic Trust Limited (Waterloo Road)	£22,800	0	0		
Old Vic Trust Limited (Bristol)	3,500	0	0		
		<u>26,300</u>	0	0	
Bankside Players Limited (Open Air Theatre, Regent's Park)		2,750	0	0	
Chesterfield Civic Theatre Limited		1,500	0	0	
Ipswich Arts Theatre Trust		500	0	0	
Nottingham Theatre Trust Limited		2,500	0	0	
Salisbury Arts Theatre Limited		1,500	0	0	
International Theatre Institute (British Centre)		750	0	0	
West of England Theatre Company Limited		2,500	0	0	
Mobile Theatre Limited		2,500	0	0	
Leatherhead Theatre Club		700	0	0	
Colchester Repertory Company Limited		500	0	0	
					<u>£453,949 14 4</u>
Carried forward	£52,000	0	0		

SCHEDULE 5—*continued*

	Brought forward	£52,000	0	0	£453,949	14	4
DRAMA (<i>continued</i>)							
Cambridge Arts Theatre Trust		650	0	0			
Guildford Theatre Club Limited		1,000	0	0			
Council of Repertory Theatres		350	0	0			
New Drama Group Limited		300	0	0			
Elizabethan Theatre Company Limited		1,500	0	0			
Northampton Repertory Players Limited		686	11	0			
The Playhouse, Kidderminster		300	0	0			
Preston Repertory Company Limited		150	0	0			
Morecombe Repertory Theatre Limited		100	0	0			
Hornchurch Theatre Trust Limited		34	5	0			
David Garrick Memorial Theatre Limited, Lichfield		7	5	0			
Swindon Repertory Company Limited		20	8	6			
Group Theatre		300	0	0			
Sheffield Repertory Company Limited		750	0	0			
Canterbury Theatre Trust Limited		500	0	0			
*St. James Players Limited		6,000	0	0			
Promotion of New Drama—Commissioning Fees and Awards		1,325	0	0			
Travel Grants for Producers		400	0	0			
		<hr/>				66,373	9 6

* £12,000 was advanced during the Festival of Britain.
50 per cent. of this sum was subsequently repaid and
the balance has now been converted into a grant.

ART

Institute of Contemporary Arts	1,500	0	0				
Red Rose Guild of Craftsmen	150	0	0				
Petersfield Arts and Crafts Society	25	0	0				
Bournemouth Arts Club	100	0	0				
Bromley Art Society	20	0	0				
Cirencester Arts Club	50	0	0				
Penwith Society of Arts in Cornwall	150	0	0				
Midland Group of Artists	250	0	0				
Society for Education in Art	400	0	0				
Colchester Art Society	25	0	0				
Finsbury Art Group	50	0	0				
Trustees of the Whitechapel Art Gallery	500	0	0				
Contemporary Art Society	50	0	0				
Young Contemporaries 1954	100	0	0				
Seligman Catalogue	51	19	0				
		<hr/>				3,421	19 0

FESTIVALS

The Aldeburgh Festival of Music and the Arts	500	0	0				
Bath Assembly	500	0	0				
Cheltenham Festival of Contemporary Music	1,000	0	0				
King's Lynn Festival Committee	292	7	1				
St. Ives Festival of Music and the Arts	300	0	0				
Lichfield Festival of Music and Drama	250	0	0				
Haslemere Festival (The Dolmetsch Foundation)	100	0	0				
The Taw and Torridge Festival	300	0	0				
		<hr/>				3,242	7 1

Carried forward

£526,987 9 11

SCHEDULE 5—*continued*

	Brought forward	£526,987 9 11
POETRY		
Apollo Society	£200 0 0	
English Festival of Spoken Poetry	136 10 0	
*Poetry Book Society	1,000 0 0	
Help for Spoken Poetry	969 7 2	
		2,305 17 2
*A further £1,000 was paid to this Organisation from the Regional Projects Allocation.		
 ARTS CENTRES AND ARTS CLUBS		
Bluecoat Society of Arts, Liverpool	400 0 0	
Plymouth Arts Centre	450 0 0	
Bridgwater and District Arts Centre	300 0 0	
Guildhall of St. George, King's Lynn	300 0 0	
Basingstoke Theatre Association	200 0 0	
Grants to Arts Clubs	1,360 0 0	
		3,010 0 0
		£532,303 7 1

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

THE ARTS COUNCIL OF GREAT BRITAIN

SCHEDULE 6

LOANS TO ASSOCIATED AND OTHER ORGANISATIONS

Loans secured by mortgage	£4,125 0 0	
<i>Less</i> repaid during year	125 0 0	
		£4,000 0 0
Loans unsecured and only conditionally recoverable	£27,584 8 3	
<i>Add</i> new loans made during year	2,043 6 6	
		£29,627 14 9
<i>Less</i> repayments during year of loans previously reserved for		6,364 6 8
This sum is fully covered by reserve as shown in the Balance Sheet		£23,263 8 1

THE COUNCIL'S

APPENDIX B

REVENUE AND EXPENDITURE ACCOUNT

1952/53		
£45,201	GENERAL EXPENDITURE ON THE ARTS (See Schedule 1)	£63,381 8 0
8,422	GENERAL OPERATING COSTS (See Schedule 2)	8,849 5 9
256	TRANSFER TO CAPITAL ACCOUNT REPRESENTING CAPITAL EXPENDITURE FOR THE YEAR	9,890 15 0
—	RESERVE FOR LOAN	2,000 0 0
11,892	BALANCE carried forward	7,655 2 8
<hr/>		
£65,771		£91,776 11 5
<hr/>		

BALANCE SHEET

1952/53		
LIABILITIES		
CAPITAL ACCOUNT		
	Balance at March 31st, 1953	£2,713 3 0
	<i>Add</i> Capital Expenditure during year transferred from Revenue and Expenditure Account	9,890 15 0
£2,713		<hr/>
6,326	GRANTS AND GUARANTEES OUTSTANDING	12,603 18 0
1,403	SUNDRY CREDITORS	9,171 0 0
	REVENUE AND EXPENDITURE ACCOUNT	6,446 0 5
11,892	Balance as at March 31st, 1954	7,655 2 8
<p style="margin-top: 10px;">NOTE: The sum of £3,000 has been earmarked for the Dumfries and District Arts and Community Association and £730 for Capital Expenditure out of the above balance of £7,655 2s. 8d.</p>		
<hr/>		
£22,334		£35,876 1 1
<hr/>		

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

COMMITTEE IN SCOTLAND

FOR THE YEAR ENDED MARCH 31st, 1954

1952/53

£8,195	BALANCE as at April 1st, 1953		£11,892	3	1
57,000	GRANT FROM THE ARTS COUNCIL OF GREAT BRITAIN		75,750	0	0
380	CANCELLATION OF GRANTS AND GUARANTEES in previous year not required		3,211	18	1
	SUNDRY RECEIPTS				
	Corporation of Aberdeen	£634	17	7	
	Interest on Deposit Receipts	287	12	8	
196			922	10	3
<u>£65,771</u>			<u>£91,776</u>	<u>11</u>	<u>5</u>

AS AT MARCH 31st, 1954

1952/53

ASSETS

	PROPERTY				
—	11 Rothesay Terrace		9,000	0	0
	PICTURES				
	At Cost at March 31st, 1953	£2,713	3	0	
	Additions during year at cost	890	15	0	
2,713			3,603	18	0
	LOAN				
	Unsecured and only conditionally recoverable	2,000	0	0	
	Less Reserve	2,000	0	0	
—					
778	SUNDRY DEBTORS		1,283	10	1
	CASH				
	On Deposit	19,500	0	0	
	On Current Account	2,423	13	0	
	In Hand	65	0	0	
18,843			21,988	13	0
<u>£22,334</u>			<u>£35,876</u>	<u>1</u>	<u>1</u>

Chairman of the Scottish Committee: G. T. McGLASHAN.

Secretary-General: W. E. WILLIAMS.

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

(Signed) F. N. TRIBE,

Comptroller and Auditor-General.

Exchequer and Audit Department,
19th August, 1954.

THE COUNCIL'S COMMITTEE IN SCOTLAND

SCHEDULE 1

GENERAL EXPENDITURE ON THE ARTS FOR THE YEAR ENDED MARCH 31st, 1954

MUSIC			
Grants and Guarantees:			
Scottish National Orchestra		£19,000	0 0
Music Societies		2,846	9 1
Directly Provided Concerts	£7,678	6 10	
Less Receipts	2,415	7 9	
		<u>5,262</u>	19 1
			£27,109 8 2
DRAMA			
Grants and Guarantees		15,113	0 6
Tours	4,348	8 9	
Less Receipts	2,655	15 0	
		<u>1,692</u>	13 9
			16,805 14 3
BALLET			
Tours	4,111	18 5	
Less Receipts	1,747	4 11	
			<u>2,364</u> 13 6
ART			
Grants		415	0 0
Exhibition Expenses	4,578	16 1	
Less Fees and Catalogue Sales	705	14 0	
		<u>3,873</u>	2 1
			4,288 2 1
BUILDING AND EQUIPMENT			
Grants to Art Centres, etc.			5,313 10 0
EDINBURGH FESTIVAL SOCIETY			
			<u>7,500</u> 0 0
Net Expenditure transferred to Revenue and Expenditure Account			<u>£63,381</u> 8 0

THE COUNCIL'S COMMITTEE IN SCOTLAND

SCHEDULE 2

GENERAL OPERATING COSTS FOR THE YEAR ENDED MARCH 31st, 1954

Salaries and Wages		£5,435	11 7
Travelling and Subsistence		1,151	18 10
Rent, Rates, Insurance, Heating and Lighting		699	16 4
Publicity and Entertaining		615	0 5
Telephones, Postages and Stationery		946	18 7
		<u>£8,849</u>	5 9
Transferred to Revenue and Expenditure Account			<u>£8,849</u> 5 9

THE COUNCIL'S COMMITTEE IN SCOTLAND

SCHEDULE 3

GRANTS AND GUARANTEES FOR 1953/54

MUSIC

Scottish National Orchestra	£19,000	0	0	
National Federation of Music Societies	2,000	0	0	
Glasgow Grand Opera Society	350	0	0	
College of Piping	100	0	0	
Edinburgh Lunch Hour Concerts	150	0	0	
Direct Grants and Guarantees to Music Clubs for concerts (£50 and under)	246	9	1	
				<u>£21,846 9 1</u>

DRAMA

Perth Repertory Theatre (two companies)	6,000	0	0	
Citizens' Theatre, Glasgow	3,000	0	0	
Dundee Repertory Theatre	3,450	0	0	
Gateway Theatre, Edinburgh	1,000	0	0	
Pitlochry Festival Theatre	500	0	0	
Play and Poetry Awards, etc.	1,000	0	0	
Repertory Theatres (General)	143	0	6	
Scottish Association for the Speaking of Verse	20	0	0	
				<u>15,113 0 6</u>

ART

Saltire Society	200	0	0	
Edinburgh Crafts Centre	150	0	0	
Direct Grants of £25 and under	65	0	0	
				<u>415 0 0</u>

ARTS CENTRES AND CLUBS

Greenock Arts Guild	3,000	0	0	
Dumfries and District Arts and Community Association	2,000	0	0	
Stornoway Arts Club	100	0	0	
Haddo House	100	0	0	
Galashiels Arts Club	100	0	0	
Direct grants of £25 and under	13	10	0	
				<u>5,313 10 0</u>
				<u><u>£42,687 19 7</u></u>

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

THE COUNCIL'S

APPENDIX C

REVENUE AND EXPENDITURE ACCOUNT

GENERAL EXPENDITURE ON THE ARTS (See Schedule 1)	£16,428 14 3
GENERAL OPERATING COSTS (See Schedule 2)	7,639 8 5
TRANSFER TO CAPITAL ACCOUNT REPRESENTING CAPITAL EXPENDITURE FOR THE YEAR	1,196 4 10
BALANCE carried forward	5,450 3 4
	£30,714 10 10

BALANCE SHEET

LIABILITIES

CAPITAL ACCOUNT	
Capital Expenditure during year transferred from Revenue and Expenditure Account	£1,196 4 10
GRANTS AND GUARANTEES OUTSTANDING	180 0 0
*SUNDRY CREDITORS	3,395 2 0
REVENUE AND EXPENDITURE ACCOUNT	
Balance at March 31st, 1954	5,450 3 4

*NOTE: Of this sum £3,059 13s. 1d. is due to Headquarters in respect of two Drama Tours.

£10,221 10 2

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

COMMITTEE IN WALES

FOR THE YEAR ENDED MARCH 31st, 1954

GRANT FROM ARTS COUNCIL OF GREAT BRITAIN	£30,000 0 0
ROYAL NATIONAL EISTEDDFOD OF WALES REPAYMENT 20 PER CENT. PROFIT ABERYSTWYTH PER HEADQUARTERS	626 9 4
SUNDRY RECEIPTS	
Interest on Deposit Account	88 1 6
	<hr/>
	<u>£30,714 10 10</u>

AS AT MARCH 31st, 1954

ASSETS

PICTURES		£298 0 0
REPRODUCTIONS		119 5 7
MOTOR VEHICLES		731 11 3
OFFICE EQUIPMENT		47 8 0
SUNDRY DEBTORS		123 14 5
CASH		
On Deposit Account	£4,588 1 6	
On Current Account	4,258 10 4	
In Hand	54 19 1	
	<hr/>	8,901 10 11
		<u>£10,221 10 2</u>

Chairman of the Welsh Committee: WYN GRIFFITH.

Secretary-General: W. E. WILLIAMS.

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

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

Exchequer and Audit Department,
19th August, 1954.

THE COUNCIL'S COMMITTEE IN WALES

SCHEDULE 1

GENERAL EXPENDITURE ON THE ARTS FOR THE YEAR ENDED MARCH 31st, 1954

MUSIC

Grants and Guarantees:

Opera		£8,500	0	0	
Festivals		1,387	19	6	
Music and Arts Clubs		1,360	15	3	
Societies		155	0	0	
Directly Provided Concerts	£1,011	1	2		
Less Receipts	436	5	6		
			574	15	8

£11,978 10 5

DRAMA

Tours	8,010	1	6		
Less Receipts	4,909	6	9		
			3,100	14	9
Guarantees			100	0	0
Awards Literature			100	0	0

3,300 14 9

ART

Grants			475	0	0
Exhibition Expenses	815	7	10		
Less Exhibition Fees and Catalogue Sales	162	17	8		
			652	10	2
Art Films	159	18	11		
Less Art Film Fees and Catalogue Sales	138	0	0		
			21	18	11

1,149 9 1

Net Expenditure transferred to Revenue and Expenditure Account

16,428 14 3

THE COUNCIL'S COMMITTEE IN WALES

SCHEDULE 2

GENERAL OPERATING COSTS FOR THE YEAR ENDED MARCH 31st, 1954

Salaries and Wages	£4,716	14	5
Travelling and Subsistence	1,532	2	9
Rent, Rates, Insurance, Heating and Lighting	283	17	2
Publicity and Entertainment	224	17	3
Telephone, Postages, Stationery and Office Maintenance	881	16	10

Transferred to Revenue and Expenditure Account

£7,639 8 5

THE COUNCIL'S COMMITTEE IN WALES

SCHEDULE 3

GRANTS AND GUARANTEES FOR 1953/54

MUSIC

Welsh National Opera Company Limited	£8,500	0	0	
Swansea Festival of Music and the Arts	773	18	3	
Montgomery County Music Festival	300	0	0	
St. David's Festival	239	1	3	
Carmarthen Three Choirs Festival	75	0	0	
Orchestral Association of Wales	100	0	0	
Direct Grants and Guarantees to Music and Arts Clubs for concerts	1,415	15	3	
				£11,403 14 9

DRAMA

Chwaraewyr Garthwin	100	0	0	
Literary Award Doctor Williams Parry	100	0	0	
				200 0 0

ART

Society for Education through Art	250	0	0	
Merthyr Art Centre	25	0	0	
Contemporary Art Society for Wales	50	0	0	
North Wales Group	50	0	0	
Powys Fine Arts Association	100	0	0	
				475 0 0

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

£12,078 14 9

APPENDIX D

ARTS COUNCIL EXHIBITIONS HELD IN GREAT BRITAIN DURING THE PERIOD APRIL 1953-MARCH 1954

ENGLAND

Paintings, Drawings and Sculpture

- s Arts Council Collection, Part I
- s Arts Council Collection, Part II
- sw Arts Council Collection, Part III
- w Arts Council Collection (War-time Purchases)
- r The Artist and the Sea
Ballet Designs from the Collection of John Carr-Doughty
- w Brangwyn Drawings and Etchings
British Contemporary Painting from Southern and Midland Galleries
- British Contemporary Painting from Northern Galleries
- British Life
- British Women Painters, 1953
- Contemporary Watercolours and Drawings from the Whitworth Art Gallery, Manchester
- sw Camden Town Exhibition
- w Designs for Opera and Ballet at Covent Garden
Drawings for Pictures
- sw Raoul Dufy
Drawings by Stanley Spencer
- s Drawings from the Witt Collection
- s Eighteenth and Early Nineteenth Century Landscape Painting from the Collection of Colonel M. H. Grant
- s Football: An exhibition of Paintings, Drawings and Sculpture organised by the Football Association
- Charles Ginner, 1878-1952
- Gainsborough
- Life in Industry
- Looking Forward
- s Modern Art in Finland
- Modern Swiss Prints and Drawings
- Sir Edward Marsh Memorial Exhibition
- Mexican Art
- r Pre-Raphaelite Drawings
- s Paintings and Drawings by W. G. Gillies and John Maxwell
- rw Recent British Painting
- s Renoir
- Roman Portrait Busts
- s Sculpture in the Home, 1953
- Steinlen
- Graham Sutherland
- Matthew Smith
- Selection from the Royal Academy Summer Exhibition, 1953
- Turner
- Twelve Australian Artists
- s Three Young Collectors
- r Watercolours and Drawings from the Hickman Bacon Collection
- r Watercolours and Drawings from the Bradfer-Lawrence Collection
- r West Country Landscape
- w Young Contemporaries, 1953
- Young Contemporaries, 1954
- s Yugoslav Mediæval Frescoes (Replicas)

Graphic Arts, Books, Design, etc.

- Chinese Ceramics from Sir Alan Barlow's Collection
- Chinese Blue and White Porcelain from the 14th to the 19th Centuries (Oriental Ceramic Society)
- w Contemporary British Lithographs, second series
- Contemporary Foreign Lithographs
- Etchings, Drypoints and Lithographs by Whistler
- w Etchings and Engravings from the Arts Council Collection
- w Flower Books from the Library of the Society of Herbalists
- w Handwriting Exhibition
- w International Book Design, 1953
- s Splendid Occasions
- Thirty English Colour Prints
- w Victorian Music Covers

Reproductions and Photographs

- | | |
|---|---|
| <ul style="list-style-type: none"> The Art of Drawing, Part I The Art of Drawing, Part II The Art of Drawing, Part III w The Art of Landscape w Christian Art, Part I The Development of Modern French Painting, Part I—Impressionism w The Development of Modern French Painting, Part II—The Post-Impressionists The Development of Modern French Painting, Part III—The School of Paris English Churchyard Sculpture w The Enjoyment of Life Fifty Years of Picasso sw Looking at Pictures Old Master Drawings from the Chatsworth Collection (Reproductions) | <ul style="list-style-type: none"> Indian Sculpture The Royal Tombs at Westminster Abbey Drawings by Leonardo da Vinci Portraits Drawings by Seurat sw Tone and Texture w Toulouse-Lautrec w Vincent van Gogh |
|---|---|
- NOTE: s Also exhibited in Scotland.
w Also exhibited in Wales.
r Regional Exhibitions.
- 85 exhibitions held in 199 centres. (398 showings, including the 18 exhibitions held in the Arts Council, New Burlington and Tate Galleries.)

SCOTLAND

- | | |
|--|---|
| <ul style="list-style-type: none"> E The Artist at Work Coronation of Charles II E Contemporary Scottish Paintings, Part I Four Young Scottish Painters Ganymed Reproductions German Impressionist Paintings E Charles Rennie Mackintosh William McTaggart (1835-1910) | <ul style="list-style-type: none"> S. J. Peploe Picasso Aquatints Scottish Crafts Exhibition Scottish Genre Paintings Society of Scottish Artists Twentieth-Century British Paintings from the Aberdeen Art Gallery |
|--|---|

WALES

- | | |
|--|--|
| <ul style="list-style-type: none"> British Romantic Painting in the Twentieth Century E Contemporary Painting in Wales: Arts Council Collection Contemporary Welsh Painting and Sculpture, 1953 | <ul style="list-style-type: none"> Pictures for Welsh Schools (in collaboration with the Society for Education through Art) Thirty Contemporary Welsh Paintings E Thirty Welsh Paintings of Today |
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NOTE: E Also exhibited in England.

APPENDIX E

A NOTE ON STATE AND MUNICIPAL AID FOR THE ARTS ABROAD

There is a long tradition of State and Municipal aid for the arts in many countries abroad. The following notes show how a few of these countries are assisting the arts. Fortunately, a ready means of comparison with the position half a century ago is available, since in 1903 (in conformity with an Address of the House of Commons) British Diplomatic or Consular Officers in Europe, North and South America, and Cairo were asked to furnish returns as to financial support given from state or municipal funds to dramatic, operatic, or musical performances in foreign countries. These returns were published in a white paper—Miscellaneous No. 6 (1903). Naturally, it is difficult to draw accurate comparisons between the position then and now, because of the depreciation of the £ sterling and of the other currencies involved; but, even so, these examples have a certain significance especially when one compares present governmental and municipal subsidies abroad with what is or might be done in this country.

FRANCE

The 1903 white paper states that the four French national theatres occupied without payment the buildings in which they were situated, subject to certain conditions, and that for some years State subsidies had been fixed at 800,000 francs (£32,000) for the Opéra; 300,000 francs (£12,000) for the Opéra-Comique; 240,000 francs (£9,600) for the Théâtre Français; 100,000 francs (£4,000) for the Odéon.

Half a century later, the same four theatres were still in receipt of State aid; but by 1953 their total subvention had risen from 1,440,000 francs (£57,600) to **1,320,624,000 francs (£1,347,575)**. In that year there was an allocation of **977,624,000 francs (just under £1,000,000)** to the Opéra and the Opéra-Comique and **343,000,000 francs (£350,000)** to the Théâtre Français and the Odéon, and, in addition, a grant of **52,000,000 francs (£53,000)** to the Théâtre National Populaire. It should be borne in mind that under a decree dated 25 February, 1943, the State which owns these buildings makes them available without charge to the Réunion des Théâtres Lyriques Nationaux and is responsible for the maintenance of their fabric.

ITALY

In Italy, the home of opera, there has been an important change in the last half-century. Whereas in 1903 no subventions were given to dramatic, operatic or musical performances by the State, and only occasional help was forthcoming from the towns, the present picture is very different. In the first place, substantial subsidies are now forthcoming from the Italian Government for opera. The figures for the last three years are:—

1950/51	£1,522,000
1951/52	£1,541,500
1952/53	£1,161,500

The 1952/53 subvention was divided between, on the one hand, the ten State-controlled companies which run the ten main opera houses in Italy and, on the other hand, the concert institution of St. Cecilia's Academy in Rome and the concert institution of the State Musical Conservatory at Cagliari in the ratio of 85-88% to 15-12%. In addition, the municipal grants continue at much increased levels. For instance, the Municipality of Milan, which is the proprietor of the Teatro alla Scala, has raised its annual grant from the figure of £3,900 in 1903 to nearly **£35,000 (60,000,000 lire)** in 1953. This grant is specially allotted for the maintenance and upkeep of the premises.

DENMARK

At the beginning of the present century the only dramatic establishment to receive support from the State was the Royal Theatre at Copenhagen, whose yearly deficit was met by the State. For 1901/02 this amounted to 182,980 kroner (about £10,200).

By 1950/51 the subvention to the Royal Theatre, including the maintenance of the building, the company, the orchestra and the school, had risen to **4,757,392 kroner (£245,987)**. Further State grants to the extent of nearly **£100,000** are made for art exhibitions and general artistic and scientific purposes; and it should be remembered that, quite apart from these official subventions, many Danish artistic ventures receive financial help from the Carlsberg Fund which is financed by the profits of the Carlsberg Brewery in Copenhagen.

GERMANY

In 1903 the various Royal and Court Opera Houses and Theatres, and also Länd Theatres, were subsidised by grants from the Privy Purse of the respective Sovereign or from the appropriate Civil List, and little or nothing was contributed by the Imperial State or the municipalities.

To-day the onus for supporting the arts lies not so much on the Federal Government as on the different Länder and individual large municipalities. If one examines the position of a town like Hamburg—an important industrial city and port with a population of about 1,700,000—one finds that it makes a very considerable contribution to the arts, and in particular to opera, music and the theatre. In trying to assess the extent of this municipal effort, it should be borne in mind that Hamburg is included among the Länder that make up the Federation and accordingly receives the bulk of the direct taxes levied in its area, the indirect taxes going direct to the Federal Government.

The Cultural Budget of the City of Hamburg for the financial year 1953 runs as follows:—

TABLE A

<i>CULTURAL OFFICE</i>	<i>Total Income DM</i>	<i>Total Expenditure DM</i>
Art and Culture		
Administration	3,700	286,900
Promotion of the Arts in general	2,000	104,500
Regional Art School	70,200	748,500
Picture Gallery	31,300	460,500
Museum for Arts and Crafts	10,300	336,500
Ethnological and Prehistoric Museum	24,100	337,100
Museum of Hamburg History	13,400	318,200
Altona Museum	9,100	220,500
Helms Museum	—	50,000
→ PROMOTION OF MUSIC AND THE THEATRE	—	5,191,000 ←
Concert Hall	160,100	260,600
State College of Music	153,700	512,500
Public Library	—	1,155,000
Planetarium	11,800	44,000
Local History	—	29,000
Landscape Preservation Office	1,100	51,700
Office for the Maintenance of Monuments	—	150,600
	<hr/> DM 490,800	<hr/> DM 10,257,100

With the mark at 1s. 8½d., the equivalents of these totals amount to £41,922 income and £918,865 expenditure, a net total expenditure of **£876,943**. The two main grants are **DM 5,191,000 (£443,398)** towards Promotion of Music and the Theatre and **DM 1,155,000 (£98,656)** towards the Public Library system. The former figure needs further explanation; and from the following breakdown it will be seen that it includes subsidies to the Philharmonic State Orchestra and three theatres as well as to the State Opera. The Philharmonic State Orchestra is

administered by the Opera House and provides the orchestra required for all performances in that building.

TABLE B
PROMOTION OF MUSIC AND THE THEATRE

<i>EXPENDITURE</i>	<i>Proposed Budget 1953 DM</i>
Pensions contribution	9,000
Subsidy for the pensions fund of the Hamburg State Opera	144,000
→ SUBSIDY FOR THE HAMBURG STATE OPERA A.G.	2,781,000←
Subsidy to the Philharmonic State Orchestra	993,000
Subsidy to the Neue Schauspielhaus G.m.b.H.	841,000
Subsidy to the Thalia-Kammerspiele G.m.b.H.	350,000
Subsidy to the Richard-Ohnsorg-Theater, Niederdeutsche Bühne e.V.	42,000
Subsidy to the Hamburg Municipal Choir	10,000
Subsidy to the Altona Academy of Singing	7,000
Subsidy to the Hasse-Gesellschaft e.V. in Bergedorf	4,000
Subsidies for cultural activities	10,000
	<hr/> DM 5,191,000
	= £443,398

Hamburg suffered considerable destruction during the last war, and its Opera House was severely damaged. The company, nevertheless, managed to resume its activities; and there was an opportunity for people in this country to appraise its work when it brought six German operas from its repertory to the Edinburgh Festival in 1952—*Die Zauberflöte*, *Fidelio*, *Der Freischütz*, *Die Meistersinger*, *Der Rosenkavalier* and *Mathis der Maler*. The following table gives a summary of the Budget of the Hamburg State Opera A.G. for the 1953/54 season, showing expenditure followed by receipts:—

TABLE C

<i>EXPENDITURE</i>	DM
I. Expenditure on artistic and technical personnel, administration, and social contributions	3,774,100
II. Material Business and Working Expenses (including stage, authors' rights, publicity, printing, lighting, heating, and technical expenses)	618,400
III. Taxation and Insurance	35,000
IV. Legal Expenses	10,500
V. Rents and Expenses in connection with property	177,500
VI. Touring Expenses	—
VII. Non-recurrent Expenditure	8,000
	<hr/> DM 4,623,500
	= £394,924

<i>RECEIPTS</i>	DM	DM
I. Theatre Receipts:		
(a) Box Office	785,500	
(b) Subscribers	545,000	
(c) Block bookings for special organisations	177,000	
	<hr/>	1,507,500
II. Extra Receipts (including cloakroom fees and programmes)		125,000
III. Receipts from Rents, etc.		9,000
IV. Other Receipts		3,000
V. Reimbursement of expenses incurred in the administration of the Philharmonic State Orchestra		40,000
→ VI. SUBSIDY FROM THE CITY OF HAMBURG		2,939,000 ←
		<hr/>
Total Receipts		DM 4,623,500
		<hr/>
		= £394,924

The subsidy of **DM 2,939,000 (£251,039)** consists of **DM 2,781,000 (£237,543)** shown in Table B above plus a special supplementary sum of **DM 158,000 (£13,496)** to cover salary increases due to the rise in cost of living.

The municipal subsidy to the Hamburg State Opera is not less than the Arts Council grant to the Royal Opera House, Covent Garden, but Covent Garden is a larger undertaking than the Hamburg State Opera, and it runs a full-scale ballet company as well as an opera company. Also, the capacity of the Royal Opera House is larger than that of the Hamburg State Opera, particularly in its present war-damaged condition.

As a footnote, it should be mentioned that work has now started on the restoration of the Hamburg State Opera. The auditorium was destroyed in the war; and it is the former stage, with its extensions completed some years ago, that serves as the present Opera House. The erection of the new auditorium is being financed by a Reconstruction Fund. It is expected that gifts to this fund by individuals and organisations in both small and large amounts will meet the entire cost estimated at DM 5,000,000 (about £427,000). Donors are encouraged by the fact that the amount of any contribution is deducted from taxable income. The cost of connecting services (water, electricity, etc.) between stage and auditorium amounting to DM 1,600,000 (about £137,000) will be borne by the City as part of the normal Budget. Any costs of further construction (workshops, for instance, in an adjoining building) will be borne by the City. Meanwhile, Covent Garden is paying £22,923 a year for rents, £6,020 on rates, and about £20,000 on running repairs and maintenance.

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