

**The Arts Council
of Great Britain**

**Thirtieth
annual report
and accounts
1974-1975**

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**The Arts Council
of Great Britain**

**Thirtieth
annual report and accounts
year ended 31 March 1975**

**ARTS COUNCIL
OF GREAT BRITAIN**

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Chairman's Introduction

This year's report is the last to be presented by Sir Hugh Willatt, who retired at the end of June as Secretary-General of the Arts Council of Great Britain after holding office for seven years. His connection with the Council, however, goes back to 1948 when he first became a member of the Board of the Nottingham Theatre Trust. He joined the Drama Panel in 1955, became a member of the Council in 1958 and was Chairman of the Drama Panel from 1961 until his appointment as Secretary-General in 1968. He thus came to us, in the words used by Lord Goodman when introducing him as Secretary-General, as 'an established addict of the Council and its many activities'. During the last seven years those activities have been greatly expanded, the Council's grant-in-aid has been trebled and the Secretary-General's responsibilities have been correspondingly enlarged. He has supervised this expansion with remarkable insight, dedication and skill – and with an integrity and a gentle lack of self-advertisement which have won him the affection and trust of all those in the world of the arts who have sought the advice and help he has been uniquely qualified to give. We shall miss him at the Arts Council, but we hope he will continue for many years to be active in the field he knows so well. Sir Hugh is succeeded by Mr Roy Shaw, who has already given distinguished service as a member of the Council and of several of its committees. He takes over at a moment of exceptional difficulty for the Council, but we confidently wish him success in what is bound to be a very challenging period of office.

The exceptional difficulty of course, for us as for everyone else, springs from inflation. The £25 million we are receiving in this financial year at least looked adequate for standstill, though not for any more than that, when the figure was under discussion with the Government last autumn. But by the time it was approved, in March 1975, further inflation had been suffered and the calculation was out of date. At this moment (August 1975) Parliament has not yet been asked to vote a grant for 1976/77 and I shall venture here no prediction of need for that year. But, even to stand still, the increase will clearly have to be very large indeed. What is already clear is that this year many of our supported companies are going to face serious deficits. They have taken drastic action to cut costs, many of them to the point where box office revenue is endangered. Where this happens survival is at stake. With the Council's reserves already depleted, our ability to come to the rescue of companies facing decline or even closure will depend on national recognition of the problem and of the need to provide extra funds to keep these companies alive. Nobody can expect to

survive unscathed at a time when so much else is in jeopardy, and certainly extravagance would be unforgivable. The arts must expect to 'make do and mend'. But it would be madness not to nourish the priceless artistic assets that have been created by the British since the war. And the cost of maintaining them is minute compared with all the other costs the nation has to face. Let us keep the matter in perspective by remembering that the present total grant to the Council is rather less than the yield from VAT on records.

Sir Hugh's report shows clearly how the trebling of the Council's grant in the past seven years has enabled it to do much to redress the balance between London and the regions, and to foster the growth of a great variety of developments in the arts which in the Council's early days were beyond its means. Under his stewardship there have been five main areas of expansion. There has been more for Scotland and Wales, more for regional arts associations, more for opera and dance in the regions, for training, for arts centres and for other regional projects. The diversity of what is now grant-aided is shown in the schedules attached to the accounts. The Council would like to devote greater resources to the more recent developments such as community arts, experimental theatre, photography and jazz, but given that so many of our great companies, orchestras and other enterprises are in present conditions underfunded, the Council is inevitably hesitant about taking on even wider responsibilities and responding to new initiatives as it would wish. Yet, in underlining the gravity of the situation now facing our supported companies, Sir Hugh has emphasised that the solution of these problems ought not to be at the expense of direct help for artists and for the new forms of expression which, as he puts it, 'tug at the Arts Council's purse'.

The vitality which these 'tugs' represent is one great hope for the future. I particularly commend to readers what Sir Hugh has to say, towards the end of his report, about changing attitudes. He surveys the scene with tolerance and understanding and there could be no better statement than his of the Council's dilemmas and its approach in trying to resolve them. He ends on a note of confidence in the vigour and creativity of the arts today. That must be our justification for asking the country to go on investing in success. At a moment of intense national danger a brave decision is needed to give the arts a higher priority. Just such a decision was taken in war time, when the Council for Encouragement of Music and the Arts was founded. It was taken by a few enlightened politicians and public servants. I have great hope that their modern counterparts will find the courage to take it again.

Secretary-General's Report

Introduction

The National Investment in the Arts

In the year 1974–75 the money voted to the Arts Council by Parliament – the grant-in-aid – was £21,335,000. (£550,000 of this was spent on grants for buildings under the Housing the Arts Scheme.)

As this is the last Report of my nearly seven-year period as Secretary-General, perhaps I may deal not only with last year, but make some comparisons between the situation in 1974/75 and as it was seven years earlier, when the grant-in-aid was £7,200,000.

In those seven years then, the money nearly trebled. In the current year it is £26,150,000 (£1,150,000 of which is for Housing the Arts grants): apparently quite a massive growth. The accounts which follow the Report show in detail how last year's money was spent.

The Council's grant-in-aid represents an investment in the arts made by the country each year. In this, as in earlier reports, I try to describe the return on that investment as well as accounting for the expenditure.

The Allocation of the Grant-in-Aid over Seven Years

First, how did the Arts Council use its three-fold increase in seven years? Most of that increase went to the Council's already existing clients to help meet rising costs caused by inflation. But not all of it went that way. There was, taking the good years with the less good, some room for expansion, and the opportunity to offer subsidy to new enterprises, and embark on fresh activities. To resist the temptations (and the pressures), to encourage development and expansion, to support properly what already existed and to be chary in welcoming anything new, might have seemed on the face of it prudent. This thought must have occurred to many Arts Council 'clients' of long standing, now hard hit by rising costs. Whether the grant-in-aid would have risen so steeply if the Council had not continued to take on new commitments and to try new methods is another matter. In fact it did so, always encouraged in this policy and sometimes urged to go in particular directions, by successive Ministers for the Arts.

How, anyway, could the Council have acted otherwise, advised as it always has been by Panels of people actively engaged in the arts, its officers in daily contact with what was happening all over the country? A system based on the principle of 'response' depends on a continued readiness and ability to respond. We are not here to operate a mechanical procedure under which already existing clients receive year by year an annual cost of living increase, any small sum left over being available for new applicants and new work. This would

mean the abandonment of methods which have, up to now, proved productive and stimulating and, compared with the methods of other countries, extremely economical. Arts Council response is a contribution, and only a contribution, to efforts and to further money, which other people, encouraged by Council action, are willing to give.

The report has three parts:

- I Main areas of expansion
- II Departmental developments
- III New attitudes and the money situation

Part I Main areas of expansion

The 'new' money

Where did the 'new' money go? Not to Covent Garden, the National Theatre, The English National (formerly Sadler's Wells) Opera Company, the big orchestras or to more than one or two of the group of sixty repertory theatres. Of the 'national' organisations, The Royal Shakespeare Company alone had its grant more than trebled in the period, and this was because the 1967/8 figure was only £200,000 which could, at that time, be supplemented from reserves now no longer existing. Of the symphony orchestras only Bournemouth received a more than three-fold increase, to meet their specially high touring costs and the operation of the newly formed Sinfonietta.

These exceptions apart, they all received no more, often far less, than their equivalent proportion of the total increase: less than was needed to meet the rising costs of their operations, and as three quarters of these costs were determined by wage and salary negotiations with unions, this meant pushing them dangerously near the edge. They raised seat prices, obtained money from local authorities and private sources, and still because of the cold wind of economic pressures have been forced to pare expenditure. Increased local authority contributions to the repertory theatres and orchestras have indeed helped considerably. However, some of the largest organisations, notably the Royal Opera House and the Royal Shakespeare Company, receive nothing from local authorities. The Royal Opera House has in recent years raised substantial money from private sources, mainly towards the cost of new productions.

The comparative figures for the Royal Opera House, the English National Opera Company, the National Theatre, the Royal Shakespeare Company, the orchestras, and some of the larger repertory companies are shown below.

Even the decision taken by the Council in 1968 to back the move by Sadler's Wells Opera to the London Coliseum did not eat into the 'new money'. Here the Council took a risk; it meant the expansion of a London enterprise (although with an important touring function) a greatly increased cost of operation, the possibility of thin audiences in a vast theatre, and heavy loss. On the other hand, it meant the opportunity to serve a much larger public and to achieve new standards. In the event the new audiences came and new standards were indeed achieved. The grant the Company needed, or at any rate received, is even now less than double that paid for the Islington operation. (£757,500 in 1967/8 to £1,411,000 in 1974/5.)

Where the 'new' money did go

The directions in which the 'extra' money has gone and the areas of growth in the past seven years, may surprise many people. Scotland, Wales and the English Regions have benefited most and in five main ways. There has been a sixth way, which illustrates the Council's response, advised by its panels and departmental officers, to new artistic trends. Each of the Council's 'functional' departments – art, drama, music and literature – now does much more than it did and in new ways.

	1967/68	1974/75
Royal Opera House	£1,280,000	£2,650,000
English National Opera	757,500	1,411,000
National Theatre	340,000	1,017,500
Royal Shakespeare Theatre	200,154	694,250
London Orchestral Concert Board (for the London orchestras)	233,970	402,308
Western Orchestral Society (Bournemouth)	92,700	280,000
City of Birmingham Symphony Orchestra	75,500	163,888
Hallé Concerts Society	75,000	170,000
Royal Liverpool Philharmonic Society	75,000	162,000
Birmingham Repertory Theatre	48,256	149,650
Bristol Old Vic	46,728	113,590
Haymarket Theatre, Leicester (new theatre)	27,583	115,769
Nottingham Playhouse	52,834	146,380
Sheffield, Crucible Theatre	56,647	128,176

Given the extent of the Council's commitments seven years ago – a responsibility at that date to keep alive and flourishing a range of activities all over the country whose value and importance scarcely anyone would dispute – it is surprising, bearing in mind rising costs in the period, that with only a trebling of the grant, so much expansion and development was possible.

Now, because of inflation, particularly in the past year, a new situation has arisen, inhibiting growth and new developments. Furthermore, there are signs of a saddening erosion of what is already in being. On this issue, there have been some welcome assurances from the Minister. All the same, a concept based on 'standstill though no decline' is a difficult one to apply to anything as volatile as the arts; but of that more later.

Here, at any rate, is a summary of growth and development in the past seven years.

1 *Scotland and Wales*

First, the needs of Scotland and Wales had to be met. Probably their share in the cake had, up to about seven years ago, been too small and there was leeway to be made up. This is not on any head of population argument – judged on that dubious score, Wales has always done well – but in those countries new artistic activities were springing to life and demanding assistance. To cope with these demands, Scotland's grant was a little more than trebled during the period, from £707,700 to £2,421,700. The Welsh grant, however, multiplied more than fourfold, rising in the period from £448,000 to £1,898,650. Both countries had a rather disproportionately high share of the Housing Arts money.

In each case the need was greater because of the growth of important opera companies: the Scottish, built on the foundation of the splendid Scottish National Orchestra, and the Welsh on its equally splendid and initially amateur chorus. Scottish Opera will shortly have its own home in the Theatre Royal, Glasgow, and England has the great benefit of its touring visits. The Welsh Chorus is now professional and Wales has the achievement of a full time opera company with its own orchestra and production team, performing, however, a great deal in England as well as in Wales. In the Scottish case, further justification for extra funds was the move to Scotland of Western Theatre Ballet, which became Scottish Ballet.

The provision of more money to meet these developments – and others illustrated in more detail in the Scottish and Welsh Reports – seems to have been

amply justified in terms of public response and artistic achievement.

2 *Regional Arts Associations*

A second and major area of new development was the nurturing of *Regional Arts Associations* in England (Wales has three Associations, which are of course, grant-aided by the Welsh Arts Council, and Scotland will shortly have its first). Grants to the English Associations rose from £116,000 in 1967/8 (to six Associations) to £1,747,000 in 1974/5 (to twelve Associations).

Every recent Arts Council Report has explained why, as a matter of priority, the Council responded to and nurtured the growth of the Associations with so large a slice of its funds: and did so while continuing to spend directly, and in addition, a large part of the remainder of the grant-in-aid in subsidised activities outside London. Devolution is obviously necessary and Regional Arts Associations, with their local roots, can do so much which London can do less effectively. There remains a great deal that the Council is best equipped to do in direct partnership with the local authorities.

The Associations' own Reports, as well as their excellent regular Bulletins, describe in detail the results of Regional Arts Association subsidy and encouragement. The supported activities vary greatly in kind and in style from Region to Region. Most Regional Associations are still relatively new and, though growing in strength, are faced with unsolved problems, particularly in relation to local authorities, themselves transformed by recent changes. It is therefore very opportune that there should be at this point in time an enquiry into the whole question of support for the arts in the Regions, sponsored by the Gulbenkian Foundation (with the co-operation of the Arts Council) and singularly appropriate that this should be conducted by Lord Redcliffe-Maud.

3 *Touring*

A third area of expansion was *Touring*. 1970/71 was the first year in which this item appeared as a separate category in the accounts and the figure then shown, £188,000, has grown to last year's £862,000. These figures, detailed in Schedule 5 of the accounts, do not include the cost of touring undertaken by the Royal Ballet, English National Opera Company, London Festival Ballet and other companies whose total subsidies are shown in Schedule 3 of the Accounts. Extra expenditure by the Council to enable cities outside London to have visits from opera and ballet companies as well as the larger drama companies,

seemed justified, high though the cost is. But the touring pattern must inevitably be limited. Arts Council touring, known up to now as DALTA, can only reach certain cities and towns 'strategically' placed in terms of accessibility to as many people as possible, and the theatres in those places must improve their facilities so that companies can give of their best. Our Housing the Arts scheme can help here with small contributions.

The Council has also developed a system of medium and smaller scale touring to smaller theatres and less conventional venues in places of all sizes.

The Council has a staff responsible for touring, including regionally located 'marketing' officers, and is advised by a Touring Committee, whose members provide links with local authorities, Regional Arts Associations and the companies and theatres involved. Touring weeks have grown from 162 in 1970/1 to 209 in 1974/75, and audiences have slightly more than doubled.

The system is still in its early stages. It involves heavy expenditure, the continuance of which must depend on Government provision and local authority decision. The attitude of many local authorities, for example, Greater Manchester and Tyne-Wear, is particularly welcoming; in many areas there is a growing willingness to share in the cost not only of the visits but the improvement of the theatres to be visited.

4 Dance and opera

Fourthly, there has in the seven years come about a whole new pattern of *Ballet and Dance* provision for the Regions. These years have seen: the emergence of *Scottish Ballet*, based in Glasgow, whose main function is to tour Scotland, the creation of the *Northern Dance Theatre* in Manchester to serve the North West area, the placing of *London Festival Ballet* in a sound financial position (a responsibility shared with the GLC), the continued and exceptional creativity of *Ballet Rambert* and the very important new development of *London Contemporary Dance Trust*. This pattern goes a long way to implement the recommendations in the Council's Opera and Ballet Report of 1969. The *Royal Ballet Touring* group replaced the former Touring Company, and with its size recently increased, it is winning large Regional audiences. *Ballet for All* continues to tour the smaller places.

The growth of these companies has, in the period, involved a fairly substantial increase in expenditure, a total sum of £896,000 compared with £212,000 seven years ago for ballet other than the Royal Ballet. Bearing

in mind the creation of the new or reconstituted companies and the large growth in the grant to London Festival Ballet from a small initial figure, the total hardly seems excessive in relation to the results achieved and a service to the country as a whole.

The main Royal Ballet Company, in addition to its Covent Garden seasons had, last year, its most successful visit ever to the U.S.A. and also gave its first performance in the 'Tent', which erected at Plymouth produced some of the conditions needed for a large scale company appearance. Touring by this great ensemble demands reconstruction and improvement of regional theatres, but is this movable temporary structure a portent for the future?

Attendance for all performances by these ballet and dance companies last year was just over 1,000,000.

In the case of *Opera*, on the other hand, the increases to the companies themselves (the Scottish and Welsh companies excepted) were well below the threefold level. The figures for Covent Garden and English National Opera have already been noted and the same applies to the smaller companies. The 'new money' was spent rather on grants to enable opera to be enjoyed by more people outside London, through the Arts Council – DALTA – touring system. The total of attendances at opera performances throughout the country has risen considerably in the period. In 1973/4 the figure for England, Scotland and Wales, was well over one million. Last year it was slightly less, but performances lost at the Coliseum because of industrial disputes helped to account for this reduction.

5 Arts Centres and Regional Projects

A further 'growth area' has, in the Accounts, the perhaps inadequate description, 'Arts Centres and Regional Projects'. It includes Arts Centres of many sizes and locations, like Cannon Hill in Birmingham (serving young people), South Hill Park at Bracknell and the Playhouse at Harlow (serving mainly new communities), the Wyvern at Swindon or the Peterborough Arts Centre (both of which include substantial theatre buildings), and other centres housing a range of activities in smaller places. It also includes the Great Georges Community Arts Project at Liverpool, the Gardner Centre in Sussex University, and in London, the ICA and Round House. It also includes a small sum spent on 'community arts'.

To many of the people involved, the front-line of the Council's work lies or should lie in these areas, as in some others considered later when we come to look at

Part II Departmental developments

developments in the work of the Council's specialist departments: on the one hand, experiment and departure from accepted artistic forms, on the other an approach to new audiences unaccustomed to theatres, concert halls and art galleries. Here there are links with much that is being subsidised or promoted by Regional Arts Associations, travelling companies and groups, and many more arts centres than those supported by the Arts Council.

Seven years ago the money spent on this type of activity was very small. Last year it was more than £300,000 and it is hoped that in the current year more than £500,000 will be available.

Here then were five areas of expansion, with a Scottish, Welsh or regional purpose or a special regional emphasis. The growth was backed by increased staff in the Council's Scottish and Welsh offices, the creation in England of the new Regional Department and the taking over by the Council of the DALTA Touring operation.

The policy has been to spread the availability of the arts particularly outside London. But artistic activity and 'spread' go together, there must be something to spread and it must be good enough to win a response from the wider public it is to serve. More money for Scotland and Wales; for Regional Arts Associations and for touring opera and ballet means not only work for performers, but opportunities for individual artists, for composers, designers and choreographers.

6 Development in the work of the Art, Drama, Music and Literature Departments

It is time to look at the work of the Council's traditional Departments and note the developments within each during the seven year period. Those pressures from below which have always, through Panels and through officer contacts with artists, guided and very largely determined Arts Council policy, demanded new methods and response to activities of a new sort.

Music Department

The pattern of Arts Council support for music was set many years before the seven year period began.

Basically, it is:

a) Subsidy to *nine Symphony Orchestras*, four in London, four in the English regions and one in Scotland. Now, in addition, the Northern Sinfonia, created shortly before the period began, has become firmly established in the life of the North, and the Bournemouth Sinfonietta as well as the Bournemouth Symphony Orchestra, serves the South and South-West. A useful arrangement between the Welsh Arts Council and the BBC has resulted in the BBC Welsh Orchestra, increased in size, giving more public concerts in Wales. Total audiences for the concerts given by these orchestras last year are estimated at 1,718,097 in England alone, and this figure does not take into account the many millions reached through recordings and broadcasts.

b) The guarantee to the *National Federation of Music Societies* mainly towards expenditure on professional artists by music clubs and choral and orchestral societies throughout the country. The number of participating societies has grown from 951 to 1,007. Through their organisations, some 3,500 concerts were given last year to audiences estimated at over one million.

c) *Grants to other orchestras and groups* listed in Schedule 3. The number subsidised directly by the Council has not increased, but there has in fact been growth during the period, as in many cases responsibility for subsidy has been handed over to Regional Arts Associations.

d) *Grants to Music Festivals* listed in Schedule 3. They include festivals like Aldeburgh, whose importance is internationally recognised.

There have been considerable increases in subsidy from local authorities to the regional orchestras and over the whole area of concert-giving. This has helped, but the

financial position of the orchestras in particular, because of inflation, is causing considerable concern.

It has still been found possible in the period to give help to music in other and new ways:

- a) To spend some more money on awards to composers and others whose names are given in Table A – almost £35,000 compared with £15,500 seven years ago.
- b) To assist *jazz* as well as other forms of contemporary music.
- c) To assist the *National Youth Brass Band* and the Band's repertoire with a grant and through commissions and awards to composers.
- d) To give help to *recording schemes* including that of the British Council.
- e) To set up, in co-operation with the Regional Arts Associations, a *Contemporary Music Network* which enables well rehearsed programmes of new music, including some jazz, to be given in various parts of the country.

Drama Department

The core of the Department's work – indeed of the theatre of this country – is the chain of *companies operating in their own theatres*. More than sixty of them are in England, with a further ten in Scotland and Wales. They include large organisations in London and throughout the country, like the National Theatre and the Royal Shakespeare Company, and small ones in makeshift buildings, like the Half Moon in a converted synagogue in Whitechapel and the Scarborough Theatre in a room in the Library. The majority are now well housed. Attendances for their performances last year were between 6 and 7 million.

The particular problems of the National Theatre and the occupation of the new South Bank buildings have been well publicised and perhaps need not be spelled out here. It is hoped that by the time this Report is published they will have eased.

All these companies have been seriously hit by inflation. This is part of the Council's general problem referred to later, but the cuts they are all having to make mean reduction in the scope and quality of their work. This situation has developed recently and rapidly. Although the increased grants these companies have received in the period have been lower in percentage terms than the Council's overall percentage increases, the Drama

allocation has now become the largest single item in the Council's budget, apart from the item headed National Companies (of opera and drama). It has been possible within the limits of this allocation to develop work in three main areas, in each of which subsidy has increased more than three-fold in the last seven years. They are:

a) *Young People's Theatre*. In 1967/68 the amount spent in this category was £95,000. It is now approximately £500,000, a five-fold increase. The total audiences for supported performances to children and young people probably exceeds 2½ million.

b) *Fringe and Experimental Drama* has been an area of exceptional growth. Companies not based in normal theatres, but performing in London and all over the country in halls and unconventional buildings, sometimes out of doors, and reaching new audiences, scarcely existed seven years ago. Those supported by the Council were last year 49, with a total grant of £223,000, and in the current year 44 will receive a little short of £500,000 of subsidy. Their total audiences are difficult to assess because open-air performances are usually free, but paid attendances are in the region of half a million.

c) The amount spent on *New Drama* increased from £20,000 seven years ago to £85,000 last year. This four-fold increase has meant effective encouragement to writers, because the grants have enabled the companies to present their work as well as guaranteeing a minimum royalty payment.

d) In addition, there has been the great extension of the range of activities of most Repertory theatres. They have added to their normal work activities such as *Theatre in Education, Young People's Theatre, small touring units, shows in pubs, Studio Theatres, Late Night Shows, Lunch-time performances, exhibitions, bookstalls, concerts and informal performances of music, poetry readings and film showings*.

e) All this has been helped by the move during the seven year period of many companies from old buildings into new or refurbished ones. The new buildings have come about through local effort, local authority contribution or initiative, fund raising schemes and contributions from the Council's Housing the Arts money. The *new or reconstructed buildings* opened in seven years are at:

Birmingham	Harrogate
Bristol	Hornchurch
Chester	Lancaster
Colchester	Leatherhead
Farnham	Leeds

Leicester
Liverpool
Newcastle-upon-Tyne

Sheffield
York

In Scotland they were at: Stirling, St. Andrews and Motherwell (mainly to house touring visits), and in Wales, in Aberystwyth, Bangor, Cardiff and Harlech.

Art Department

Traditionally, the first function of the Art Department has been the mounting of *Exhibitions*, both in London and the Regions. These exhibitions have, over the years, been influential among both artists and public, and the work shown has covered the art of the past and the present, of other countries, as well as our own. They have enabled much new work to be exhibited.

Last year some 67 exhibitions were shown (of which 42 were newly assembled), 51 touring the Regions, 10 in the Hayward Gallery, 11 in the Serpentine and 7 more in other London galleries such as the Victoria and Albert. The full list is given in Table H. An operation on this scale needs a good deal of skill and experience.

Accurate figures for attendances at Arts Council exhibitions are difficult to supply because, for the 51 touring exhibitions and at the Serpentine, admission is free. The exhibitions at the Council's Hayward and Serpentine Galleries and the other London museums drew attendances last year of just under 500,000 people. To this figure can be added at least another 500,000 for attendances at the touring exhibitions.

The Art Department's other long-standing functions are the giving of *grants to exhibition galleries and to individuals*, and *purchases* of works of art. A little more money has made it possible to give more help to exhibitions organised locally, and grants to artists (including grants towards the purchase of materials) have increased in number and amount. The total amount projected for the current year for grants to artists is nearly double last year's figure. The list of recipients last year is given in Table A.

Apart from all this, a number of quite new responsibilities has been assumed in the seven years; an increase, not only in direct support to artists, but towards the support of different art forms:

- (a) In 1968 a scheme was started to provide funds for the conversion of premises to use as *Studios*, on which £23,600 was spent last year;
- (b) The *Serpentine Gallery* was opened in 1970, and has provided increased opportunities for young artists from

all over the country to present their work in London; (c) In 1969, the Council decided to devote funds for the support and encouragement of *photography*, and has done so increasingly each year;

(d) Since 1974, financial support has been given to *Performance Art*;

(e) *The Art Film* is one of the most effective ways of extending the accessibility of art to a wider public and of increasing understanding, as well as in itself providing an artistic experience. Here support has been stepped up leading to increased staff, more films made and better dissemination both at home and abroad, including quite frequent showing of Arts Council films on television.

Literature Department

During the period, the Council's allocation to Literature has undergone a more than three-fold growth, from £63,000 in 1967/68 to almost £200,000 in 1974/75. In terms of the Council's total expenditure, this is still a very small amount. We are often criticised for this though our critics are less ready to say what else we should do for literature. To say this is not to deny the seriousness of the situation facing writers today, but to question how far the Council itself can provide effective remedies. Public Lending Right? A bookshop scheme? We have played some part in the pressure for the first and are investigating the practical possibilities of the second. A transformation of the whole system of publishing and marketing books comparable to the transformation effected since the war in the promotion of the arts involving performance? One has only to pose this question to realise how wide are its implications. This apart, creative or imaginative writing forms only a small proportion of the total of books published.

All the same, a good deal has been done in the past seven years. The sum spent on grants to individual writers and poets has increased from £34,000 to £55,000. Grants to literary magazines, £8,000 in 1967/68, rose to £34,000 in 1974/75. Several magazines now receive as much as £1,000 per issue (£1,100 in the case of the *London Magazine*), and these grants are intended to enable magazines to maintain and improve their scale of fees to contributors. The bulk of the magazine allocation, therefore, goes to writers and poets, who also benefit from engagements to read and lecture through the Council's *Writers on Tour* and *Writers in Schools* schemes. Further channels through which fees are offered to writers are the Council's annual anthologies of poetry and short stories. The first *Poetry Anthology* was published in July of this year, and the first *Short Story Anthology* is currently in production and is expected to appear next Spring. Grants to *Little Presses*

which seven years ago totalled only £1,000 amounted to £17,000 in 1974/5.

Three recent developments of Arts Council Literature policy remain to be mentioned:

a) *The National Poetry Secretariat* acts as an agency for poets willing to undertake reading engagements, and grant-aids reading throughout Great Britain.

b) *The New Fiction Society* has been sponsored in order to increase the sales of new fiction. This is a book club which offers its members the best of new fiction at a discount.

c) *The New Review* was launched with Arts Council support as a monthly forum for writers and poets. Its circulation, at present a modest 5,000, is increasing from month to month.

In *Arts Festivals* and *Housing the Arts* there remain two important areas of subsidy not dealt with by the specialist departments:

a) *Arts Festivals*

During the period the subsidy provided for mixed Arts Festivals in England has risen from £23,000 to £76,000. This is more than a threefold increase. However the amount of money spent is remarkably small in relation to the growth in the number of major festivals. The attendances at all festivals directly subsidised by the Council now exceed one million annually. All these directly subsidised festivals are listed in Schedule 3 of the accounts. (Music, Drama and Literature Festivals are shown separately under departmental heads in Schedule 3.) The 1974/75 lists exclude some festivals which take place regularly but at more than annual intervals (the York and Norwich Festivals are, for instance, triennial) and also excludes important occasional festivals held to mark some notable events, say, in a city's history. The growth is impressive, particularly when it is realised that the responsibility for subsidy for many medium and smaller-scale Festivals has, in recent years, been transferred from the Council to the Regional Arts Associations. It has been possible to sustain this growth because a successful Festival often recovers so much of its cost from the box-office and because local authorities and other sponsors are willing to provide generously. A small injection of Arts Council money, nearly always in the form of a guarantee against loss, often produces a disproportionately valuable artistic result.

b) *Housing the Arts*

The Council's Housing the Arts scheme was started

three years before the beginning of the seven year period with an initial 'ration' of £250,000, but the impressive building programme which it helped to stimulate only really got going during the period. The funds provided for this purpose by the government are separate from the rest of the grant-in-aid, and constitute, in effect, the amount needed to meet commitments entered into earlier. £500,000 was the total amount that the Council was allowed to commit per annum for England, Scotland and Wales during most of the period. Even with this limit the Council was able to contribute towards the cost of some 166 building schemes. In every case this was a response, often quite small (last year on average only 18 per cent of the total) to local initiatives. Nevertheless, these contributions from central government funds have helped to encourage the provision of the rest of the money needed to be raised from local authority grants and valiant fundraising efforts. The twenty-two new or reconstructed theatres achieved in the period have already been mentioned. In addition, help was given or offered for the building of four important new halls for concerts, two for rehearsals and recordings, and for the building or conversion of eleven art galleries and thirty-eight arts centres in England.

In 1973 the basic commitment ration was raised to £750,000, and it is to be further increased to £1,250,000 for 1975/76. Also in 1973 the Council was given a special allocation of £675,000, to aid projects in certain areas of the country which were comparatively less well provided for, and at the same time the operation was put on a three-year programme footing, which has made it far easier for the Council and its clients to plan ahead.

7 *Services*

One more area of development in the past seven years needs to be mentioned. It cannot be illustrated in terms of subsidy, though it has involved expenditure. I refer to various ways in which the Council, in addition to giving grants and operating certain direct promotions, tried to provide a better service to its clients and to the country.

These can be summarised:

1) The new *Regional Department* includes staff able to provide services in marketing, information, statistics and research, available especially to Regional Arts Associations, but also to the Council's clients and to local authorities and to others interested. A recent example of the work of our *Research section* has been the publication of a study of the amount spent by local authorities on the arts. *The Marketing Unit* has assisted

particularly in the promotion of the Council's Art Exhibitions and of touring. A bi-monthly *Bulletin* is now issued for the use of Regional Arts Associations, local authorities and all the Council's clients. Special experiments in *marketing* the arts have been initiated with the co-operation of the Regional Arts Associations concerned, in three cities, Birmingham, Bristol and Sheffield.

2) Links have been formed with other agencies, official and non-official, agencies also concerned with Leisure, of which the arts are obviously a part: links made in meetings, not only with local authorities, but with bodies like the Sports Council, the British Travel Association, architectural institutions, the Crafts Advisory Committee and the British Film Institute.

3) The Council now has on its staff a senior officer, one of whose main functions is to give advice to *business concerns*, Trusts and private donors interested in providing money for the arts.

4) In 1973 the Council opened its *Shop* in Sackville Street, London, a few hundred yards from Piccadilly Circus. It sells books and the rather important and valuable catalogues of current and former Council art exhibitions, posters, postcards (especially those showing pictures in galleries outside London) and gramophone records. Most of what is sold relates to activities helped or promoted by the Council. Because the premises are central and exceptionally attractive, they are increasingly visited by people interested in the arts from all parts of the country and overseas, coming casually to look and buy, or on the growing number of occasions when a well-known personality in the arts comes to talk about his work or a book, a record or an exhibition, with which he has been concerned.

5) *Training Schemes* are a contribution to the Arts which the Council is apparently alone in a position to make.

The Council's new method of promoting the arts, mainly by independent non-profit companies, demanded a new type of professional administrator. Hence the initiation of full-time one-year courses in Arts Administration, run for the six years from 1967 by the Polytechnic of Central London jointly with the Arts Council, and for the past year by the City of London University under a similar arrangement. Short six-week courses have, in addition, been run by the Polytechnic since 1971 and continue.

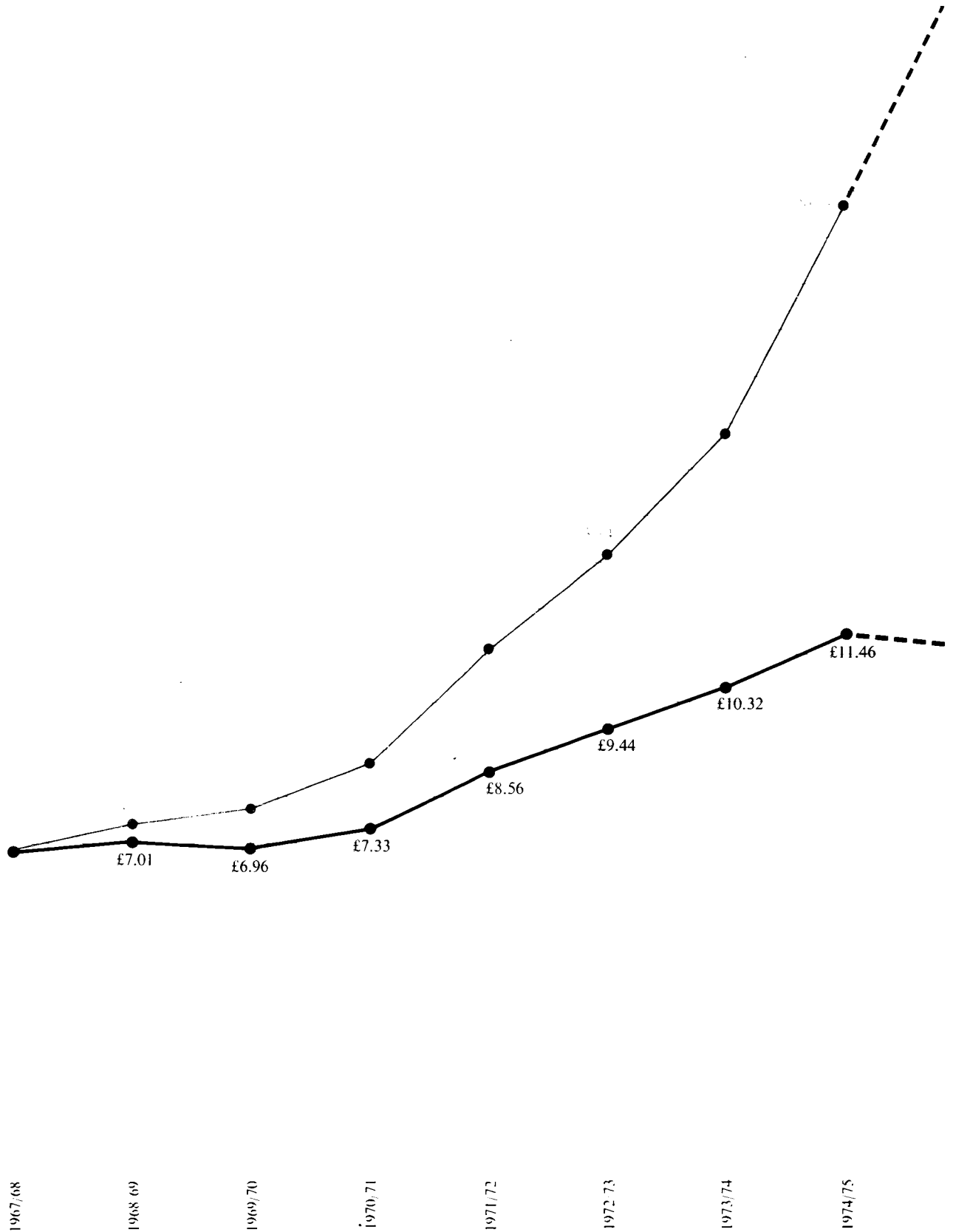
The Council has also operated a number of *one-day seminars* on specialised topics of urgent current interest, like VAT and pensions for the Arts.

Long before these courses were set up the Council had a number of *other training schemes*, mainly operated by its *Drama Department*, and these have separately continued – for designers, directors and technicians, the last operated with the help of the Association of British Theatre Technicians. There is at present an acute shortage of technicians in the theatre. Over the years these schemes have made a real contribution to quality and standards in the theatre, and not only in the subsidised field.

Inflation and the arts

This chart shows how, in recent years, inflation has limited the growth in real value of the Council's grants-in-aid. The upper line shows the Council's revenue* grants-in-aid 1967/68 to 1974/75. The lower line shows the same grants at 1967/68 values.

1. * i.e. excluding Housing the Arts funds.
2. This chart has been compiled on the basis of inflation as shown by movements in the Retail Price Index, although the arts are having to bear higher cost increases than are indicated by that Index.
3. The broken line projects the movements towards 1975/76 figures on the information available at 30 September 1975.



Part III New attitudes and the money situation

Return on the Money

What of the return on the taxpayer's money? There are so many ways of looking at this. There is, of course, a return from tourism. Travel advertisements in a number of countries say, 'Come to Britain for its arts and entertainment'; to London, to Edinburgh, Stratford on Avon, Aldeburgh, Chichester, and a dozen more places where a theatre, an orchestra or a festival are a tourist magnet. There is the return in the form of foreign currency, resulting from the visits of British companies and orchestras, singers and instrumentalists abroad, not to mention the work of painters and sculptors and the sale of gramophone records and the royalties from plays originating in our subsidised theatres, performed in many foreign capitals. A list of theatre productions in New York* and Paris alone last year almost suggest British dominance of the theatre scene. There is a return, though it is harder to assess, in international reputation. In these things at least, British standing is indubitably high.

These are, anyway, side benefits, though hardly to be discounted. Nearer the mark is the test of public response at home. Anyone who in the past year attended a concert, visited a theatre or art gallery, can make his own assessment. In perhaps seven out of ten cases that performance or exhibition could not have happened without an Arts Council grant.

The result may not always have been total satisfaction, but these visits must generally have seemed worthwhile to an appreciable part of the population (much of it noticeably young), as the figures for attendances at performances and exhibitions, already quoted, show.

The return is not limited to the immediate benefit to the consumer. What about the contribution to the quality of our life in the short term and the long? Who can guess at the benefit to posterity from the work of a single artist in any medium or company or an orchestra, given a start or encouragement at the right

* For instance, at the beginning of March there were appearing at one and the same time in New York, the National Theatre Company's production of 'Equus'; the National Theatre's production of 'The Misanthrope'; the Royal Shakespeare Company's 'Sherlock Holmes'; the Royal Shakespeare Company playing 'Summerfolk'; 'He that Plays the King' and 'King Lear' in repertory; the Royal Shakespeare Company's 'London Assurance'; the Young Vic's 'Scapino' and the English Stage Company's 'Rocky Horror Show'; as well as Ayckbourn's 'Absurd Person Singular', Terence Rattigan's 'In Praise of Love' and Gielgud's production of Coward's 'Private Lives', all transferred from London and playing with their English casts. In 1974 US awards for the best Broadway play, the best Director, the best designer, the best actor and the best lighting, all went to Britons.

moment: or, for that matter, the loss when that help is not forthcoming? In attempting to arrive at an answer it is worth looking closely at the Schedules accompanying the Accounts, particularly Schedule 3, and the comparable schedules to the Scottish and Welsh Accounts, and comparing this information with that given in the Annual Report of seven years ago. These schedules show how much took place last year, and they show it more clearly than general statements about money spent on the 'regions' or touring.

The amount of it and the variety are the hopeful signs. Council Reports and public statements have had, lately, to strike a gloomy, even a desperate note, calling attention to the fragile financial situation of so many of its clients. This note must again be struck. Inflation at the current rate has hit our clients very hard. They are 'labour intensive' and the cost of the materials they use has multiplied many times. People find it so difficult to understand that with public expenditure on the arts, the tap cannot easily and quickly be turned on and off. In the case of hundreds of independent enterprises the Arts Council contribution stands between them and insolvency; they cannot simply reduce the scale of their operations to suit the times, while continuing to keep standards and draw the public. What is already happening is the erosion mentioned earlier: amounting in the theatre, for example, to cuts in the number of actors and so restrictions in the choice of plays, fewer performances and a drop in the growing range of auxiliary services, such as studio work or Young People's Theatre. And there is a real threat of actual closures. If the Council gives priority to this problem its help to individual artists can only be reduced.

It is sometimes assumed that because of the large subsidies given to the big national organisations – particularly opera companies – they are in no serious difficulty. This is not so. Either the country keeps its achievement in Opera and Ballet of outstanding quality, or it lets slip what has astonishingly been created in a mere thirty years. The Royal Opera House, for example, is now on any test the Arts Council can apply, run with the strictest regard for economy, and further cuts in expenditure could only mean less performers on the stage or in the orchestra pit, less touring of ballet, a repertoire going stale: and for all these reasons, smaller audiences. Already many new productions are paid for by donations from private or commercial sources. All this could end in our ceasing to have a Covent Garden which houses its own companies of opera and ballet among the best in the world.

The English National Opera Company is one of our great recent achievements, and faces identical problems. Its important touring function is threatened, and it has already had to cancel its plans for some future new productions.

With the National Theatre we have this year a special situation calling for special Government provision, and there are indications that the Government may help the Arts Council to do what is needed to enable the company to move into the magnificent building the country decided, now so long ago, to provide. For the Royal Shakespeare Company to remain in London is surely also a national need, and somehow this problem must be solved.

Yet solutions to these problems must not be at the expense of the rest. Indeed, the success and quality of the major organisations depends in large measure on the prosperity and continuing high standards of the other companies of opera, ballet and drama.

Reasons for Optimism

Yet in other important ways optimism is justified. There seems to be no flagging in artistic creation, or in the efforts, paid or unpaid, of those who work together to find a place for the arts and for artists in our society; local promoters, members of boards or local committees.

It is not only that the life of any number of towns and cities is richer than it was a generation ago with music and exhibitions, theatre, arts centres and festivals, or that we now have some national companies, orchestras and art exhibitions with international prestige. What matters is that the impulse nationally is still strong and unflagging, manifesting itself – and this perhaps is the most encouraging sign – in new expressions and new attitudes which not only tug at the Arts Council purse, but test its long established procedures.

If this were not so, the case for a fresh look at what is really needed in the way of money could hardly be made, and we could salute the last thirty years as a rather splendid and productive period, now beginning to decline. As decline is far from apparent, the question has challengingly to be asked: does the present level of subvention really represent the maximum which the country, even in these difficult times, can afford? If the Government were to act, would public opinion really object to an uplifting of the Council's grant to a base-line figure (to be revalued to meet inflation) appreciably higher than the present twenty five million pounds out of the more than a thousand million pounds from

central Government funds spent on education, with a further three thousand million spent by local authorities: something comparable to the uplift given in the first few years of the Jennie Lee/Goodman period which had such splendid results?

New Attitudes

In the last seven years attitudes have changed. There are, of course, still those who feel instinctively that something must be wrong if a 'dole' to the arts is needed – as they see it a sort of 'drip feeding' of ailing patients. Ignoring the fact that the patients have become, over thirty years, unprecedentedly healthy, they forget that throughout history society has in ways constantly changing, found it necessary and right to make material provision for artistic creation.

On the other hand, there are, among those involved in the arts, still people who remember a time when it seemed something of a miracle that public money, was available at all: available in tiny quantities but marvelously there if a claim could be justified. The effects on creativity and on the starting and nurturing of activities was magical. To attack the Arts Council usually seemed in those days unwise. The Council was vaguely felt to be 'anti-Establishment' and the Establishment, given encouragement, might starve it of funds or curb its independence of action.

These are old and fading attitudes. Artists and the people involved in the promotion of the arts came in time to believe that the Arts Council was in the natural order of things firmly there, with a financial contribution with help and advice, given a project which had about it a ring of quality and sense. Arts Council assistance came to be taken for granted.

The Council's increasing inability to respond adequately to the splendid demand it has helped to create is one reason why people involved in the arts now look at it with a more jaundiced eye. Their involvement may be in theatres, orchestras, opera and ballet companies working on conventional lines whose growth the Council has nurtured over the years. They now feel insecure. Those whose work may be on new or different lines on which, as they see it, the future lies, seem to receive only the leavings from what looks to them like a rich man's feast. Artists whose work does not involve performance and whose needs are therefore so much less, point out how few of their number receive a contribution even to their modest requirements or the help they need to persuade society to accept their role.

So to the question, has every penny of the money been well spent, few would not answer with an unqualified 'yes'. Perhaps because the Council now directly or indirectly does so much, there is more and more emphasis on what it does not do; particularly and understandably from individual creative artists like writers, composers, painters and sculptors.

The Council itself would accept the validity of most of these criticisms. In reply it would point out to what it has found it possible to do with a limited amount of money, and the extent to which it has in fact been able to be flexible bearing in mind acquired obligations which are certainly not to be brushed aside and of course rising inflation. To point this out, though in no complacent sense, indeed with intense awareness of the gaps, has been my object in the preceding pages, and Schedule 3 gives a detailed factual answer.

The Adequacy of the Money

It is necessary to stress once again the limits of the money available. Sometimes it is suggested that the Council has been at fault for not pressing for more. To anyone who has been involved in the process of attempting to justify to Government the case for an adequate increase year by year and particularly in the last few, this has always seemed an extraordinary assertion.

There is, I repeat, a new attitude to the arts nationally which would justify giving to the Arts Council grant a higher priority in the nation's housekeeping. The figures already quoted for audiences and attendances as well as my own experience in meeting people all over Britain, support this view.

The attitudes of people already involved in the arts may be predictable. But people less directly involved now look at these things differently. The change in local authority attitudes over the years gives one example. In the Council's early days most borough councils were little aware of the benefit of this central Government contribution to the life of their communities; now they are nearly all very much aware. As time went on, our grants to their orchestras, to the growing and strengthened group of theatres, to festivals and, more recently, to touring, meant that the arts and Arts Council involvement became distinctly less marginal in local authority thinking and planning. Many authorities now, for example, have leisure and recreation officers in senior positions with the arts as an important part of their responsibilities.

In the past seven years the Council's network of relationships with local authorities has spread, and also become more tightly drawn. Regular meetings are now held between the Arts Council and a growing number of the large authorities to discuss figures for subsidy in a way appropriate to a partnership relationship. With these and with a vastly greater number of local authorities the Council also has a continuing relationship through the Regional Arts Associations.

This growing involvement is hopeful for the future, though, incidentally, it reduces the Arts Council's flexibility and freedom of manoeuvre, as the mutual partnership obligations become firmer. It also raises other questions. If the respective contributions to theatres, for example, are to remain in the present ratios with the balance still weighed down on the Arts Council side, can that balance now be redressed or shifted the other way? Supposing this to be a healthier arrangement, is it a conceivable one in times of acute financial difficulties for local authorities? Would an arrangement under which the major support came from local authorities be in the interest of the arts and artists if local authority methods had to mean closer local authority involvement, with less understanding and less specialised knowledge of what was going on? Does not the Regional Art Association method help to solve this problem? These questions must for the moment remain unanswered, though the Redcliffe-Maud Report may help with a solution.

A growing willingness by local authorities to spend money on the arts – and the trend in recent years is clearly marked – obviously reflects a change in the attitude of the public at large. Does it suggest that politicians, at any rate at the local level, are beginning to realise what has been happening? In many towns and cities the audience for the arts, professionally performed, is now about the same as the audience for professional sport. People of an older generation have become accustomed to artistic provision in the new form, and will join in the outcry if their theatre, orchestra, or festival is threatened, or if major touring companies cease to make visits, even if they seldom go to these things and were not in favour of provision for them in the first place.

With younger people, however, the change is even more marked. In their years at school, they were led to an interest in the arts. Television, radio, gramophone records, tapes and paper-back books, made music and drama and literature at the highest level accessible. If only some have taken these opportunities, music (even if only in 'pop' form) and drama (even if only soap-

opera) are a background to the daily lives of the great majority to a degree unknown before. The audiences at the liveliest of Arts Council subsidised theatres and at concerts, the attendances at the BBC Proms and at art exhibitions in our major galleries, are evidence of new attitudes. Young people still respond strongly to the traditional mainstream arts, but also in a new way to the arts as they are presented in Arts Centres, Arts Workshops and laboratories. And there is the growth of the Community Arts movement.

The Arts Council sees all this as a sign of hope, and this is why it has recently allocated a limited amount of its equally limited 'free' money in directions which, on the face of it, have as much sociological as artistic justification.

The new attitudes suggest new opportunities if artists still have something to say, and clearly they have. If the public wants to listen, and increasingly it does, can the resources be provided?

Perhaps I may end my last Report with a few personal views. When I became Secretary-General nearly seven years ago, I already had an intense belief in the Arts Council and the way it worked: a system based on the Council's own independence, the autonomy of its 'clients' and the voluntary co-operation of people all over the country engaged in the arts.

It was, however, a system devised for a smaller and less complex operation than the one the Council was by then being called on to conduct. I hoped that it would, all the same, be possible to keep the essentials of that system – the freedom, the looseness of control, the encouragement and advice, and some of the informality – when the money and the responsibilities were becoming so much greater. I believed – knew largely from experience, especially outside London – that it was these characteristics particularly which had helped to produce results.

I think that the last seven years have proved this to be possible, though the real tests are the artistic achievements of those the Council has helped, the number and diversity of the enterprises and the growth in audiences. By and large, the arts in those seven years continued to flourish and to be one of this country's outstanding successes. This is not the Arts Council's achievement, but without our contribution it would not have been possible. Inflation now makes it more difficult to preserve a system based on 'response', the more so because of the heavy load of the Council's accumulated obligations. The effect on the arts is beginning to show,

but of this enough has already been said.

I hope that, as the money and the responsibilities become even greater (as they must if the country's artistic life is to continue), and whatever changes may be needed, these fundamentals may somehow be preserved: that the Council, although a Government agency, may remain unfettered in its distribution of public money, and permitted to do this in a way which allows its clients the maximum freedom, artistic and financial, including the right from time to time to fail.

I hope, too, that the Council's role will continue to be that of contributor to a great diversity of activities, and never that of a planner of the country's artistic life: a giver of encouragement and some of the resources needed for artistic creation, to individuals as well as to organisations. In its work it is essential to have the advice and co-operation – not the decision or dictation – of the people professionally involved in the arts or any section of them. Under the system this country has invented the Council is given and must shoulder the responsibility for final, and particularly for strategic decisions. Rigidity and bureaucracy could come from below as well as from above.

The Arts Council system depends on a great many people working voluntarily together – the Council itself, members of its Panels and Committees, artists and administrators, representatives of local authorities, and many other organisations – with the Council's still small professional staff. For me, the contacts and friendships made with all these people have been intensely rewarding. I have had the guidance of two exceptional Chairmen. Above all, I have had the help of an outstanding staff, whose ability and dedication have made possible anything which has in the period been achieved.

Hugh Willatt
30 June, 1975

Membership of Council and Staff

Council

The following retired from the Council on 31 December 1974: Lady Casson; Colonel Sir William Crawshay, OSO, TD; Mr Roy Shaw. Subsequently Sir William Glock, CBE, submitted his resignation on being appointed Chairman of the London Orchestral Concert Board.

Lady Casson, who was the first Chairman of the reconstituted Art Film Committee, accepted the Council's invitation to continue as a member of the Committee and its Deputy Chairman. Sir William Crawshay had been a member of the Welsh Arts Council (formerly the Welsh Committee), as well as a member of the Arts Council of Great Britain, for a period of twelve years, and had served as Chairman of the Welsh Arts Council since January 1968. Sir William Glock, who was appointed to the Council in 1972, became Chairman of the Music Panel at the beginning of 1973.

We extend our warm thanks to the retiring members.

The Minister appointed the following new members of the Council: The Lord Feather, CBE; Dr Jonathan Miller; Mrs Ann Clwyd Roberts; Mrs Elizabeth Thomas.

The Council appointed The Marchioness of Anglesey to succeed Sir William Crawshay as Chairman of the Welsh Arts Council.

Committees

Touring Committee During the year under review the Council decided that the Touring Committee, hitherto a sub-committee of the Regional Committee, should be reconstituted and should in future report directly to the Council. Sir John Witt agreed to remain Chairman of this Committee.

Community Arts Committee The Council also decided on the recommendation of the Community Arts Working Party which presented its Report to the Council in June 1974, to set up a new sub-committee of the Regional Committee to be known as the Community Arts Committee. Mrs Elizabeth Thomas was appointed first Chairman of the Community Arts Committee.

Staff

Mr Shaw's retirement from the Council is recorded above. It was announced in the autumn of 1974 that he had been appointed to succeed Sir Hugh Willatt as Secretary-General of the Council in July 1975.

Tribute is paid to the retiring Secretary-General and a warm welcome extended to Mr Shaw elsewhere in this Report.

Mr Norbert Lynton resigned from the position of Director of Exhibitions at the end of 1974 and the post was filled by the promotion of Miss Joanna Drew, formerly Assistant Director of Exhibitions. To fill the vacancy, Mr Andrew Dempsey was appointed Assistant Director of Exhibitions.

At the same time Mr Nicholas Barter submitted his resignation as Assistant Drama Director and was succeeded by Mr Peter Farago.

Miss Joan Thompson Smith was appointed Training Officer in September 1974.

Honours

We record with particular pleasure the elevation to the Peerage of the Chairman of the Council, announced in the New Year Honours; and offer our hearty congratulations to Lord Gibson.

We also offer congratulations to the following on whom Honours have been conferred in the year 1975:

New Year Honours

T. M. Haydn Rees, a member of the Welsh Arts Council (CBE)

Birthday Honours

Dr Philip Larkin, Chairman of the National Manuscript Collection of Contemporary Writers' Committee (CBE)

Allen Percival, a member of the Music Panel (CBE)

Obituaries

We record with deep regret the deaths of two former members of the staff: Mr D. P. Lund, CBE, FCA, and Mr H. A. Robinson

Peter Lund, who died in November 1974, was the Council's Accountant on a part-time basis from 1951 until his resignation in 1965. Harry Robinson, whose retirement from the position of Assistant Music Director was mentioned in the last Annual Report, was a member of staff for a period of more than twenty-six years. The news of his death in February 1975 was received with great sadness by his many friends on the staff and elsewhere.

Scotland

Introduction

There are three themes to this report: inflation, devolution, and regionalisation. All are economic or political rather than artistic in nature, but the arts are vitally concerned in their effects. It is essential that the nature of the issues involved are understood if the quality, quantity and spread of artistic activity built up with much effort in the last 30 years is to be preserved and improved.

If it had not been for inflation the arts in Scotland would have had a good year. (If it had not been for illness, the patient would have been in splendid health.) This may not be as Irish as it sounds, for the remarkable fact is not that inflation got worse but that the arts survived, prospered even, in spite of it. Not without struggle, not without risks, and not without some casualties.

That most of the arts did survive, and even in some instances made notable progress, is largely owing to the skills, sacrifices, and resilience of dedicated people – artists, managers, board members and politicians.

In what was a wholly exceptional year, the Government via the Arts Council of Great Britain provided a 17 per cent increase for Scotland and later added a further 12 per cent, which enabled the Council to realise some limited expansion planned previously and to mitigate the most serious effects of inflation. Without this extra help, for which the Council is most grateful, the consequences would have fulfilled the gloomiest forecasts made last year.

Inflation

The basic problems are simple. The arts are labour intensive and cultural workers deserve at least cost of living increases to keep pace with inflation (many would say, deserve increases in real terms to improve conditions of employment that are sometimes almost feudal). Within limits it is impossible to increase the productivity of live performance. The evidence of the performing arts is that the gap between total expenditure and earned income is continually widening, not just at the rate of wage or cost inflation but at a rate substantially in excess of it. This means that with inflation at 25 per cent a year, subsidies need to be increased by 35 per cent or more merely to sustain artistic activity at present levels in real terms, *assuming that the present base is adequate* (which in many cases it is not).

Secondly, although there are always some economies that can be made, there is a limit. Either we have a full-time professional symphony orchestra or we do not.

We cannot increase its work or halve its number of players or send them home for half the year. All of us have to decide whether or not we want a symphony orchestra, and if we do, it must be paid for at the going rate. The same is true of most of the other arts.

Thirdly, the effects of inflation are not confined to the performing arts. The last year has seen rapidly rising costs in making and touring exhibitions, purchasing artists' materials, running art galleries, publishing books and magazines, making films, and even the costs of transport and administration. To take one illustration, publishing 2,000 copies of a new novel, which two years ago might have cost £1,200 and sold at £2 per copy, today would cost £2,700 and sell fewer copies at £4.50. To print more copies of a minority book is not practical: the reduction in cost per unit would not sell significantly more copies. Either bigger publication grants are needed or the book is not published. If one book fails to be published, it is hard on the author and the publisher. But what if, as is now happening, several fail? It is the less commercial books and the smaller presses who go under. Then the living literary culture of the country is seriously and perhaps irrevocably diminished. Does it really matter to the users if a country's choice of cars or refrigerators is restricted to a few well-tryed models? But if its choice of new books, or magazines – or by analogy its choice of concerts, plays, paintings and sculpture – is restricted, this is an erosion not merely of freedom of choice but also of freedom of expression.

Fortunately there is evidence that the extent and significance of the economic problem of the arts is recognised at least by the Government and some local authorities. No one would seek entirely to exempt the arts from the normal pressures of politics and economics. Yet it is precisely at moments of greatest economic difficulty that the value of the arts is most appreciated by the public. It is not the philistine who argues that savings can be made by cutting the arts, but the person who knows the price of everything but the value of nothing. To cut the labour-intensive arts is to put artists out of work and pay them for not working at the very time when the public have most need of their artistic labour.

Indeed the most heartening feature of the year in Scotland is that, in spite of everything, attendances have been maintained and in many instances increased. It is perhaps easier to tighten our belts if we can still listen to good music, see good plays or exhibitions, and read good new books. The arts are not a luxury, but an essential part of *even a reduced* standard of living.

One way to test the real value of an experience is to imagine ourselves without it. The value of the Scottish Arts Council is what it does – not only financially – to help all the arts throughout the year. It would be theoretically possible for a short-sighted government to 'save' £3m in 1975/76 by not giving it any grant at all. The effect would be that Scottish Opera, Scottish Ballet, the Scottish National Orchestra, seven theatres, several arts centres and art galleries, 100 clubs, eight magazines, etc would cease operations within a month. Between 250,000 and 500,000 people would cease to buy 1,500,000 tickets. About 2,000 professional performers and artists would be out of work, cost the Government nearly £2m in national assistance, and lose the Government £100,000 revenue for VAT and more for income tax.

All this without counting the cost to tourism, balance of payments, culture and morale. There would in fact be little financial saving at all and perhaps a loss of revenue.

For the fact is that a subvention of 60p per head of population has a value out of proportion to its cost. Those countries where extreme left-wing views have prevailed have also been those whose Governments have done most to support their major artistic institutions, even if their treatment of individual artists has not been as liberal as their Western supporters would like.

In the present economic climate there are hard choices to be faced and hard decisions to be taken. If the increase in the Council's grant is no greater than inflation in the arts, then either the Council can finance only existing activities at existing levels which is ultimately stultifying or finance some few new projects only at the expense of existing activities. There is no way it can do both, unless some existing activity ceases of its own accord or the Government provides above-average increases. This simple statement of the problem may seem obvious, and it may indeed be widely understood. But not perhaps as widely as each applicant's view that his is 'a special case', which is nowadays universal.

Devolution

In September 1974, the Government's White Paper promised that some measure of devolution was to be given to Scotland. Though the Government has still not said precisely what degree of decision-making, and what legislative, executive and fiscal powers, are to be devolved to a Scottish Assembly, and how it would be funded and work, it is apparent that

responsibility for the Scottish Arts Council is likely to be transferred. For in the field of the arts, education, sport, and leisure generally, nearly every other artistic function is already devolved to the Scottish Office, with which the Council enjoys close links already.

The Council has considered the preliminary implications of this important issue. While there are many matters of principle yet to be discussed and determined, it is hoped that the act of devolution will in the long run help the understanding of the arts in Scotland and public participation in them. There would naturally be an advantage in maintaining close working links with the Council's counterparts in England and Wales.

In the Report that follows, instead of attempting a synoptic view, we have selected and explained some main features of the year's work, and drawn attention to a few new developments. We do not thereby mean to undervalue the contribution of those not mentioned; it is simply that a blow-by-blow account of life with 400 clients might quench the passion of even the most enthusiastic Muse, let alone the reader.

Finance

In 1974/75 the Scottish Arts Council received £2,414,700 for revenue purposes compared with the previous year's £1,905,000. This total sum included extra funds for special purposes, namely –

£63,000	Regional Development Money
£50,000	Earmarked for the Quality of Life Experiment in West Dunbartonshire
£80,000	Supplementary for Value Added Tax
£126,700	Supplementary for inflation.
<hr/>	
£319,700	

None of these extra funds are repeatable, and to this extent they distort comparative figures. The first two were the second and final instalments of funds provided over two years specially to encourage the development of the arts in the regions. The supplementary grant for VAT was expressly stated to be a once-for-all grant to help mitigate the introduction of this new tax in 1973/74. Though useful, it did not fully compensate organisations, nor does it make any contribution to the continuing burden, not only of paying this tax but of the heavy administrative costs it entails. Part of the increases given with one hand by Government are paid back to the Government with the other. An eight per cent tax (and it could be more) on earned income is a heavy handicap for the

subsidised arts to bear on top of all their other economic problems. In Scotland it amounts to a penalty of some £150,000 a year.

The final supplementary grant of £126,700 was given to counteract the general effects of inflation. Without it, many organisations would have incurred deficits and been in serious trouble. Though obviously grateful for it, the Council had to make it clear that it was an exceptional step in exceptional circumstances – it undermined the theory that organisations were to live within their estimated means and it tended to favour those who spent and penalised those who economised. Coming eight months into the financial year, it demonstrated that the normal system of annual estimating had broken down, and that the Council and many of its clients were living from hand to mouth.

For the second year running, Scotland's slice of the British cake was 11.6 per cent. Scotland's entitlement on a strictly population basis would be only 9.7 per cent but the Council successfully argued for more on the grounds of need. The Council also received £7,000 in cash for Housing the Arts, a fund which is operated on a commitment basis for the whole of Britain. £100,000 has been earmarked for the new theatre at Dundee and it is likely that a further £200,000 will be set aside in 1975/76 for this purpose.

The Council carried forward a reserve of approximately £121,000 from the previous year and called on part of this to supplement its grant-in-aid.

During the year £2,493,560 was spent as follows:

	£	%
Music	369,509	15
Opera	444,378	18
Ballet	224,315	9
Drama	582,651	23
Art (and Film)	225,868	9
Literature	68,761	3
Festivals	151,901	6
Arts Centres, Clubs and Projects	100,590	4
Stage I Touring	45,127	2
Operating Costs	178,220	7
Capital (including expenditure on Third Eye premises, Glasgow and Fruit Market, Edinburgh)	95,240	4
	<hr/> 2,486,560	100
Housing the Arts	7,000	
Total	<hr/> <hr/> £2,493,560	

It can be seen that the Council spent 65 per cent of its total on the performing arts – music, opera, ballet and drama. If those other items which include a heavy content of performing arts – festivals, arts centres and clubs, and Stage I Touring – are included, the performing arts received 77 per cent of its budget. The Council had to try to hold a fair balance so that the needs of others, notably the visual arts, and literature, 'the little fellow' and the smaller places, were not squeezed out.

During the year the Council received about 800 applications and gave approximately 600 grants. A total of £62,000 was given in direct help to individual artists. Many more, especially musicians, singers, dancers and actors, were helped through the Council's grants to orchestras, opera and ballet companies, theatres and arts centres.

The Council's grants to other organisations are only a contribution to total costs. For example, in 1974/75 its total grants of £1,645,000 (including DALTA) to 12 major organisations (the national orchestra, opera, ballet companies, the Edinburgh Festival, seven theatres and one arts centre – *not* all the arts in Scotland) represented only 47 per cent of their total cost. They earn a total of £1,278,000, an average of 37 per cent by selling tickets and catering, and receive subsidies of 14 per cent from local government and two per cent from the private sector.

On average therefore for every pound paid by the public attending performances *by these organisations*, a subsidy of £1.73 is given, of which £1.29 is paid by the tax payer, 38p by the rate payer, and 6p by the private sector.

Regional Development

The Council's Enquiry

In July 1974 the Scottish Arts Council decided to set up a Regional Development Enquiry to advise the Council on the policy to be adopted for regional development in Scotland. Anthony Phillips was appointed Consultant and began work in September 1974. The Regional Development Committee's first meeting took place in May 1975.

The subject matter of the Enquiry is, as well as being complex and diffuse, a new development in Scotland. It seemed sensible for the Consultant to make some progress in gathering information and building up a general picture of needs, resources and attitudes, so that the Committee would have some basis on which to begin to deliberate and analyse problems. There

would then be a series of meetings at fairly short intervals, with the intention of producing by the end of 1975 a Report which could, if approved by the Council, be published early next year. The Report will not be a blue-print or national plan, but a discussion document with recommendations. Progress in the cultural climate of the different regions of Scotland should be evolutionary.

There were three main reasons for choosing this moment to launch the Regional Development Enquiry:

i a growing awareness that people who live away from the main centres, need better artistic provision and probably more power to make decisions if they are to have more equitable opportunity to enjoy and participate in the arts;

ii the reorganisation of local government, which took effect in Scotland on 16 May 1975. This offered, in some places for the first time, the possibility of a local government structure able to deal coherently with the needs of larger defined areas;

iii increasing pressure on Scottish Arts Council funds and staff, which reinforced the urgency of finding new partners with whom to share financial and administrative burdens.

Accordingly the Council appointed a Committee of 16, half Council members and half drawn from the regions, under the Chairmanship of Lord Balfour, with the following terms of reference:

‘To advise the Scottish Arts Council on the policy to be adopted for regional development in Scotland; and in particular:

a to examine the ways in which the Scottish Arts Council, in conjunction with local authorities and others concerned, can most effectively assist in the development of the arts and improve its service to the arts, artists and the public on the ground throughout Scotland;

b whether it is desirable and feasible to establish Regional Arts Associations or other alternative means of achieving similar objectives;

c how best the Council can encourage local government and the private sector to do more to encourage and support the arts; and

d any other matters assigned to it by the Council.’

The Enquiry began with no preconceptions about what a Region should be artistically, or whether regional arts associations on the English or Welsh pattern were appropriate or necessary; nor about the kind of structure which might best provide service on the ground. The nine Regions and three Island Councils of the Local Government Act (Scotland) 1973 show enormous discrepancies of population, resources and territory. Strathclyde contains nearly half the total population of Scotland, while Borders Region has a smaller population than many Districts or other Regions. These discrepancies alone militate against a standard pattern of structure. Yet it is already clear that the new Regional Councils of local government must form an integral part of any future policy for the development of the arts in Scotland.

Local government reorganisation in Scotland has meant the creation of nine Regional Councils, 53 District Councils and three most-purpose Islands Councils for the Shetlands, Orkney and the Western Isles. There are no metropolitan Councils; the four main cities (Edinburgh, Glasgow, Aberdeen, Dundee) have District Councils which bear the same relationship to their Regions as the rural Districts to their Regions. In the period preceding the transfer of power, this fact caused much confusion in those responsibilities which are designated concurrent functions, and especially in Leisure and Recreation. It remains to be seen how the new authorities will overcome the many practical difficulties, and achieve the desired balance of overall provision and forward planning by the Regions and direct management by the Districts.

The majority of new authorities have created Leisure and Recreation Departments to carry out their responsibilities in this field. As might be expected, the remits are very wide, although, except in a handful of cases, the performing arts are noticeably absent. A typical District committee is responsible for most if not all of the following functions:

- outdoor spaces – parks, cemeteries, countryside conservation;
- indoor spaces – halls, baths, community centres;
- sports;
- libraries (a District function);
- museums and art galleries (a District function except in the Borders, the Highlands, and Dumfries and Galloway).

Indications are that existing grants by local government to arts organisations are likely to be maintained at their present levels, although in the case of larger institutions

whose significance obviously extends beyond the municipality into the region, there are so far few details of commitments from Regions or Districts. Generally speaking local authorities do not see themselves as in a position to do more than maintain the status quo. It would perhaps be unfair to expect otherwise from a new authority coming into existence at a time when every report or circular from Government on statutory functions urges economies and the avoidance of all but inescapable commitments. In any case the mere existence of Leisure and Recreation Departments at District level will not in itself do much to develop the cultural climate. Only in the four cities and some of the larger towns are there signs of ideas which extend beyond a Halls Manager who might at best see the promotion of some popular entertainment as part of his remit. The main exceptions to this are towns which have already invested in arts centres or theatre complexes and expect to employ professional staff to manage them.

The emphasis is different in the Regions. Three of the nine have appointed Directors of Leisure and Recreation with a background in Education, and three more have no specific department but have assigned responsibility to an Assistant Director in the Education Department. The recent publication of the Alexander Committee on Adult Education, with its recommendations for a broadly based Community Education Service embracing youth work, community work and non-vocational adult education, seems to offer exciting possibilities for the arts to figure more widely and more integrally in the life of the community. Indeed the Council has commented in this vein to the Secretary of State for Scotland.

The Scottish Arts Council and the new local authorities both lack sufficient hard information about present needs and resources, and so cannot state even in general terms what are the good and bad characteristics of any particular region artistically. We know you cannot see opera in Sutherland; we know what the map of SAC coordinated tours looks like, but we do not know what role community centres could play, nor the full extent of amateur activities and their relation to professional work. Above all it is difficult to know exactly what cultural opportunities people want. It is only on the basis of information about the characteristics of an area and its community that an effective policy can be worked out for that area. Even so, that policy is likely to be a statement of aims and means of achieving them, prepared by that area with outside help, rather than a plan imposed from the centre.

This problem has already been recognised by the Borders Region and Highland Region Councils. The Scottish Arts Council has contributed to the cost of short-term Research Officers for both Regions to enable them to discover and evaluate the artistic needs and resources of their inhabitants. At this stage of the Regional Development Committee's work it is too early to forecast precise recommendations, but it is possible that these two appointments will point the way to a system of closer and more extensive direct links between the Scottish Arts Council and local government.

This Enquiry is being conducted at the same time as the Gulbenkian Enquiry into similar problems in England and Wales, under the Chairmanship of Lord Redcliffe-Maud. Informal and formal discussions, and continuing exchange of information between the two Enquiries, should ensure that at least each knows what the other is thinking and doing.

Quality of Life Experiment

West Dunbartonshire is one of four areas in Britain chosen by the Government for a two-year experiment designed to improve the quality of life. The hypothesis being tested is whether it is possible, by taking a defined area, pooling national and local resources, appointing a board and staff, and inviting the participation of those in the community who care about the arts, sport, and the environment, to enable a community to improve opportunities for the creative and recreative use of leisure. Evaluative research before, during, and after the Experiment is an essential part of it.

West Dunbartonshire was selected partly because it has a wide socio-economic mix, a variety of activities and problems, and a good record of community self-help. Local government tended to dominate the board appointed, but the appointment of a project team and the establishment of neighbourhood groups, strengthened expertise and helped diversify decision-making.

While it is still too early to assess the success of the Experiment, it has surmounted local government re-organisation and at least produced a practical example of cooperative effort to improve arts-sports-leisure provision, which other new District Councils should study. It has also thrown up a number of interesting ideas, for example a community television activist, a community artist-in-residence in a housing estate, a fun art-bus, besides more conventional approaches such as writer's tour and a community musical by the *7.84 Company*. The Council is contributing £50,000 in each

of two years and the Experiment continues until the spring of 1976.

Music, Opera, Ballet

Since such a large proportion of the Council's funds are spent in support of a few major organisations, it is worth making some general points. First, they provide services at various levels over a wide area. Scottish Opera, for example, gave 86 full-scale performances in Britain including two new productions; 28 performances of medium-scale production; as well as 15 performances of Opera for All, 55 of Opera for Youth, and 41 of an opera workshop. It also toured successfully to Portugal and Germany. The Scottish Ballet gave 64 large-scale and 12 small-scale performances in Britain, and its Movable Workshop gave 71 performances for schools and 45 dance workshops. In Spring 1974 the main company gave 47 performances on a very successful tour of Australia. The Scottish National Orchestra gave 119 concerts, 35 performances for opera, and made several broadcasts and recordings. The Scottish Philharmonic Society provides orchestral music at three levels – the Scottish Philharmonia (about 60 players), the Scottish Chamber Orchestra (30) and the Scottish Baroque Ensemble (15).

Secondly, though these organisations are based in Edinburgh and Glasgow, their performances are widely distributed in Scotland and further afield, though inevitably lack of adequate facilities and economics restrict most venues to the bigger places. Even so, audiences do travel: it is quite wrong to suppose that the Edinburgh International Festival benefits only Edinburgh. Thirty per cent of its audiences come from Edinburgh, a further 30 per cent from the rest of Scotland, 25 per cent from the rest of Britain and 15 per cent from overseas.

Thirdly, though audiences are often limited by the size of concert halls and theatres especially in the smaller places, attendances do not justify the elitist tag beloved of demagogues. 147,000 and 60,500 people in Britain paid to see Scottish Opera and Scottish Ballet and 126,000 and 11,000 to hear the SNO and Scottish Philharmonic respectively. If the attendance at the Edinburgh Festival (156,000) is included, a total of 500,000 people paid to attend performances by these five organisations.

Finally, the Council's subsidy is only part of the total cost. With costs escalating owing to inflation, the Council urges promoters to ensure that seat prices should be increased so as to remain steady in real terms, and is trying to persuade local authorities and other

private sector to increase their share of the burden of subsidy.

One of the main problems of public subsidy is that art forms differ in cost. Opera involving highly paid soloists, large professional chorus and orchestra, and the whole resources of large touring theatres, is notoriously expensive. This year Covent Garden receives more subsidy (£3.3m) than all the arts in the whole of Scotland, and the £420,000 which Scottish Opera received from SAC in 1974/75 is roughly the same as its total basic grants to six full-time professional theatres, or twice its visual arts budget, or six times its literature budget. One can argue that government and local government substantially support public art galleries and the free library system, so the Council's contribution to the visual arts and literature is but a part of a larger scene. There is no reason why each art form should cost the same, nor is money the only test. But when times are hard, it is difficult to increase expenditure on the most expensive things unless there are very compelling reasons.

Theatre Royal, Glasgow

One major decision that has important consequences was taken during the year. In 1973, Scottish Opera announced their proposal to purchase the Theatre Royal and modernise it as a base for their own opera performances in Glasgow and as a touring theatre available for visiting productions of opera, ballet and drama. They sought to raise £2m for capital costs, half from a public appeal and half from the Government, and a further £1m to endow running costs. The Scottish Arts Council approved the proposal in principle, subject to satisfactory assurances being given about the maintenance of Scottish Opera's touring commitments elsewhere, adequate revenue finance being available, and approval of detailed plans.

Scottish Opera energetically pursued their public appeal and on the strength of its success and of their case, the Government in September 1974 announced a grant of £1m, and conversion work started the following month. Though there is some understandable exaggeration in the claim that it will be an opera house (it is basically a modernised large Victorian lyric touring theatre, largely without production facilities), nevertheless it will be better equipped and more suitable for opera and ballet than any other No 1 touring theatre in the country, and a skilled and sympathetic management should be an added attraction to visiting companies.

The advantages of the scheme are that it provides comparatively cheaply and quickly a permanent, equipped base for Scotland's only national opera company. It enables it to widen its repertoire, increase the number of its performances in Glasgow, and improve its standards. It enables audiences to enjoy a regular weekly diet of opera, instead of intermittent starvation/binge. It saves a theatre, and opens up the possibility of more visits to Glasgow by major national and international companies at present denied access by restrictions on professional use of the King's.

But it has to be paid for – the increased cost of existing activities, the extra costs of more performances and of running an extra theatre, and the extra subsidy needed for visiting companies. Although the Theatre Royal will not open until October 1975, and will therefore be operational for only half the financial year, the Council was just able to offer a grant of £675,000 for 1975/76 compared with £420,000 for 1974/75, an increase of over 50 per cent in very difficult times. It is to be hoped that this faith will be justified by audience response.

Drama

The Scottish theatre shared music's concern about escalating costs. Few would grudge actors and those who work in theatres increased wages: raising the Equity minimum from £20 to £30 for a 60-hour week seems modest. For too long most of the theatrical profession has subsidised art with sweat, long hours, and conditions that no factory manager would be allowed by statute to tolerate. Roughly two-thirds of theatre costs are labour costs. Other costs have soared – the price of timber doubled; transport, heat, light, printing, postages cost up to 50 per cent more. A new production at a medium-sized theatre which cost say £2,500 two years ago, would cost over £4,000 today. While the theatre's job is to dramatise, many cries of alarm outside the theatre were genuine.

But to say that the theatre faces a crisis is to restate the obvious, for in the theatre the crisis is continual. The problem today is for all of us – individuals, arts councils, local authorities, Government, and business – to decide whether, at what level, and at what price we want the theatre and the arts.

The six regional theatres are assets to the community. They provide a service of drama to the public and to special audiences such as schools. They not only respond to the community, they also help to mould the way the community thinks both about the world and about itself. This should be a two way process.

Last year, if every seat had been occupied at every performance, 788,000 people in Scotland could have seen one of the seven resident companies at work. In fact, close to half a million took that opportunity, four per cent more than the previous year. Total costs rose from £1.68 to £2.08 per paid attender (about 22 per cent) whereas earned income rose by only 17 per cent.

One of the functions of subsidy is to give ordinary people the opportunity to attend at prices they can afford; another is to allow a company to run the risk of presenting new or challenging work. The record shows that audiences respond to risks well taken at a time when, confronted by the problems of society, they might be expected to seek reassurance, relaxation, even escapism.

In a rather dour year, some features deserve mention. The Council was able to give the Royal Lyceum Edinburgh the first of two 'expansion' grants to help it demonstrate its ability to become not a National Theatre (a title to be earned not conferred) but a company capable of offering Scotland a programme and service of international and Scottish drama on several levels. Initial results were reasonably encouraging, but considered judgement must await the second season.

Despite, or perhaps because of, the theatres' interest in new plays, a group of playwrights formed the Society of Scottish Playwrights. Funded by the Council, this provides a means whereby plays can be reproduced, read, selected, professionally presented and re-written in workshop conditions. The aim is not to uncover genius, but to allow talent to develop and be recognised. The links formed between members, between the Society and theatres, and between Scotland and similar schemes in the USA and Australia, are themselves valuable means of overcoming the isolation of the creative artist in the most gregarious profession.

There were many other successes and problems. For example, the development of small-scale touring, the role of theatre-in-education groups, the need for training and retraining. Alas, that gallant bastion of lunch-time theatre, the Pool, failed to survive the demolition contractors, a nomadic existence and change of management. *Go Theatre*, the selling co-operative of five theatres, though a good idea, cost more than its originators were prepared to pay for its services, some of which duplicated their own individual efforts.

The problem of theatre building remains acute – and is dealt with under Housing the Arts (see page 40).

Nevertheless, people and buildings are linked: like other areas of industry, the theatre in Scotland has been starved of investment, and so far it has supplied the want from human resources.

Touring

Under the name *Stage 1*, the Council plans, co-ordinates, subsidises and publicises visits by major opera, ballet, and drama companies to the main cities of Scotland. It continued to do this in conjunction with the companies and the local authorities concerned who own the theatres and help finance these visits. Costs have increased greatly and it is still difficult to find sufficient product of quality, particularly drama, to mount adequate consolidated seasons.

On a smaller scale, the Council co-ordinated 25 tours of professional concerts, recitals, plays, operas, dance shows, and other events presented by nearly 100 clubs and guilds; and helped subsidise clubs to promote both these events and many additional events independently arranged, a total of over 500 performances throughout the nation. Valuable work was also done, bringing theatre to new audiences in smaller places, by touring drama companies such as *7:84*, *Borderline*, and *TRYP* (The Rep for Young People, Dundee).

Art

Against a background of continuing concern about making art accessible to the public and helping artists, the Council itself initiated two major projects in the visual arts: a new arts centre in Glasgow and a new art gallery in Edinburgh.

Third Eye

There is no need here to detail the tortuous story of how the Council during the last three years has laboured to achieve a transformation in its policy. From being the tenant of an art gallery in an elegant terrace house where it mounted exhibitions by remote control, it became the owner of the whole building which it hoped to develop as an arts centre. With local advice, it appointed a resident director, but it soon became evident that the building dictated not only its use but its policy. Accordingly in April 1973 the Council bought instead a disused wallpaper warehouse with a shop fronting on to a central shopping street. This provided three times as much space, which was more flexible, neutral, and largely all on one floor.

Problems of planning were exacerbated by fire regulations, ventilation problems, dry rot in adjoining property, escalating costs, and the failure of the original buyer of the old premises to complete the deal.

Eventually in the summer of 1974 the Council decided to proceed with conversion on a reduced scale, and the new centre opened on schedule in May 1975.

Perhaps because of the immense thought and effort that went into its conception and planning, the Third Eye Centre was an instant success. Four thousand people visited it in its first week. Third Eye provides in central Glasgow two (later three) large art galleries, a restaurant, bar, shop, foyer, and offices. Besides exhibitions, it can house small concerts, plays, lectures, films, readings, discussions. Inevitably there are and will be teething problems, especially with the performing arts. But nevertheless the Council, through the Centre and its energetic director, Tom McGrath, have provided a congenial place where people can meet, exchange ideas, and enjoy most of the arts. The capital cost of purchase (£39,900) and conversion (£77,000), and a revenue subsidy of £61,000 for its first full year, are modest compared with the needs and with relevant examples elsewhere, but are large enough to indicate the degree of the Council's concern to improve provision for the arts in Glasgow.

One intended step requires explanation. The Council does not normally run arts centres. It decided to start this one itself because it was asked to and because it wanted it to begin without becoming a club or clique. But it always intended to hand over the operation of the Centre (but not necessarily ownership of the building) to an independent trust on which the Council might be represented. This would mean that the Centre would have its own local board rather than a SAC management committee; would create and execute its own policy; would cease to be 100 per cent dependent on Council funds and could seek support elsewhere, eg from local government and the private sector. It would retain special links with the Council through its lease, subsidy, and exhibitions, but the Council would not suffer from the dichotomy and strains of trying to be fair to others and yet giving 100 per cent subsidy and maximum freedom to the management and artistic director of its own arts centre. It is possible to prevent this happening with exhibitions. It is not with all art forms across the board. The transfer has been agreed in principle and steps are being taken to set up the new company and board.

Fruit Market

For several years the Council has lamented the lack of equipped space for large loan exhibitions in central Edinburgh, especially but not only at Festival time. The Fruit Market was available for short lets and had been used temporarily before. In April 1974 the Council

decided to acquire the longest lease which Edinburgh Corporation were prepared to give, and to convert this disused warehouse into an art gallery, or rather three art galleries. For much as the Council wanted the whole premises, the Printmakers' Workshop and 57 Gallery urgently needed rehousing, and it seemed sensible to share scarce resources and collectively to generate audiences. After the temporary Festival Exhibition closed, conversion work continued and in February 1975 the Fruit Market re-opened. The Printmakers and the 57 Gallery each have their own premises upstairs, and downstairs the Council has a large neutral space for showing exhibitions and a coffee bar. The Council expects the large gallery to be used mainly for contemporary work including sculpture, possibly some 25 per cent from abroad. But it does not expect to mount more than three or four of its own exhibitions a year there, and has already planned to encourage others to select and mount their own shows.

Thus the capital cost of £35,000 (much of it spent on things which do not show like fire precautions, rewiring, partitions, and making good) has benefited, and greatly improved the facilities of, two important organisations (both run by artists); and potentially some thirty-six different exhibitions a year may be shown, money permitting. The Fruit Market has been generally welcomed as an important addition to the arts scene, and early exhibitions have demonstrated the possibilities of the space and location.

Exhibitions and Galleries

Elsewhere the Council has continued its policies in the visual arts. Its major commitment to making art accessible to the public is both by itself mounting and touring exhibitions and by giving support to others to do so. The balance between the two is always carefully watched, and the debate continues whether the lack of any other central touring agency is the cause or effect of the Council's undertaking this role. It could, of course, disestablish its exhibition-making staff, and grant-aid them under new management, but it is doubtful if this would save money, produce better exhibitions, tour them more widely, or relate them to the Council's other work. This last is an important point.

Some artists feel that the Council spends too much on its own exhibitions or *its own* projects, and too little on artists or on other people's exhibitions or projects. In fact, of the total expenditure on the visual arts of £225,000, roughly half (£113,000) was given in grants to other people, £77,000 net (35 per cent) was spent on Council exhibitions and the balance (£35,000) on Third Eye and miscellaneous. An analysis of this expenditure shows that £36,000 was spent on direct help to artists,

and a further £77,000 was spent on exhibitions of living artists' work, half promoted by the Council and half by other organisations.

Secondly, what exactly does the Council's *own* exhibition or project mean? It means that the Council decides to mount or tour them and is responsible for them, but very often the idea or initiative comes from other people, other people are involved in selecting or organising them, and of course a great many exhibitions involve the work of living artists. Some 180 artists featured in twenty-two SAC exhibitions, and some 665 individuals benefited from grants given to others and schemes run by the Council. It is ridiculous to talk as if artists were one thing and exhibitions another. An exhibition is simply one way, and a good way, of bringing the artist and the public together. The Council has done its best to diversify the number of people who make decisions about what artists to show. The Council has also given artists' exhibitions as one of the best ways of making the public aware of their work.

New Developments

Several new developments are pointers for the future. The Council initiated or assisted three artist-in-residence schemes: one in community arts centre in Dundee, one in the Glasgow Print Studio, and one in a mental hospital near Edinburgh. The Council's scheme for decorating gable ends in Glasgow produced three giant murals which were generally welcomed and much publicised. A modest fund for improvements (mainly equipment and lighting) to art galleries should help the public to enjoy exhibitions more in six smaller places. Finally, the publication of an unusual number of books about art and architecture were grant-aided, and Edinburgh University Press published the first three monographs in their series on contemporary Scottish painters.

Literature

One of the Council's major initiatives during the year was to set up a special enquiry into publishing and bookselling in Scotland. With members representing various national interests in publishing, bookselling, libraries, and education, the working party's terms of reference are:

'To advise the Scottish Arts Council on its future policies for expenditure on literature activities, and in particular:

a to examine ways in which SAC in conjunction with other interested parties can most effectively assist in the development of writers and writing in Scotland and

improve its service to writers, publishers, booksellers, libraries and schools throughout Scotland;

b how best the Council can encourage booksellers, libraries and education authorities to do more to encourage and support literature in Scotland.'

This is the first time that a research project of this kind has been carried out in Scotland, and many concerned with the book world in Scotland have given evidence.

The report from the Working Party should be completed early in 1976, but already several trends in the research are discernible:

i a commitment to give literature a more prominent place in Scottish life;

ii increased support for publishing in Scotland;

iii increased availability of books; and more promotion of writers and their work.

The Report will clearly be of major importance in framing future policy.

The Council continued and increased its support of ten literary magazines and its sales co-operative; gave sixteen publication grants; and supported organisations bringing the work of writers to a wider public such as *Meet the Author* week and poetry readings. It maintained its assistance to three writers-in-residence schemes and added two more – one in a Gaelic college and one in a local education authority. Book awards, bursaries and travel grants brought the total spent on direct help to individual writers to £21,725.

With the help of the Glenrothes Development Corporation, the Council established its first Writer's House in Britain. The cottage offers peace and quiet to writers who want to finish projects, and the Council selects occupants as part of its help to writers.

Chinua Achebe visited Scotland as the second holder of the Neil Gunn International Fellowship. He was warmly welcomed all over Scotland and his ideas about the problems facing writers, for example Africans and Scots who have chosen to write in English, found a ready response among Scottish writers.

Film

The Council's policy is to commission films, or to help subsidise the making of films, about art or artists.

writers, composers, etc. Occasionally it helps artists to make films or video-tapes. But helping film-making as an art form, and educational services in film, are the responsibility of the British Film Institute and the Scottish Film Council.

The Council commissioned films on Eric Linklater and on the Glasgow League of Artists, and helped finance films on Joan Dickson the cellist, and the Scottish Civic Trust's film on *Scotland's Heritage*.

Several films initiated in the previous year were completed – notably Murray Grigor's film on Robert Adam for European Architectural Year and Douglas Eadie's film on the Gaelic poet, Sorley MacLean.

Housing the Arts

Nowhere else in the Council's activities has inflation played such havoc as in Housing the Arts. The consequences are serious. A new purpose-built medium-sized theatre seating say 750 or even 500 people, which in the 'sixties might have cost £350,000 to £500,000, and even in 1972 might have been built for under £1 million, is now likely to be estimated at £2 million or more at today's prices, and cost even more when completed. Inflation of 33 per cent on £2 million means delay costs nearly £2,000 a day.

Although one could argue that the cost *in real terms* increases at a lesser rate, nevertheless the funds likely to be available from public or private sources show no sign of keeping pace with inflation. In 1975/76 the Housing the Arts commitment ration was raised from £750,000 to £1,250,000 for the whole of Britain. This was most welcome but the new total is less in real terms than the £500,000 seven years ago and the queue of applicants grows longer.

While several applicants have shown great ingenuity in adapting or converting premises at low cost, there are some to whom this alternative may not be realistic. Dundee Repertory Theatre have been living in such a make-do-and-mend building for twelve years since their theatre burnt down in 1963. Their reasonable plans for a new theatre on a good site are supported by the Council, but local authority and private sector support is insufficient to get them started. Pitlochry also have good plans, but cannot secure a site for planning reasons, and meanwhile the Firemaster has given notice that unless they spend upwards of £250,000 on their present obsolete theatre, it could be closed in 1976.

While it is clear that the day of the new purpose-built, one-off theatre are numbered if not already over, so far

nobody in Scotland has produced a really satisfactory cheaper alternative, especially away from the bigger cities. These two cases are still the most pressing and urgent claims on the Council's resources, yet the Council seems powerless to be of more assistance. The only solutions seem to be a concerted effort by Government, local government and the private sector to raise the money, or some imaginative, *effective* scheme using prefabricated, industrial building techniques.

Edinburgh Opera House

During the year there has been much controversy about the costs and merits of the Edinburgh Opera House, called locally the New Theatre at Castle Terrace, and of a large cinema called the Playhouse which could be adapted for live performance of opera and ballet among other things. It is difficult to summarise such a complicated problem which the Council has considered in depth several times.

Basically the Council has re-affirmed its support for the Castle Terrace project, ie the idea of a purpose-built, large theatre, seating 1,400 and designed to be 'excellent for opera and useful for drama'. Agreed it is expensive, but Edinburgh and Scotland would get, for the Festival and throughout the year, the first theatre designed and built for opera in Britain this century as part of a complex which includes the Usher Hall and Royal Lyceum Theatre. It would have stage and technical facilities comparable in size to Covent Garden's and in quality to medium-sized continental opera houses, excellent acoustics, and an auditorium large enough to provide between 400,000 and 500,000 seats a year for theatrical entertainments of all types from opera to pantomime.

The Government has in 1971 and again in 1973 offered to meet 50 per cent of approved costs (and the rate support grant would provide up to 75 per cent of the other half), and design work has proceeded in spite of growing concern about the effects of inflation on building costs. The earlier cost was estimated £4.5m and the revised scheme £8.96m at 1971 prices. At tender price levels for January 1975, the total cost is estimated £19.5m including modernising the Lyceum (£2.5m). This enables some to say that the cost has doubled, others that the purchasing power of the pound in terms of building costs has halved.

The Playhouse is a cinema seating 3,000 with some live theatre facilities. Since its proponents claimed it could become an opera house for a fraction of the cost of a new one, the Council commissioned in 1974 a report from Theatre Projects who concluded that the

Playhouse, purchased and suitably upgraded at a total estimated cost of about £900,000 at March 1974 prices would make a valuable addition to the theatrical scene in Edinburgh for many uses including visiting opera and ballet. Though there is still more work to be done on acoustics, feasibility, use, management and finance, the Council accepted the Report in principle, stressing that the Playhouse provided a quick, cheap, stop-gap while the new theatre at Castle Terrace was being designed and built, and thereafter it would be complementary to *and not an alternative to* Castle Terrace.

Although Edinburgh Corporation in 1974 declined to purchase The Playhouse, there are signs that Lothian Region are interested in doing so. The Council's present concern is to continue to support the Castle Terrace project (the cost of proceeding to tender stage in 1978 is comparatively small) and to ensure that the Playhouse is bought and adapted in such a way that it is technically and acoustically suitable for opera and ballet. If it were to be converted into a properly equipped opera house, it might cost between £5m and £10m. The question is what is needed, and what would it cost, to upgrade and improve it so that it becomes satisfactory for use roughly equivalent to Scottish Opera's Theatre Royal with a larger auditorium. It is to answer this question that the Council, in consultation with District, Region, and Government, agreed that further work and tests should be done.

People

Over fifty people constitute the Council, its committees and panels. The value of their voluntary contribution in expertise, effort, and time cannot be overestimated. But it would be wrong if they served for life and the Council tries to strike a balance between continuity and fresh blood.

At the end of 1974, Neill Aitken, Lord Haig, Cliff Hanley, Ronald Macdonald, Alan Roger and Ivison Wheatley retired. All had given valuable and distinguished service. Their places were filled by Tom Alexander, Lynn Brown, Joe Gerber, Martin Heller, Mary Klopper, Ben Smith, Professor Derrick Thomson, and Harold Wilkinson. Ronald Johnston resigned for personal reasons in May 1975, having done much to help the Council especially in literature.

Madeleine Williams joined the staff as Drama Assistant in September 1974, and Isobel Spencer as Art Assistant in March 1975. Maggie Gibb, Music Assistant, resigned in June 1975. She will be much missed, inside and outside the Council. The staff deserve the Council's thanks for all their hard work in a trying year.

Wales

Art

For many years, the Welsh Arts Council's Visual Art Committee has sought to balance the 'educational' role in mounting exhibitions with more direct means of support for artists.

Touring the product of competitive exhibitions (arranged with the Royal National Eisteddfod and the South Wales Group) illustrates one of the ways in which these aims have often been inseparably linked. Severely limited finance available to the Art Committee has always hampered a wider spread of its imaginative commissioning and award schemes. There still remain many areas where, even though support is needed, no aid can be given without withdrawing it from somewhere else.

The Art Committee aims to change this situation by assisting development of a circuit of exhibition centres with full professional facilities and full-time staff (all too rare at present) to stimulate additional activity and audiences. At the same time, efforts have begun to help artists to establish their own agencies for the promotion and sale of their work. As its own contribution to these ends, the Art Committee continues to encourage the support and employment of artists at all levels and in all sectors of society.

The greatest advantage which exhibitions have over illustrated books is that they can offer their audiences a confrontation with the physical and sometimes mystical presence of actual objects. The Art Committee is convinced that a wide range of presentations, including historical surveys, themes and straightforward one-man shows, are necessary in order to build up experience in a public which should now consider itself, whether it chooses to be or not, the richest patron of contemporary art and artists. Having decided that the activity might have a significant effect upon the level of understanding of the public, efforts never cease in Wales to try to tempt other organisations other than the Welsh Arts Council into the lonely arena of exhibition organisations. Similarly, the Council does not defend its more or less solitary role as artists' patron. Ways continue to be sought to involve local authorities and any other organisations willing to consider the visual arts as an important area of concern.

In 1974/75, nineteen exhibitions, including four from England, were shown at fourteen centres in eighteen different buildings, giving a total of forty-nine showings in all. In addition, at Oriol, the Welsh Arts Council's own Gallery and Bookshop which opened in May 1974, seventeen exhibitions were shown including one from the Crafts Advisory Committee.

The Council's major exhibitions continue to appear at the larger South Wales galleries but limitations on touring worthwhile exhibitions elsewhere remain an insoluble problem. Poor security, lack of adequate display facilities, outdated equipment, and few qualified staff at the receiving end have led to greater emphasis being placed on smaller, more flexible exhibitions. However, fewer exhibits and a more economical presentation do not deter public interest: 'Wales Black and White', 'Slate', 'A Labour of Love', and 'Japanese Prints' all toured extensively and drew a heartening response wherever they were shown.

The new allocation set aside for 'gallery improvements' will help provide the basic equipment essential for the adequate display of all touring exhibitions whatever their source.

It is encouraging that there has been a substantial increase in the number of grants to organisations and galleries for their own exhibition projects.

Oriel was launched with an exhibition devised by the 56 Group Wales. To advertise the opening of this new development in the Welsh gallery situation, each artist donated a work. The gallery was always intended chiefly for exhibitions by artists of Welsh origin or those living in Wales and this year was programmed for a fortnightly turnover, of wide-ranging one or two man exhibitions including several by young unknown artists.

The unique quality of a public gallery of this sort is its ability not only to sell work but to show work which is not intended for sale or is unlikely to sell. Nevertheless, sales have exceeded expectations and the attendance figure of 22,290 suggests that this special service with its combination of gallery and arts bookshop has begun to fill a long-felt need.

A new policy, offering a series of Bursaries of £1,000 and £500 to artists resident in Wales to buy free time, to travel or to follow some specific project has been introduced.

The marketing facilities of the bookshop at *Oriel* have stimulated projects for example; five artists were commissioned to produce designs for postcards. So successful were these that eleven more artists were eventually invited to submit images for publication when further funds become available.

A new system for the purchase of work for the Welsh Collection was organised in Swansea. Artists were invited to submit work for consideration by the Art

Committee, enabling all artists to bring their work to the attention of the Council's purchasers. The overwhelming response encourages the Committee to consider repeating the exercise in other parts of Wales.

This was the first full year that the Council had a Crafts Officer to serve the special needs of artists/craftsmen within the Principality. His work has been made possible by a grant from the Crafts Advisory Committee, recognising the pioneering work carried out by the Art Committee throughout the preceding years when Crafts were always recognised as an integral part of the Committee's responsibilities. Following the contacting of craftsmen and building up of a register of craftsmen in Wales, a programme of grant aid for special projects and a commission and purchase fund was introduced. Close links are maintained with the Crafts Advisory Committee to ensure the most effective collaboration and activity.

Drama

During the year some further progress was made towards building the resources that are needed to encourage a distinctive and flourishing theatre for Wales: more new facilities, increased subsidy, and a growing number of gifted and determined individuals.

But numbers, like tea leaves, are at best an improbable guide to the future; and while it would be pleasant to predict that theatre in Wales is on the verge of a renaissance it may equally well be standing on a very different kind of brink.

For the recent growth in Arts Council expenditure has not been matched by anything like a similar response from local sources, and unless this happens during the year ahead the programmes of theatres and performing companies alike will show an accelerating reduction in quantity and quality.

Nor can the theatre in Wales rely indefinitely on the dedication of its workers all too many of whom are expected to accept minimum salaries and over-long working hours.

In its efforts to maintain a minimum of necessary growth the Council is continually faced with invidious alternatives: to distribute less funds more widely; to neglect worthwhile new initiatives; to allow some organisations to collapse entirely.

If the people of Wales want a living theatre, growing from the modest achievements of the past five years, they must demonstrate their willingness to pay money

for value, both at the box office and through the various channels available to Local Government, and they must do so now.

On the recommendation of the Drama Committee the Council again approved expenditures under three main headings: Mixed Programme Theatres and Arts Centres, Performing Companies, and Related Subsidies: the latter heading comprising Awards and Bursaries, Commission Aid and Miscellaneous Grants and Guarantees.

Mixed Programme Theatres and Arts Centres

Theatr Gwynedd in Bangor joined the circuit of new regional centres already open in Cardiff, Aberystwyth and Harlech. Appropriately the first performance on New Year's Eve was Pwyll Gwyllt, a seasonal entertainment presented by Cwmni Theatr Cymru, the Company which manages the new theatre on behalf of the University College of North Wales. Public response to Theatr Gwynedd, which includes a Regional Film Theatre, has been very encouraging.

Another long awaited arrival was Chapter's new studio theatre in Cardiff which Joan Littlewood opened on 15 January and which Moving Being christened with a specially commissioned work entitled Life Masque. The theatre's completion marks a new phase in Chapter's life by enabling the highly successful cinema to function full-time and allowing the gallery to be developed as the only facility of its kind in Cardiff.

At Coleg Harlech the Arts Centre initiated two particularly ambitious projects: a film, Krishnibob, created by the members of Blaenau Ffestiniog Youth Club, and a major exhibition entitled Ardudwy, celebrating the area and its people as reflected in things made by hand on farms, in quarries, and at sea.

Performing Companies

Cwmni Theatr Cymru's new productions during the year included Wilbert Lloyd Roberts' Yr Achos, an apt celebration of Eugene Ionesco's visit to Wales; Y Pypedau by Urien William, and the first production in Welsh of A. E. Whitehead's Alpha Beta, translated by John Ogwen. A total of eight tours were organised during the year including one on behalf of Cardiff Open Air Theatre and one for Welsh Dance Theatre. In addition to this the Company provided technical services for seven major productions at the Bro Myrddin National Eisteddfod, contributing enormously to the success of the ambitious drama programme.

The Welsh Drama Company presented seven new

productions, including the premiere of *Sap*, by Gwyn Thomas, and toured to five centres during the year. In addition four productions were mounted specifically for the Sherman Arena.

Welsh Dance Theatre was launched with a Gala performance at the Sherman Theatre on 7 October. The programme of entirely new ballets, commissioned with help from the Gulbenkian Foundation and the South East Wales Arts Association, subsequently toured throughout Wales. The Company has now begun the difficult task of establishing a distinctive and Welsh identity.

With support from a variety of sources – Local Education Authorities, Regional Arts Associations, and the Welsh Arts Council – the list of small companies with a specific regional commitment has grown considerably: Cardiff Open Air Theatre, *Theatr yr Ymylon*, *Cwmni Theatr y Werin*, *Theatr Powys*, the Clwyd actor/teacher group, and Open Cast Theatre which began to establish itself in the Swansea Valley and Gower areas of West Glamorgan. In their individual ways these activities represent something of a new movement for Wales; questioning the nature and purpose of theatre by presenting it as simply and directly as possible in village halls, community centres and classrooms, and by attempting to relate the work of skilled professional people more closely to the everyday life of individual communities.

The national companies too have been active for some time in the growing provision of theatre for young people in many areas; whether as a major commitment, like *Caricature Theatre* which is now celebrating its tenth anniversary or, more sporadically, as part of a wider touring brief. In recognition of the growing interest in this important and specialised area of theatre a sub-committee has been set up to advise the Council on future policy and prepare the way for a closer and more consistently productive dialogue between those involved in professional theatre and the new education authorities.

Film

In 1973 negotiation between the Welsh Arts Council and the British Film Institute resulted in Welsh Arts Council being offered an annual grant from the BFI to enable it to carry out the Institute's objectives in Wales.

In July 1974, Council appointed Mr Martyn Howells as Film Services Organiser. The Council's Film Sub-Committee has agreed (as long term objectives) the following terms of reference:

1. To promote the use, study and enjoyment of film throughout Wales.
2. To ensure that films of interest are shown throughout Wales.
3. To establish the systematic study of film at all levels.
4. To encourage film making in and about Wales.
5. To encourage the use of film for social and community purposes.
6. To establish information services for film, and to provide a focal centre for film activities of every kind.
7. To be concerned with the appreciation and study of such related media as television and video tape recording.
8. To establish or support a distribution agency for such material as is necessary for the carrying out of the above mentioned activities.
9. To be concerned with the acquisition and preservation of films (and related media) of regional and national interest.

Literature

The Welsh Arts Council is only one among several public bodies in Wales with responsibility for the patronage of literature. Although it has an interest in all aspects of the literary scene, in both Welsh and English, the Council also has specific tasks which are shared by no other organisation. The Literature Committee's programme reflects this dual function. On the one hand, it recommends financial assistance to other bodies such as the Welsh Books Council and the publishers, to enable them to fulfil their roles while, on the other, it initiates and administers its own schemes. The Council's decisions are therefore sometimes predictable, for what has been achieved by others needs renewed support, and sometimes provocative because there is always new ground to be broken by the amateur. During 1974/75, having allocated £130,250 to the Literature Committee, the Welsh Arts Council continued to make its contribution in this crucial sector of the nation's cultural life.

Seven prizes totalling £2,200 were awarded to authors for books published during the previous calendar year, and eleven writers were released from their usual circumstances under the Council's Bursaries scheme. Two writers held Fellowships in the University of Wales which were sponsored with the Council's support. Eugène Ionesco visited Wales in October as the first recipient of the International Writer's Prize.

The Welsh Arts Council's support for the four departments of the Welsh Books Council, totalling £32,165, is intended to help publishers to improve their standards of editing, design, publicity and distribution. In this

way, the Arts Council makes its funds available to the Welsh publishing industry in its entirety.

The Council's grants to seven magazines, totalling £19,810, calculated according to the format, frequency and literary content of each, were contributions towards the publishers' production costs, the editors' expenses and fees to contributors. The Government grant to Welsh-language books for adults (administered by the University of Wales Press Board) was supplemented during the year by the Arts Council's grants to the publishers of fifteen new titles, eight of which were in Welsh.

A number of miscellaneous activities, including the Dylan Thomas Summer School, a series of poems for the BBC, recordings of poetry, the Writers in Schools scheme, Pryderi and his Pigs, a conference with Yugoslav writers held by *Yr Academi Gymreig*, a Young Poets' Competition, the HTV film on David Jones, were also sponsored.

The Welsh Arts Council's bookshop at Oriol was opened on 1 May 1974. Fifteen poets read in the gallery during the year and three new poem-posters were published. After the usual difficulties encountered during the first few months, but also the daunting experience of having many books spoiled by smoke from a fire on the premises next door, the shop soon succeeded in becoming a unique literary centre and the leading stockist in Wales of books on the arts. Among its specialities are Welsh and Anglo-Welsh literature, spoken word records, books from other Celtic countries, posters and small press publications, contemporary English, American and European poetry, Arts Council catalogues and books on painting, sculpture, architecture, crafts, film, dance, music and the theatre.

Music

At its first meeting of the year under review, the Music Committee gave detailed consideration to its general policies as formulated over the previous fifteen years. The Committee was aware of the recent prohibitive increases in the cost of professional musical performances and of the Council's desire to establish its priorities during a period when its available financial resources could not possibly cope with real needs; with this in mind, the Music Committee subsequently made specific recommendations to the Council regarding future expenditures in music.

(a) *Orchestral Concerts*

The Committee emphasised the importance of continuing the present arrangements whereby the Council

was responsible for co-ordinating the provision of orchestral concerts throughout Wales. Indeed, the high standard of orchestral concerts presented was a source of considerable envy in many other areas of Britain.

Equally important was the need to maintain a sensible balance between the number of concerts given by indigenous and guest orchestras. In the 1974/75 programme, the BBC Welsh Symphony Orchestra figured predominantly and it gave twenty-one concerts. The orchestra received a grant of £47,500 from the Council to enlarge it to sixty players and its continuing development was much acclaimed when it appeared during the summer in the Henry Wood Promenade Concerts at the Royal Albert Hall under its chief conductor Boris Brott. Other orchestras touring in Wales included the London Symphony Orchestra (three concerts), the Halle Orchestra (six concerts) and the Dresden Philharmonic Orchestra (five concerts) – all three orchestras playing to capacity audiences almost everywhere.

(b) *Promotion of New Music*

The Council regards its work in the promotion of new Welsh music as being significant and during the year monies were provided for commissioning, recordings and performances directly arranged by the Council.

Two further recordings of contemporary Welsh music were made under the Council's sponsorship in association with BBC Enterprises and Argo Limited (a division of the Decca Record Company Limited). The recording for BBC Enterprises, which is to be completed this year by the National Youth Orchestra of Wales under Arthur Davison, included Alun Hoddinott's *Investiture Dances* and William Mathias' *Celtic Dances*. The Argo disc was made by David Atherton, the New Philharmonia Orchestra, the Welsh National Opera Chorale, Felicity Palmer, Thomas Allen and Csaba Erdelyi and the works recorded were Alun Hoddinott's *Sinfonietta I*, *Dives and Lazarus*, *Concertino for viola and small orchestra*, and *Night Music*. Eighteen records have now been made with the Council's subsidies and these have been valuable in making Welsh music known in many parts of the world, especially through radio broadcasts.

(c) *Festivals*

The Council provided subsidies for five festivals and the Regional Arts Associations provided grants for a number of others.

It is heartening to note that the five festivals supported by the Council drew larger audiences than in previous years.

(d) Awards for Advanced Study

Awards were made to young performers to pay the costs of short periods of post-graduate study.

(e) Welsh Amateur Music Federation

The Federation, established by the Council in 1968, received a grant of £28,000 and financial assistance was offered to amateur choirs, brass bands and traditional music ensembles. At present, the Federation is housed in the Council's premises but the Council hopes that the Federation will become independent from April 1976, having its own office, library and hire facilities, and staff. To achieve these aims, the Federation will seek funds from sources other than the Council, particularly trade unions, local authorities and industry.

Details of grants and guarantees appear in the accounts.

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Table A	A4	Awards to artists 1974/75
B	A14	Housing the Arts 1974/75
C	A15	Accumulated deficiency grants 1974/75
D	A16	Analysis of drama grants and guarantees 1974/75
E	A21	Promotion of new drama and neglected plays
F	A26	National Manuscript Collection of Contemporary Writers 1974/75
G	A27	Special Funds Beneficiaries 1974/75
		H. A. Thew Fund
		Mrs Thornton Fund
		Henry and Lily Davis Fund
		Guilhermina Suggia Gift for the 'Cello
		Miriam Licette Scholarship
H	A28	Art exhibitions
I	A30	Contemporary Music Network and Small Scale Touring Schemes
	A32	Arts Council of Great Britain accounts
	A64	The Scottish Arts Council accounts
	A82	The Welsh Arts Council accounts

Notes on the accounts

1

The Council's grant-in-aid of £21,335,000 for 1974/75, shown in the Revenue and Expenditure Account, comprises a basic grant of £18,835,000, a supplementary grant of £750,000 towards VAT costs incurred by subsidised Companies during 1973/74 and a further supplementary grant of £1,750,000 towards the unexpected effects of pay and price inflation experienced by subsidised companies in 1974/75. Expenditure of the VAT supplementary grant, although strictly applicable to the financial year 1973/74 is not shown separately in the accounts.

However, in spite of these supplementary amounts, the Council overspent the total funds available by almost £254,000. This over-expenditure reduced the accumulated reserve carried forward into 1975/76 to £138,594 which the Council considers to be inadequate for an authority in receipt of a total grant-in-aid of £26,150,000 in 1975/76 and with a degree of responsibility for the financial well-being of many hundreds of organisations trading in the arts field. Even including the Scottish and Welsh Arts Council's accumulated funds at 31 March 1975 (£39,133 and £10,939 respectively) this reserve represents the smallest percentage (0.72 per cent) of the succeeding year's grant-in-aid which has been carried forward in the history of the Council.

2

During the year under review certain freehold property in the Covent Garden area of London, upon which it is hoped eventually to build an extension to the present Royal Opera House building, was conveyed into the Council's ownership. A special grant of £3,150,058 and expenditure of a corresponding amount are both recorded in the Revenue and Expenditure Account to reflect this transaction.

3

The Balance Sheet and Schedule 3 show that the Diaghilev and De Basil Ballets' curtains and costumes, of which the Council had been custodian since 1968, were transferred to the Victoria and Albert Museum for the Theatre Museum.

4

The Council agreed two fully secured interest-free loans during the year; one to enable a musician to purchase a musical instrument and the other to enable a theatre company to meet the costs of capital expenditure pending the receipt of covenanted donations.

5

Schedule 1 shows that during 1974/75 the Council commissioned reports and surveys at a total cost of £6,972 and Schedule 2 shows expenditure of a further £8,536 on enquiries and investigations. The great variety of topics covered include theatre catering, amateur, community and minority art, labour relations at the London Coliseum Theatre, art exhibition space available in this country, lyric theatres in London and the National Theatre's plans to move to its new home on the South Bank.

6

A number of organisations listed in Schedules 3 England and Scotland received further subsidy towards the additional costs of touring and these subsidies are detailed in Schedule 5 England and Schedule 4 Scotland.

7

The Scottish Arts Council's Balance Sheet includes the cost of improvements to leasehold property at 29 Market Street, Edinburgh. These premises, known as 'The Fruit Market Gallery' house two art organisations subsidised by the Council and also provide temporary exhibition space in the centre of Edinburgh. The running costs are shown in Schedule 1 of the accounts.

8

The Scottish Arts Council's Arts Centre, known as 'Third Eye' in Sauchiehall Street, Glasgow, opened during May 1974 and the initial operating costs are shown in Schedule 1 of the accounts. It is hoped that responsibility for the centre and the activities promoted there will be transferred to an independent trust during 1975/76.

9

The Scottish Arts Council is conducting a regional development enquiry over a two year period and expenditure in 1974/75 is included in the item 'Enquiries, Surveys and Investigations' in Schedule 2 of the accounts.

10

The Welsh Arts Council's Balance Sheet includes gifts of works of art valued at a total of £1,837 presented to the Council during the year for its collection.

11

The Welsh Arts Council's manuscript collection was transferred to the National Library of Wales and this transaction is reflected in the Balance Sheet and Schedule 3 of the accounts.

12

The Welsh Arts Council's Gallery/Bookshop 'Oriol' at 53 Charles Street, Cardiff, opened in May 1974 and the initial running costs are recorded in Schedule 1 of the accounts.

Table A Awards to artists 1974 75

ENGLAND

MUSIC

Commission fees and copying costs

Richard Alston	Cambridge Contemporary Dance Group	Iain Hamilton	London Sinfonietta
Denis Aplvor	Redcliffe Concerts of British Music	Lilian Harmel	Dance Theatre Group
Neil Ardley	Camden Jazz Festival	Patrick Harrex	Merton Festival
Carol Ann Barratt	Margaret Cable and Bernard Roberts	Anthony Hedges	Manchester Education Department
Vijay Batra	Northern Dance Theatre	Ludi Horenstein	Educational Dance-Drama Theatre
Xavier Benguerel	Vesuvius Ensemble	Joseph Horovitz	Cookham Festival Society
Ailsa Berk	Dance Theatre Commune	Anthony Howell	Kibworth Brass Band
Lennox Berkeley	Susan Bradshaw and Richard Rodney Bennett	Herbert Howells	Cambridge Contemporary Dance Group
Derek Bourgeois	David Pettit and Angela Malsbury	Caroline Irving	West Riding Cathedrals Festival
Christopher Bowers-Broadbent	Collegium Musicum Sedbergh School	Gordon Jacob	Dance Theatre Commune
Christopher Brown	Redcliffe Concerts of British Music	Karl Jenkins	Essex Youth Orchestra
Christopher Bruce	Ballet Rambert	Wilfred Josephs	Midlands Musicians
Johanna Bryant	Ballet Rambert	John Joubert	Globe Playhouse Trust
David Burrows	Educational Dance-Drama Theatre	Naomi Kirschenbaum	Saddleworth Festival of the Arts
James Butt	Stowmarket Schools Concert Band	Liebe Klug	International Organ Festival Society
Ian Carr	Globe Playhouse Trust	Stephen Lade	Cambridge Contemporary Dance Group
Kai Tai Chan	Another Dance Group	Philip Lane	Cambridge Contemporary Dance Group
Justin Connolly	Portsmouth Festival	John Lansdown	International Festival of Youth Orchestras
Edward Cowie	Robert Glenton and Joan Dixon	Malcolm Lipkin	National School Brass Band Association
Gordon Crosse	Sixty Nine Theatre Company	Sue Little	Another Dance Group
Martin Dalby	London Sinfonietta	David Lord	Heather Slade
Howard Davidson	Electric Candle	David Lumsdaine	Another Dance Group
David Delve	Rodney Slatford	Elisabeth Lutyens	Dance Theatre Commune
Patricia de Villiers	Educational Dance-Drama Theatre	Elizabeth Maconchy	Educational Dance-Drama Theatre
Peter Dickinson	Harlow Music Association	Vera Maletic	Jane Manning
Stephen Dodgson	Cookham Festival Society	Judith Marcuse	20th Century Ensemble of London
Michael Finnissey	Tilford Bach Society	Peter Maxwell Davies	Stephen and Nicholas Cleobury
Shena Fraser	London Sinfonietta	John Mayer	Louis Halsey Singers
Bridget Fry	West Sussex County Federation of Women's Institutes	Henry Metcalfe	University Church of St Mary the Virgin, Oxford
Anthony Gilbert	Leicestershire Schools Festival of Music	Ivor Meggido	Educational Dance-Drama Theatre
David Gow	London Sinfonietta	Wilfrid Mellers	Ballet Rambert
Geoffrey Grey	Sunderland Arts Centre	Anthony Milner	Bath Festival
George Gruntz	Blackburn Cathedral Music	Alfred Nieman	London Philharmonic Orchestra
Barry Guy	New Cantata Orchestra	Stephen Oliver	Educational Dance-Drama Theatre
	Globe Playhouse Trust		Dance for Everyone
	Orchestra of St John's, Smith Square		Harrogate Festival
			Greenwich Festival
			Milton Tercentenary Festival
			Cheltenham Festival

Tony Oxley	Park Lane Group	Lowen Coxhill
Paul Patterson	National Youth Brass Band of Great Britain	Dudley Glass
	Spectrum	Stephen Gottlieb
John Proto	Dance Theatre Commune (2)	Hilary Griffiths
Bernard Rands	Capricorn	Paul Griffiths
	Zsigmond Szathmary	Stephen Harrap
Anne Ridler	University Church of St Mary the Virgin, Oxford	Juliette Kando (2)
	Rodney Slatford (2)	Royston Maldoom
Alan Ridout	Hilliard Ensemble	Benedict Mason
Gregory Rose	Howard Shelley	David Morse
David Rowland	Redcliffe Concerts of British Music	Robert North
Edwin Roxburgh	Anne Shasby and Richard McMahon	Arthur Oldham
	Ballet Rambert	Nigel Osborne
John Rushby Smith	Cheltenham Festival	Michael Pink
	Milton Tercentenary Festival	Edmund Rubbra
Joseph Scoglio	Windsor Festival Society	Nicholas Sackman
Humphrey Searle	Portsmouth Festival	Jonathan Thorpe
	Henley Symphony Orchestra	Stan Tracey
Francis Shaw	Educational Dance-Drama Theatre	Wendy Vincent-Smith
Naresh Sohal	Susan Bradshaw and Richard Rodney Bennett	Graham Whettam
Frank Spedding	Jazz Centre Society	Janet Wilks
Geraldine Stephenson	Ballet Rambert	Roger Worthington
	Cambridge Contemporary Dance Group	
Giles Swayne	Newcastle Jazz Festival	DRAMA
	Merseyside Arts Association	
John Taylor	Fires of London	Playwrights
Jonathan Taylor	Grimethorpe Colliery Band	Caryl Churchill
Diana Theodores	Dance Theatre Commune	Brian Phelan
	Educational Dance-Drama Theatre	Rony Robinson
Stan Tracey	Bridgwater and District Choral Society	John Turner
Mike Westbrook	Globe Playhouse Trust	
Gillian Whitehead		Olwen Wymark
Graham Williams		Yemi Ajibade
Rebecca Wilson		John Antrobus
Robin Winbow		Colin Bennett
		Wally Daly
Peter Wishart		Robert Holman
		Ken Lee
Kenny Wheeler		Jennifer Phillips
		David Pownall
Bursaries		William Russell
		Snoo Wilson
Richard Arnell		
Catherine Ashmore		
George Badacsonyi		
Gordon Beck		
Rudolf Benesh		
Micha Bergese		
Julia Blaikie		
Kai Tai Chan (2)		
Tony Coe		
Justin Connolly		
Yvette Cook		

Caryl Churchill *Royal Court Theatre, London
 Brian Phelan *Half Moon Theatre, London
 Rony Robinson *Belgrade Theatre, Coventry
 John Turner *The Albany (The Combination), London
 *Unicorn Theatre, London

Commissions

Andy Andrews, Ken
 Campbell, Dave Hill *Nottingham Playhouse
 Michael Abbensetts *Temba Theatre Company
 Alan Bleasdale *Liverpool Playhouse

Table A
(continued)

Awards to artists 1974-75

ENGLAND

DRAMA (continued)

Chris Bond, George Costigan, Adrian Henri, Adrian Mitchell, Bill Morrison, Willy Russell *Everyman Theatre, Liverpool
 Ken Campbell *Nottingham Playhouse
 Simon Dunmore *University Theatre, Newcastle
 Alfred Fagon *Foco Novo Productions
 Trevor Griffiths *Nottingham Playhouse
 John Grillo *Joint Stock Theatre Company
 Ray Herman *Liverpool Playhouse
 Ginnie Hole, John Hope-Mason, Bernard Taylor *Queen's Theatre, Hornchurch
 Gabriel Josipovici *Paradise Foundry
 George Moore *Nottingham Playhouse
 Garry O'Connor *The Playhouse, Oxford (Anvil Productions)
 Michael O'Neill and Jeremy Seabrook *Southtown Theatre
 Brian Patten *Everyman Theatre, Liverpool
 Michael Payne *Redgrave Theatre, Farnham
 Dennis Potter *The Playhouse, Oxford (Anvil Productions)
 Jack Shepherd: a project involving eight writers *Joint Stock Theatre Company
 Derek Smith and Ian Barnett *Wakefield Tricycle Company
 Ian Taylor *Liverpool Playhouse
 C. P. Taylor *University Theatre, Newcastle
 John Wain *Victoria Theatre, Stoke-on-Trent
 Mike Wilcox *University Theatre, Newcastle

Attachments

Chris Bailey *Solent Song and Dance Company
 Shane Connaughton *Soho Theatre Company
 David Edgar *2nd City Theatre Company
 Trevor Griffiths *Nottingham Playhouse
 Ken Lee *Palace Theatre, Watford
 Ray Herman *Liverpool Playhouse
 Derek Smith *Wakefield Tricycle Company
 Mike Stott *Everyman Theatre, Liverpool
 Ian Taylor *Victoria Theatre, Stoke-on-Trent

Bursaries

John Dowie
 Pam Schweitzer

ART

Discretionary awards

Maurice Agis
 Richard Allen
 David Anderson
 Paul Ashurst
 Conrad Atkinson
 Allen Barker
 Basil Beattie
 Michael Bennett
 Susan Bennett
 Stephanie Bergman
 Kenneth Billyard
 Su Braden
 Robert Bradford
 Chris Briscoe
 Floris van den Broecke
 Ralph Brown
 Ronald Boyd
 Duncan Cameron
 Michael Chilton
 Colin Cina
 Jeffrey Clarkson
 Stephen Colby
 Chris Coles
 Stephen Collingbourne
 Frank Collins
 Barrie Cook
 Stroud Cornock
 Leigh Crampton
 John Crossley
 Kelvin Crump
 Peter Davey
 Hugh Davies
 Brigid Derham
 Norman Dilworth
 Michael Druks
 John Dugger
 Philippa Ecobichon
 Kate Edge
 David Evison
 Ray Exworth
 Anthony Farrell
 Donald Fenton
 Ann Finlayson
 Robert Frankland
 Ray Garvey
 John Gibbons
 Patrick Goff
 Ken Gray
 Derek Greenhalgh
 Trevor Halliday

Margaret Harrison
Ron Haselden
Ian Haycox
Tim Head
Andrew Hewkin
Francis Hewlett
Peter Hide
Susan Hiller
Colin Hitchmough
Jeff Hoare
Anthony Hodge
Brian Hoey
Patrick Hughes
Jane Humphrey
Alexis Hunter
Richard James
Sara John
Pete Johnson
Gareth Jones
Peter Jones
Trevor Jones
Stuart Knowles
Bruce Lacey
Darcy Lange
Jolyon Laycock
Barbara Loftus
Jeffrey Lowe
Peter Lowe
Bill Lundberg
Leonard Marchant
Donald MacKenzie
John McDonnell
Ian McKeever
John McLean
Carol McNicol
Jeanne Masoero
Christopher Millar
M. W. Mitchell
Rosemary Montford
John Morley
David Morris
John Murphy
Tony Musker
Martin Naylor
Roy Naylor
Peter Neal
Brendan Neiland
Barry Newis
Geoff Ogden
Emma Park
Richard Parrington
George Percy
Terence Pope
Margaret Priest

Bob Quick
Clifford Rainey
Ken Ratling
Dave Redfern
Keith Reeves
David Remfry
Howard Rogers
Michael Rothenstein
David Royle
Michael Salaman
Terry Scales
Terry Scales
David Shepherd
Don Smith
Jenny Smith
Neville Smith
Ray Smith
Lesley Sunderland
Trevor Sutton
Jun Terra
Michael Thompson
Bill Townsend
David Veltman
Cecilia Vicuna
Tom Wall
Joanna Walton
Jesse Watkins
Alan Welsford
Karl Weschke
Rhonda Whitehead
Tim Whittaker
Stephen Willats
Derek Willey
Glyn Williams
John Wonnacott
Alice Wood
Malcolm Woodward

PHOTOGRAPHY

Keith Arnatt
Ken Baird
John Benton-Harris
John Blakemore
John Charity
Colin Curwood
Ralph Gobits
Sylvester Jacobs
Chris Locke
Markéta Luskacová
Daniel Meadows
Margaret Murray
Martin Parr

ENGLAND

PHOTOGRAPHY (continued)

Lloyd Phillips
Tricia Porter
Paul Rogers
Claire Schwob
Graham Smith
Oliver Stapleton
Paddy Summerfield
John Walmsley
Valerie Wilmer

Bursary

Ian Berry

ART FILMS

Geoff Almond
John Arc
Peter Donebauer
Ellie Epp
Sue Hall
Ron Haselden
Joanna Kiernan
Jonathan Langran
Philip Mulloy
William Raban
Philip Winder

LITERATURE

Grants to writers

Constance Babington-Smith
Ron Barnes
John Birtwhistle
Basil Bunting
Carol Burns
Nirad C. Chaudhuri
Ian Cochrane
Jeni Couzyn
Leslie Croxford
Maureen Duffy
Isobel English
Elaine Feinstein
Patrick Fetherston
Eva Figs
Gillian Freeman
Peter Fuller
Tony Gould
Henry Graham

John Haffenden
Andrew Hall
Philip Henderson
Aidan Higgins
Thomas Hinde
Glyn Hughes
James Hughes
Ted Hughes
Bernard Kops
Dinah Livingstone
Derek Mahon
Derwent James May
Shiva Naipaul
Leslie Norris
Jean Pace
Edgell Rickword
Paul Rotha
Alan Sheridan
A. C. H. Smith
Ken Smith
John Spurling
Michael Standen
Denys Thompson
Shirley Toulson
John Wilkie
Nicholas Wollaston
Grahame Wright

Grants to translators

T. Carmi
Rollo Myers
John Stathatos
Simon Watson Taylor
Daniel Weissbort

Grants to publishers

Arc Publications	'Frontwards In A Backwards Movie' by Ken Smith
Calder and Boyars Limited	'Schoenberg' by H. H. Stuckenschmidt, translated by Humphrey Searle
Faber and Faber Limited	'New Writers 11'
Hutchinson Publishing Group Limited	'Poetry Introduction 3'
Oasis Books	'New Poems 1973-1974', a P.E.N. Anthology of Contemporary Poetry edited by Stewart Conn
Paul Elek Limited	'Six Modern Greek Poets' edited by John Stathatos
	'Love and Other Deaths' by D. M. Thomas

Creative Writing Fellowship

Douglas Dunn *University of Hull

TRAINING

Actors

William Roberts
Polly Warren
Mervyn Watson

Arts administration

Diploma course

Griselda Bear
Jennifer Bos
Vanessa Cheetham
Penelope Croft
Susan Eatwell
Robert Cogo-Fawcett
Rona Fineman
Victoria Harbord
Jonathan Harvey
Marjorie Henry
John Isaacs
Sue-Ann Leader
Dewi Lewis
Jeremy Miller
Lynne Stern
Susan Wilshire

Practical course

Marilyn Atherton
Hugh Barton
Magnus Bewick
Jean Brodie
Jane Campbell-MacMillan Collins
Helen Dickson
Danielle Fox
Clem Gorman
Alan Lord
Christopher Parr
Jessica Taplin
Stanley Whittaker

Designers

Polly Barlow
Michael Bearwish
Judith Bland
Charlotte Brill
Richard Brown
Richard Croft
Jacqueline DeSouza
Alastair Griffith
Robert Harris
James Helps
Anthony Jones
Philipp Jung
Christopher Kinman
Di Seymour
David Short
Joe Vanek
Alizabeth Verghese
Mark Wheeler

Directors

Robert Carlton
Roger Clissold
Colin George
Richard Gill
Christopher Hayes
Peter Moss
Andrew Noble
Philip Partridge
Mark Piper
Peter Stevenson

Technicians

Terry Clark
Francis Reid

SCOTLAND

MUSIC

Special grants

Reginald Barrett-Ayres
Shaun Dillon
James Douglas
John Maxwell Geddes
Edward Harper
Kenneth Leighton
Edward McGuire
John Rose
David Stone
Margaret Lucy Wilkins

Commissions

Janet Beat	*Dunfermline College of Physical Education
Sarah Beck	*Scottish Theatre Ballet Limited
Jack Carter	*Scottish Theatre Ballet Limited
Roland Casenave	*Scottish Theatre Ballet Limited
John Currie	*The John Currie Singers Limited
Martin Dalby	*Glasgow International Arts Enterprises
Gordon Garforth	*Scottish Theatre Ballet Limited
Robin Haig	*Scottish Theatre Ballet Limited
Iain Hamilton	*Janet Hilton
Harry Haythorne	*Scottish Theatre Ballet Limited
Harold King	*Scottish Theatre Ballet Limited
Kenneth Leighton	*St Andrews University Musical Society
Alistair Livingston	*Scottish Theatre Ballet Limited
George MacIlwham	*Edinburgh Academy
Norman McDowell	*Scottish Theatre Ballet Limited
David Morse	*Scottish Theatre Ballet Limited
Peter Naylor	*Scottish Opera Limited
George Newson	*Margaret McLeod *New Music Group of Scotland Trust
Kim Petts	*Scottish Theatre Ballet Limited
Fred Stevens	*Scottish Theatre Ballet Limited
John Stoddard	*Scottish Theatre Ballet Limited
Margaret Lucy Wilkins	*New Music Group of Scotland Trust
William Wordsworth	*Badenoch Arts Club

Bursaries

Alexandra Brown
Una Buchanan
Robin Colvill
Jean Copland

Horace Fellowes
Esther Hollister
David Johnson
Neil Mackie
Patricia MacMahon
Margaret Marshall
Peter Naylor
Elizabeth Ritchie
Gordon Sandison
Ronald Stevenson

DRAMA

Trainee designers

Gillian Page
Priscilla Truett

Trainee directors

David Gothard	*Traverse Theatre Club
Frank Nealon	*Traverse Theatre Club
Bill Pryde	*Edinburgh Civic Theatre Trust Limited

Ronald Johnston

Bursaries

Alan Bell, David Marshall and Mairi Patterson
Clare Blenkinsop
Robert McLellan
Radu Penciulesco
Ian and Jill Purves
Annie Stainer
Elliott Williams

Travel grant

Cecil P. Taylor

ART

Bursaries

John Grant Clifford
Victoria Crowe
Richard Demarco
Mike Gall
Fionna Geddes
William Gillon
Soumya Gosuiami
Ian Guthrie

Douglas Kirk
Sandy Laing
Elsbeth Lamb
Will Lorimer
Malcolm McCoig
James McGlade
Anna Molin
Frances Pelly
Jeremy Quin
Ainslie Yule

Commissions

Not yet decided
Not yet decided
Not yet decided
Sydney Burnett

Not yet decided
Andrew Mylius

*Royal Burgh of Sanquhar
*Corporation of Aberdeen
*Royal Burgh of Dumfries
*Moray & Nairn Joint County
Council
*Corporation of Glasgow
*Fife County Council

LITERATURE

Bursaries

Catherine Czerkawska
Ian Grimble
Alex Hamilton
John Keay
Angus Wolfe Murray
Donald Saunders

Munro Award

Ian Archer

Travel grants

Douglas Eadie
Thomas Healy
Trevor G. S. Morrison

Book and new writing awards

Mary Stewart

Grants to publishers

Akros Publications
Calder & Boyars Limited
Carcenet Press
William Collins Sons & Company Limited
Glasgow University Press
McDonald Printers (Edinburgh) Limited

Molendinar Press
New Rivers Press
Paul Harris Publishing
Rainbow Books
Routledge & Kegan Paul Limited
Society for Theatre Research
Southside (Publishers) Limited
Souvenir Press Limited
West Highland Publishing Company

TRAINING

Arts administration

Practical course

Alastair Davidson
Brian Downie
Linda Haase
Vanessa Rawlings-Jackson

WALES

MUSIC

Bursaries

Malcolm Davies
Mary Davies
Joan Fahy
Fiona Hibbert
Eirian James
Kelvin Thomas
Elwyn Williams

Commissions

Mervyn Burtch	Welsh Amateur Music Federation
Alan Downie	Welsh Jazz Orchestra
Alun Hoddinott	Opera for HTV
John Hopkins	Cardiff Festival 1975
Arwel Hughes	Ardwyn Singers
Daniel Jones	Portardulais Male Choir
	Fishguard Festival
	Swansea City Arts Committee
Richard Roderick Jones	Caerleon Festival 1975
Jeffrey Lewis	Fishguard Festival 1975
	Llandaff Festival 1975
William Mathias	Swansea Festival
	Opera for HTV
John Morgan	Cardiff Festival 1975
Frederick Rimmer	Fishguard Festival
Trevor Roberts	Rhosllanerchrugog Male Choir
Robert Smith	Welsh Amateur Music Federation
Ray Steadman-Allen	
Huw Ll. Thomas	North Wales Music Festival
Mansel Thomas	Song Cycle for Wynford Evans
David Wynne	University College Cardiff

DRAMA

Bursaries

Gaynor Davies
Karen Futcher
Gale Law

Travel grant

John Prior

ART

Commissions

Glenys Cour
Ian Grainger
Tom Hudson
Selwyn Jones Hughes
Gareth Jones
Keith Richardson Jones
Tim Jones
John Selway
Anthony Stevens
Clive Walley
Glynn Williams

International Award

Olivier Debré

Film making

Brian Ashbee
Malcolm Bourne
Harley Jones
Chris Monger
Bwrdd Ffilmiau Cymraeg
HTV Limited

LITERATURE

Grants to publishers

Carcanet Press Limited
Christopher Davies Limited
Eisteddfod Genedlaethol Cymru
Gwasg Gomer
J. D. Lewis & Sons Limited
Martin Brian and O'Keefe Limited
Thames & Hudson Limited
University of Wales Press
Urdd Gobiath Cymru

Translations

Elin Garlick
Gwasg Gomer
Penguin Books Limited
University of Wales Press
Yr Academi Gymreig

Bursaries

William Condry
S. Fauchereau
John L. Hughes
Richard Llewellyn
Alan Llwyd
Anna Taylor
Bernard Toms
Chris Torrance
John Griffith Williams
Rhydwen Williams

Prizes

J. Eirian Davies
T. Glynne Davies
Jeremy Hooker
Emyr Humphreys
Leslie Norris
Peter Tinniswood
J. G. Williams

Travel grants

Gwyn Erfyl
Jeremy Hooker
William Owen

TRAINING**Arts administration***Diploma course*

George Auchterlonie

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

Table B Housing the Arts 1974 75

In 1974/75 the Arts Council's grant in aid of £21,335,000 included £550,000 for Housing the Arts. The details of the £550,000 can be found at the end of Schedule 3, where £496,500 is accounted for in England, £7,000 in Scotland and £46,500 in Wales. The Arts Council was also empowered to enter into commitments during 1974/75 to make provision for Housing the Arts up to a total of £1,960,000 above the cash grants of £550,000. As at 31st March 1975 a total of £1,266,800 had been committed out of the total of £1,960,000 authorised and the details of this are set out below:

ENGLAND

	£	£
Manchester: Royal Exchange Theatre Trust	200,000	
Bedford Theatre Trust Limited	150,000	
Lincolnshire New Theatre Trust Limited	100,000	
Salisbury Arts Theatre Limited	100,000	
Ipswich and Suffolk New Theatre Trust	95,000	
Poole Borough Council – Centre for the Arts	70,000	
London: Inter-Action Trust	50,000	
Liverpool: Great Georges Community Arts Project Limited	45,000	
London: Havering Borough Council – new theatre	30,000	
Nottingham: Midland Group Gallery	24,000	
Leigh Borough Council – Library Theatre	20,000	
Moss Empires Limited – Bristol Hippodrome	17,000	
Blyth Arts Council – arts centre	15,000	
Bath Theatre Royal Company Limited	10,000	
York City Art Gallery	10,000	
Hatfield Rural District Council – Leisure Centre	8,000	
Plymouth Theatre Trust	8,000	
Hebden Bridge: Arvon Foundation	6,000	
Tamworth Borough Council – arts centre	5,000	
Chipping Norton Theatre Limited	4,950	
Bridport and District Arts Society	4,000	
Ross Operatic and Dramatic Society	4,000	
Sheffield District Council – Hurlfield Campus	4,000	
Lichfield and District Arts Association	3,300	
Norwich: Theatre Royal Trust Limited	3,250	
Bolton: Octagon Theatre Trust Limited	3,000	
Eastbourne Borough Council – Towner Art Gallery	3,000	
London: Jean Pritchard Management Limited	3,000	
London: New Shakespeare Company Limited	3,000	
Covent Garden: Acme Housing Association	1,500	
Boston: Blackfriars Theatre Limited	1,000	
Bath Arts Workshop	800	
	<hr/>	1,001,800

SCOTLAND

Dundee Repertory Theatre Limited	100,000	
Airdrie Town Council – Civic Centre	30,000	
University of St Andrews – Arts Centre	25,000	
	<hr/>	155,000

WALES

Builth Wells: The Wyeside Trust	100,000	
Coleg Harlech: Theatr Ardudwy	10,000	
	<hr/>	110,000
		<hr/> <u>£1,266,800</u>

Table C Accumulated deficiency grants 1974/75

ENGLAND	£
English Opera Group Limited	30,000
Midland Sinfonia Concert Society Limited	6,000
Leicester Theatre Trust Limited	5,000
Greenwich Theatre Limited	4,000
Park Lane Group Limited	4,000
Northern Sinfonia Concert Society Limited	2,500
Opera Players Limited	2,000
Modern Art Oxford Limited	1,797
Northcott Devon Theatre and Arts Centre	1,453
Music Now	1,000

Note:

The sums detailed above are included in the amounts shown in Schedule 3.

Table D Analysis of drama grants and guarantees for the year ended 31 March 1975 including subsidies offered but not paid at that date

	<i>Revenue grants or guarantees</i>	<i>Capital expenditure</i>	<i>New drama and neglected plays</i>	<i>Total</i>
	£	£	£	£
ENGLAND				
National Theatre Board	1,017,500			1,017,500
Royal Shakespeare Theatre	694,000		250	694,250
Billingham Forum Theatre	29,500			29,500
Birmingham: Alexandra Theatre (Birmingham) Limited	16,500			16,500
Birmingham Repertory Theatre Limited	149,000		650	149,650
Bishop's Stortford: Spectrum Theatre Trust Limited	7,750			7,750
Bolton: Octagon Theatre Trust Limited	50,000	176	235	50,411
Bristol Old Vic Trust Limited	113,000		590	113,590
Bromley: Churchill Theatre Trust Limited	6,000			6,000
Cambridge Theatre Company Limited	53,000			53,000
Canterbury Theatre Trust Limited	26,500	250		26,750
Cheltenham Everyman Theatre Company Limited	38,000		250	38,250
Chester: Gateway Theatre Trust Limited	27,000	500		27,500
Chesterfield Civic Theatre Limited	23,000			23,000
Chichester Festival Theatre Productions Company Limited	24,500			24,500
Colchester Mercury Theatre Limited	70,500			70,500
Coventry: Belgrade Theatre Trust (Coventry) Limited	91,000		1,842	92,842
Crewe Theatre Trust Limited	27,750	1,000	720	29,470
Derby Playhouse Limited	45,500			45,500
Exeter: Northcott Devon Theatre and Arts Centre	65,608		250	65,858
Farnham Repertory Company Limited	41,500		100	41,600
Guildford: Yvonne Arnaud Theatre Management Limited	56,500		500	57,000
Harrogate (White Rose) Theatre Trust Limited	47,000			47,000
Hornchurch Theatre Trust Limited	52,000		800	52,800
Ipswich Arts Theatre Trust	42,000		200	42,200
Lancaster: The Duke's Playhouse Limited	46,000		950	46,950
Leatherhead: Thorndike Theatre (Leatherhead) Limited	69,000		469	69,469
Leeds Theatre Trust Limited	72,000		250	72,250
Leicester Theatre Trust Limited	115,000	225	544	115,769
Lincoln Theatre Association Limited	42,000	850		42,850
Liverpool: Merseyside Everyman Theatre Company Limited	51,500		1,651	53,151
Liverpool Repertory Theatre Limited	86,000		1,030	87,030
London: Camden Playhouse Productions Limited	26,250		504	26,754
Caryl Jenner Productions Limited	47,500		1,346	48,846
English Stage Company Limited	178,500		3,427	181,927
Greenwich Theatre Limited	43,500		1,180	44,680
Hampstead Theatre Club Limited	29,000		446	29,446
Inter-Action Trust Limited	31,000		451	31,451
Mermaid Theatre Trust Limited	42,500		250	42,750
National Youth Theatre	21,500		600	22,100
New Shakespeare Company Limited	7,000			7,000
Pioneer Theatres Limited	60,000	500		60,500
Polka Children's Theatre Limited	8,750			8,750
Theatre Centre Limited	39,250			39,250
Young Vic Company Limited	71,000		750	71,750
Manchester: Sixty Nine Theatre Company Limited	35,000			35,000
Manchester Young People's Theatre Limited	24,700			24,700
Newcastle upon Tyne: Tyneside Theatre Trust Limited	51,500		1,089	52,589
Northampton Repertory Players Limited	28,500			28,500
Carried Forward	<u>£2,330,058</u>	<u>£3,501</u>	<u>£21,074</u>	<u>£2,354,633</u>

	<i>Revenue grants or guarantees</i>	<i>Capital expenditure</i>	<i>New drama and neglected plays</i>	<i>Total</i>
	£	£	£	£
Brought forward	2,330,058	3,501	21,074	2,354,633
Nottingham Theatre Trust Limited	145,000		1,380	146,380
Oldham Repertory Theatre Club	25,000			25,000
Oxford: Anvil Productions Limited	40,000		950	40,950
Plymouth Theatre Trust Limited	18,500		250	18,750
Richmond Theatre Productions Limited		3,000		3,000
Salisbury Arts Theatre Limited	39,000		449	39,449
Scarborough Theatre Trust Limited	19,250		647	19,897
Sheffield: Crucible Theatre Trust Limited	128,000		176	128,176
Southend: Palace Theatre Trust (Southend and Westcliff) Limited	14,000			14,000
Stoke-on-Trent and North Staffordshire Theatre Trust Limited	50,000	600	399	50,999
Watford Civic Theatre Trust Limited	30,500		700	31,200
Worcester Arts Association (S.A.M.A.) Limited	24,500			24,500
Worthing and District Connaught Theatre Trust Limited	30,000		473	30,473
York Citizens' Theatre Trust Limited	56,000	750		56,750
Actors Unlimited			1,000	1,000
Alternative Theatre Company	9,200		934	10,134
Andrew Slimon Productions			125	125
Avon Touring Company	8,000		723	8,723
The Basement Theatre Limited	3,250		215	3,465
Birmingham Arts Laboratory Limited			496	496
Bradford Art College Theatre Group	1,325			1,325
Broadside Mobile Workers Theatre			100	100
Bubble Theatre Company Limited			400	400
Calder and Boyars Limited ('Gambit')	1,000			1,000
Call It Theatre Company			500	500
Cartoon Archetypal Slogan Theatre	300			300
Charles Vance Productions			474	474
The Close Company			472	472
Cockpit Theatre and Arts Workshop			500	500
The Combination Limited	20,500		935	21,435
Common Stock Theatre Company Limited	7,750			7,750
The Contemporary Theatre Limited			487	487
Andrew Dallmeyer			180	180
The Dark and the Light Theatre Limited			619	619
Gavin Douglas			100	100
Foco Novo Productions		1,000	1,167	2,167
Forestage Company			500	500
Friends Roadshow	1,000			1,000
Galactic Smallholdings Limited	18,000	1,150		19,150
General Will Limited	6,750			6,750
Greasy Spoon			472	472
Greek Arts Theatre Club			997	997
The Half Moon Theatre Limited	20,700		2,768	23,468
Hal Rosenblatt Productions			500	500
Horseshoe Theatre Company			500	500
Hull Truck Theatre Company	3,750	500		4,250
Hutchinson and Company Limited ('Theatre '74')	1,500			1,500
Incubus Theatre Company	5,200			5,200
International Fringe Limited	12,000	1,000	1,180	14,180
Carried forward	£3,070,033	£11,501	£42,842	£3,124,376

Table D Analysis of drama grants and guarantees
(continued)

	<i>Revenue grants or guarantees</i>	<i>Capital expenditure</i>	<i>New drama and neglected plays</i>	<i>Total</i>
	£	£	£	£
Brought forward	3,070,033	11,501	42,842	3,124,376
Interplay Trust	4,300			4,300
Jules and Gil			180	180
The Keskidee Centre			1,839	1,839
King's Head Theatre Productions Limited	8,900			8,900
London Theatre Group	6,500			6,500
Low Moan Spectacular	3,000			3,000
Lumiere and Son	3,500			3,500
Magic Bus			356	356
Martin Skinner Company			180	180
Mikron Theatre Company Limited	74			74
Mokadi Productions Limited			469	469
Myles Byrne Projects Limited			750	750
National Theatre of the Deaf	3,000			3,000
Natural Theatre Company	7,000			7,000
The New Roadshow	2,500		250	2,750
The Off Fringe Theatre Company			494	494
Oval House	250			250
Paradise Foundry Limited	12,000		268	12,268
Pentameters			360	360
The People Show	6,000			6,000
Quipu Productions Limited			1,996	1,996
R.A.T. Theatre	3,250			3,250
Recreation Ground Theatre Company	3,000			3,000
Red Ladder Theatre Society	8,700	775		9,475
Richmond Fringe Limited	4,400	500	80	4,980
Rough Theatre			180	180
San Quentin Drama Workshop			476	476
Second City Theatre Company			80	80
Siege Productions			500	500
7:84 Theatre Company		1,000		1,000
Sidewalk Theatre Company			423	423
Soho Theatre Company Limited	9,000		2,209	11,209
Solent Song and Dance Company			700	700
Southtown Theatre Limited			700	700
Temba Theatre Company	4,000		150	4,150
Temporary Theatre Company			1,217	1,217
Theatre At New End Limited			500	500
Theatre North			250	250
T.Q. Publications Limited ('Theatre Quarterly')	2,000			2,000
Triple Action Theatre Group	3,000			3,000
Unity Productions			200	200
Vespen Theatre Company			484	484
Wakefield Tricycle Company	5,750	632	1,098	7,480
West London Theatre Workshop	10,000		114	10,114
Wimbledon Pub Crawlers			1,240	1,240
Association of British Theatre Technicians	2,000			2,000
British Centre of the International Theatre Institute	1,000			1,000
Carried forward	<u>£3,183,157</u>	<u>£14,408</u>	<u>£60,585</u>	<u>£3,258,150</u>

	<i>Revenue grants or guarantees</i>	<i>Capital expendi- ture</i>	<i>New drama and neglected plays</i>	<i>Total</i>
	£	£	£	£
Brought forward	3,183,157	14,408	60,585	3,258,150
British Theatre Association	10,750	500		11,250
Commission for a British Theatre Institute	2,000			2,000
Council of Regional Theatre	500			500
National Council of Theatre for Young People	500			500
Society for Theatre Research (inc. 'Theatre Notebook')	400			400
Theatres' Advisory Council	2,500			2,500
Bursaries	1,150		12,050	13,200
	<u>£3,200,957</u>	<u>£14,908</u>	<u>£72,635</u>	<u>£3,288,500</u>

Table D Analysis of drama grants and guarantees
(continued)

	<i>Revenue grants or guarantees</i>	<i>Capital expenditure</i>	<i>New drama</i>	<i>Transport subsidies</i>	<i>Training schemes</i>	<i>Young people's theatre activities</i>	<i>Total</i>
	£	£	£	£	£	£	£
SCOTLAND							
Dervaig Arts Theatre Limited	3,700						3,700
Dundee Repertory Theatre Limited	52,300	318	3,379	500		6,600	63,097
Edinburgh: Edinburgh Civic Theatre Trust Limited	146,000		929	500	2,026		149,455
The Pool Lunch Hour Theatre	8,275		1,268				9,543
Theatre Workshop Edinburgh	1,530						1,530
Traverse Theatre Club	45,593		2,818		1,650		50,061
Glasgow: Citizens' Theatre Limited	105,000	1,800		1,300		9,964	118,064
Perth Repertory Theatre Limited	43,800		970	400		2,500	47,670
Pitlochry Festival Society Limited	45,800	646	1,500	800		4,500	53,246
St Andrews: Byre Theatre of St Andrews Limited	13,000	1,000		150			14,150
Stirling: MacRobert Centre						6,000	6,000
An Comunn Gaidhealach			25				25
Association of British Theatre Technicians (Scotland)	100						100
Biggar Theatre Workshop		1,000					1,000
Derek Carpenter's Productions	179						179
Council of Regional Theatre	150						150
Chris Fooks	360						360
Go Theatre	2,841						2,841
Harbour Arts Centre, Irvine	14,500						14,500
Lamp of Lothian Collegiate Centre	400						400
National Theatre of the Deaf	308						308
Ochertyre Theatre	400		46				446
Sabhal Mor Ostaig	400						400
Scottish Society of Playwrights	10,500						10,500
7:84 Theatre Company	13,138	3,050					16,188
Shanter Production	990						990
The Dark and The Light Theatre Limited	279						279
West London Theatre Workshop	1,250						1,250
Training Schemes Bursaries					3,672		3,672
Bursaries	5,417						5,417
	<u>£516,210</u>	<u>£7,814</u>	<u>£10,935</u>	<u>£3,650</u>	<u>£7,348</u>	<u>£29,564</u>	<u>£575,521</u>

Notes:
The revenue grants or guarantees recorded above for England include provision for Young People's Theatre Activities in certain cases. Subsidies were also made available for Touring during the year ended 31 March 1975 and are detailed separately in the appropriate schedules.

Table E Promotion of new drama and neglected plays

	<i>Play</i>	<i>Author</i>
(a) First Professional Productions		
Basingstoke: Horseshoe Theatre Company	Brave New Town	Mark Fisher
Birmingham Arts Laboratory Limited	Margaret Born	} <i>double</i> <i>bill</i> Gareth Owen
	A Play Called George	
Birmingham: Cannon Hill Trust Limited	Heil Caesar	John Bowen
Birmingham Repertory Theatre Limited	Blues, Whites and Reds	Roger Planchon translated by John Burgess
	Trinity Tales	Alan Plater
Bracknell: Call It Theatre Company	We'll All Go Riding on a Rainbow	Biddy Ashburn, Steve Dodd, Steve Garside and Jon Rust
Bracknell: South Hill Park Trust Limited	Moby Dick	adapted by Robert Holman
	Sailor	Michael Almaz
	Humbug	Richard Crane
Bristol: Avon Touring Company	Pickets (The Trials of Porshbury)	David Illingworth
	A Tale of Three Bristols	David Illingworth, David Edgar and Chris Allen
	The Football King	David Illingworth
Bristol Old Vic Trust Limited	In Despair I Turned to Shakespeare	Christopher Denys
Cheltenham Everyman Theatre Company Limited	The Daffodil Man	Martin Worth
Coventry: Belgrade Theatre Trust (Coventry) Limited	The Only True Story of Lady Godiva	David Turner and Paul Lapworth
	Events in an Upper Room	Rony Robinson
Crewe Theatre Trust Limited	Wonderchick	David Campton
	The Bride of Dracula	Charles McKeown
Eastbourne: Charles Vance Productions	A Turn On the Roundabout	William Norfolk
East Grinstead: Myles Byrne Projects Limited	Weekend with Willy	Richard Huggett
East Midlands Arts Association	Behold, The Head of a Traitor	The Emma Theatre Company
Guildford: Yvonne Arnaud Theatre Management Limited	The Wisest Fool	Norman Ginsbury
Havant: Solent Song and Dance Company	Spice Island	Chris Bailey
Ipswich Arts Theatre Trust	Seven Day Game	Graham Swannell
Lancaster: The Dukes Playhouse Limited	Faraway In A Distant Land	devised by the Company
	Lile Jimmy Williamson	David Pownall
Leeds Theatre Trust Limited	Meanwhile, Backstage in the Old Front Room	Donald Howarth
Leatherhead: Thorndike Theatre (Leatherhead) Limited	Scenes from Family Life	Barry Bermange
	Maudie	David Wood and Iwan Williams
Leicester Theatre Trust Limited	Games	Andrew Cruickshank
Liverpool: Merseyside Everyman Theatre Company Limited	Shem's Boat	C. G. Bond
	Funny Peculiar	Mike Stott
	The Pig and the Junkle	Brian Patten
Liverpool Repertory Theatre Limited	Yers Owd Pool Goes to War	Ray Herman
	A Tide In The Affairs of Women	Philip Martin
London: Alternative Theatre Company	Secrets	Richard Crane
	A Naval Occasion	Henry Woolf
	Stallerhof	Franz Xavier Kroetz translated by Katherine Hehn
	Hitting Town	Stephen Poliakoff

Table E
(continued)

Promotion of new drama and new/drama plays

	<i>Play</i>	<i>Author</i>
London: Andrew Slimon Productions	The Bridge Dolls No More A Smell of Burning (2nd Professional Production)	Mario Fratti Mario Fratti David Campton
London: Basement Theatre Limited	Who'll Be Next and Who'll Be Lucky Rape The Old One-Two	John Mackendrick James Duke A. R. Gurney
London: Belt and Braces Roadshow Company	The Recruiting (Liaison) Officer	Eugene Geasley
London: Broadside Mobile Workers Theatre London: Bubble Theatre Company Limited	The Lump An Apple A Day Kids' Cabaret	devised by the Company John Antrobus written by the Company
London: Camden Playhouse Productions Limited	A Nevolent Society Schippel	Mary O'Malley Carl Sternheim adapted by C. P. Taylor
London: Caryl Jenner Productions Limited	Claw The Bolting Sisters The Hour of the Werewolf	Howard Barker Olwen Wymark Brian Hayles
London: The Close Company	Eva Peron	M. Copi translated by Anni-Lee Taylor
London: Cockpit Theatre and Arts Workshop London: The Combination Limited London: The Contemporary Theatre Limited	The Natural Cause Big City Confidential A Small Hero – Scenes from the End of History	Robert Holman Andy Smith William Martin
London: Andrew Dallmeyer London: The Dark and the Light Theatre Limited	Theatre Lunchtime Anansi and the Strawberry Queen	Andrew Dallmeyer Manley Young
London: English Stage Company Limited	Bird Child The Sea Anchor Freezing in the Sexual Revolution Heroes Action Remember the Truth Dentist Mrs Grabowski's Academy Loud Reports	David Lan E. A. Whitehead Barry Reckord Stephen Poliakoff Sam Shepard Heathcote Williams John Antrobus John Burrows, Peter Skellern and John Harding
London: Foco Novo Productions	Someone Else Is Still Someone Cock-Artist	Bernard Pomerance Rainer Werner Fassbinder translated by Steve Gooch
London: Forestage Company London: Greasy Spoon London: Greek Arts Theatre Club	The Arthur Horner Show The Accommodators Aspic The Diamond Vice The Vandals Are Coming	Phil Woods Melville Lovatt Christopher Langham Marion Jenkins King George Eugeniou
London: Greenwich Theatre Limited	Harding's Luck The Picture of Dorian Gray The End of Me Old Cigar Hit or Letting it Bleed	Peter Nichols John Osborne John Osborne Michael Maynard

	<i>Play</i>	<i>Author</i>
London: The Half Moon Theatre Limited	The 3p Off Opera	Billy Colville
	Homeworker	Franz Xavier Kroetz translated by Eliz. Bond-Pable
London: Hal Rosenblatt Productions	Cindy Ella	John Clark
	Paddy	Brian Phelan
	Strindberg	Colin Wilson
London: Hampstead Theatre Club Limited	Other People	Mike Stott
	The Looneys	John Antrobus
	Clever Soldiers	Stephen Poliakoff
London: Inter Action Trust Limited	Alphabetical Order	Michael Frayn
	Lenz	Mike Stott
	The Rialto Prom	Angela Wye
	Ships	Alan Wakeman
London: International Fringe Limited	Thinking Straight	Laurence Collinson
	Shivvers	Stanley Eveling
	Fourth Day Like Four Long	
	Months of Absence	Colin Bennett
London: Jules and Gil	Fanshen	David Hare
	The Doomduckers' Ball	Neil Johnston
	Soubrettes	Julia McLean
	Body and Soul	T. Bone Wilson
	Black Slaves, White Chains	Mustapha Matura
London: The Keskidee Centre	Lagos, Yes Lagos	Yemi Ajibade
	Get It Together	Norman Beaton
	Swamp Dwellers	Wole Soyinka
	On A Clear Day You Can	
London: Magic Bus	See Marlowe	John Spurling
London: The Martin Skinner Company	I Rode With Johnny Savage	Mark Milstein
London: Mermaid Theatre Trust Limited	The Great Society	Beverley Cross
London: Mokadi Productions Limited	Abel, Where is Your Brother?	Julius Edliss translated by Ariadne Nicolaeff
	The Scarlet Blade	John Kane
London: Off-Fringe Theatre Company	The King	David Cregan
London: The National Youth Theatre	The Visitor	Paul Ableman
	Prey	Leila Blake
London: Quipu Productions Limited	Quipu Almost Anybody Play	David Halliwell
	Minyip	David Halliwell
	Quipu Anybody Play Number	
London: Rough Theatre	Three	David Halliwell
	The Heart of a Patriot	Allen, Cleary and Miles
London: Royal Shakespeare Theatre	Babies Grow Old	Mike Leigh
London: San Quentin Drama Workshop	The Wall Is Mama	Rick Cluchey
London: Sidewalk Theatre Company	Rag Bag Doll Show	devised by the Company
London: Soho Theatre Company Limited	The Case of the Square-Deal	
	Sleuth	David Edgar, Jonathan Marshall, Paul Kember and Frank White
	'Kong Lives' or Who Betrayed	
	The Working Class	George Byatt
	Standards	Chris Allen
	Our Sort of People	Jeremy Seabrook and Michael O'Neill
	Hell's Bells	Tony Perrin
	If Ever A Man Suffered	Mary O'Malley

Table E
(continued)

Promotion of new drama and neglected plays

	<i>Play</i>	<i>Author</i>
London: Southtown Theatre Limited	Post Mortem	Brian Clark
	Perfect Happiness	Caryl Churchill
London: Temporary Theatre Company	The Adventures of Jack Boot	Michael O'Neill and Jeremy Seabrook
	Asides	Alan Drury
	The Carnation Gang	Stephen Poliakoff
	The Silent Majority	Mike Leigh
	Marbles	John Chapman, Tim Fywell and Nigel Williams
London: Theatre At New End Limited	Katherine	Thomas Ellice
London: Unity Productions	The Valedictorian	Charles Smiley
	The Horticulturist	Charles Smiley
London: Vespen Theatre Company	Insomniac	Andy Smith and David Mouchtar Samourai
London: Wakefield Tricycle Company	Old Man Aesop He Knew	
	The Game	Edwin Turner
	The Athlete	Derek Smith
	A Roof Over Your Head	Derek Smith and Peter John
	Bar-B-Q	John Anthony West
	The End of the World Show	Derek Smith
London: West London Theatre Workshop	Heroes Fit For Homes	Bruce Birchall
London: Wimbledon Pub Crawlers	Mummy's Boy	John Dallimore
	Low Marx	Peter Wise
	A Piece of Cake	Richard Klee
	Spare Me The Sordid Details	Jo Minto
	Hold Up	John Loveday
	You've Been A Long Time, Alfred	John Loveday
Newcastle: Tyneside Theatre Trust Limited	Lost Yer Tongue	Peter Terson
	Cyrano de Bergerac	translated and adapted by James Kirkup
Oxford: Anvil Productions Limited	Crankenheim's Mixed-Up Monster	Tony Connor
Nottingham Theatre Trust Limited	Wan Tooth's One-Man Bing Bang Band	Sue Birtwistle, Andrew Dickson and Tom Wilkinson
Richmond Fringe Limited	Edward and Anna	John Norman
Salisbury Arts Theatre Limited	The Perpetual Drip	Leila Berg
Scarborough Theatre Trust Limited	Away From It All	Peter King
	Confusions	Alan Ayckbourn
	The Christmas That Nearly Wasn't	Janet Dale
Sheffield: Crucible Theatre Trust Limited	The Conformer	Dürrenmatt, translated by James Kirkup
Sheffield: Theatre North	Man On A Donkey	Mike Haywood
Stoke-on-Trent and North Staffordshire Theatre Trust Limited	Huckleberry Finn	adapted by Bob Eaton
	Fred Erects The Tent	} <i>double</i> } <i>bill</i>
	Vince Lays The Carpet	
	Prisoners	Peter Terson
Swindon: Wyvern Arts Trust Limited	Grumbold and the Smugglers	James Dawson
Watford Civic Theatre Trust Limited	Magic Map	Martin Canter
West Midlands Arts	The Golden Samurai	Ginny Hole
Worthing and District Connaught Theatre Trust Limited		Geoffrey Case

	<i>Play</i>	<i>Author</i>
(b) Second Professional Productions		
Exeter: Northcott Devon Theatre and Arts Centre	Trees in the Wind	John McGrath
Liverpool: Merseyside Everyman Theatre Company Limited	Mutiny	C. G. Bond
London: Alternative Theatre Company	Sawdust Caesar	Andy Smith
London: Actors Unlimited	Sam Slade Is Missing	Bill Morrison
	Away From It All	Peter King
London: Andrew Slimon Productions	A Smell Of Burning	David Campton
	(see 1st Professional Productions)	
London: English Stage Company Limited	A Worthy Guest	Paul Bailey
London: Paradise Foundry Limited	Friends and Strangers Alike	Michlene Wandor
London: Quipu Productions Limited	The Only Way Out	George Thatcher
London: Siege Productions Limited	Prisoners	James Dawson
London: Wimbledon Pub Crawlers	Comic Pictures	Stephen Wright
London: The Young Vic Company Limited	Crete And Sergeant Pepper	John Antrobus

(c) Third Professional Productions

Leicester Theatre Trust Limited	Adventure in the Deep	devised by the Belgrade Theatre in Education Team, Coventry
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(d) Neglected plays

Bolton: Octagon Theatre Trust Limited	A Penny For A Song	John Whiting
East Grinstead: Myles Byrne Projects Limited	Magic	G. K. Chesterton
London: Gavin Douglas and Sylvio Narizzano	This Property Is Condemned	Tennessee Williams
London: Soho Theatre Company Limited	Fings Aint Wot They Used	
	To Be	Frank Norman
London: Southtown Theatre Limited	The Factory Lad	John Walker
London: The Young Vic Company Limited	Tom Thumb The Great	Henry Fielding
Oxford: Anvil Productions Limited	The Vegetable	F. Scott Fitzgerald
Plymouth Theatre Company Limited	And A Lover Makes Three	Labiche
		translated by Frederick Davies

Table F National Manuscript Collection of Contemporary Writers

The following accessions were made by the National Manuscript Collection of Contemporary Writers during the year ended 31 March 1975:

Michael Ayrton

Manuscripts of *The Treatment of Daedalus* and *The Mazemaker*
(Bought from the author for The British Library)

Jack Common

Collection of manuscripts, typescripts and letters
(Bought from the author's widow for the University of Newcastle upon Tyne Library)

Sceptre Press

The archives of the press
(Bought from Mr Martin Booth for Birmingham University Library)

Wave

The archives of the little magazine
(Bought from Mr Edwin Tarling for Hull University Library)

Table H Arts Council exhibitions held in Great Britain during 1974-75

Note:

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

ENGLAND

Paintings, drawings, sculpture, etc.

- LRS African Shelter (documentary architectural exhibition)
- LR Architecture without Architects (documentary exhibition)
- L John Armstrong A.R.A. 1893-1973 (organised in conjunction with the Royal Academy)
- LR Art into Landscape
- LR Bernd and Hilla Becher; industrial structures
- LR La Belle Epoque 1892-1914
- L From Barrie Bates to Billy Apple
- L British Painting '74
- LR British Sporting Painting 1650-1850
- L Treasures from the Burrell Collection
- LRS George Cruikshank
- R The Late Richard Dadd 1817-1886 (Tate Gallery exhibition)
- L Five Dutch Artists
- LR English Cottages and Small Farmhouses (documentary exhibition)
- LR English Influences on Vincent van Gogh
- S Max Ernst: prints, collages and drawings
- L French Popular Imagery: five centuries of prints
- R Lucian Freud
- L George Fullard 1923-1973
- L Five from Germany
- SR How to Play the Environment Game
- RW Illusion
- LR Patterns of Islam (documentary architectural exhibition)
- L Ivory Carvings in Early Medieval England 700-1200
- SR Japanese Prints from the Lewis Collection of Blackburn Art Gallery
- LR Jasper Johns Drawings
- LR Paul Klee: the last years
- LR Drawings from the Kröller-Müller National Museum, Otterlo
- L Morris Louis
- LRNI Photographs by Paul Nash
- L Martin Naylor
- R Rouault
- L Serpentine Summer Show I
- L Serpentine Summer Show II
- L Serpentine Summer Show III
- LW Antoni Tàpies
- R Turner and Watercolour
- LR Euan Uglow
- L Vorticism and its Allies
- R Working Order

The Arts Council Collection

- LR Art as Thought Process (selected by Michael Compton)
- R Beyond Painting and Sculpture (selected by Richard Cork)
- R Designs for *Twelfth Night* and *Don Giovanni*
- R Drawing towards Painting
- R An Element of Landscape (selected by Jeremy Rees)
- R Small Paintings and Drawings
- R Square Collection (selected by Lord Dufferin)

Original prints and multiples

- R Patrick Caulfield Prints
- LR John Walker Prints

The Arts Council Collection

- R Developments
- R Image, Reality, Superreality (selected by Edward Lucie-Smith)
- R Multiples
- R New Prints 1972
- R Ben Nicholson Prints

Exhibitions of photography

- LRS Diane Arbus
- R The Camera goes to War: photographs from the Crimean War 1854-56 (Scottish Arts Council exhibition)
- RW Coalface 1900 (Welsh Arts Council exhibition)
- LR Peter Henry Emerson 1856-1936
- RW Bert Hardy, photojournalist for *Picture Post*
- LRW Tony Ray-Jones 1941-1972: The English Seen
- L The Real Thing: an anthology of British photographs 1840-1950
- LR George Rodger, photojournalist
- R Serpentine Photography 1973
- LRS Sir Benjamin Stone
- LR Frank Meadow Sutcliffe 1853-1941
- R Two Views
- LR Wales Black and White (Welsh Arts Council exhibition)

Sixty-seven exhibitions were held in 144 separate galleries in 98 different places (250 showings, including 41 held in London at the Hayward Gallery, Serpentine Gallery, Victoria and Albert Museum, Royal Academy, Whitechapel Art Gallery, Courtauld Institute, Kenwood, and other galleries).

Note:

- E Also exhibited in England
- O Oriel Gallery exhibition
- OT Oriel exhibition and tour
- S Also exhibited in Scotland

SCOTLAND

- Aachen International 70-74 (organised for Edinburgh International Festival)
- Diane Arbus (Arts Council of Great Britain exhibition)
- Arts Council Miscellany
- Art Then
- The Secret Block for a Secret Person in Ireland (Joseph Beuys) (organised by the Museum of Modern Art, Oxford)
- Bradford Print Biennale (organised by Bradford City Art Gallery)
- Breughel Reproductions
- E The Camera Goes to War
- A Choice Selection
- Contemporary American Prints (John Judkyn Memorial)
- Contemporary Scottish Art
- George Cruikshank (Arts Council of Great Britain exhibition)
- Jim Dine Prints
- The Dirtiest Derby
- Eleven Dutch Artists
- E Earth Images
- Georg Ehrlich Sculptures
- Max Ernst: prints, collages and drawings (Arts Council of Great Britain exhibition)
- Fact and Fantasy (works from the Scottish Arts Council Collection)
- Finlay, Paolozzi and Roschlau
- The Narrow Road to the Deep North (Keith Grant)
- Richard Hamilton Graphics
- Roger Hilton
- François-Xavier and Claude Lalanne
- Ian McCulloch
- Monet and his Contemporaries (reproductions)
- Saltmarsh (Glen Onwin)
- Post-Minimal Painting
- Rosenquist Prints
- Gavin Scobie Sculpture
- Scottish Landscape Painting
- Fifteen Scottish Painters
- Tiger Tim and Co: a look at children's funny papers
- William Turnbull
- We are making a New World (organised by the Scottish National Gallery of Modern Art)
- O Trevor Crabtree, Chris Dunseath (Cardiff College of Art, Junior Fellows)
- O Michael Cullimore and Alan McPherson Jim Dine (A Petersburg Press exhibition)
- O Ivor Davies
- S Merlyn Evans
- E Etchings by Augustus John
- O 56 Group Wales at Oriel
- Richard Hamilton (A Petersburg Press exhibition) An Iconograph of the Mabinogion
- OT Alfred Janes Retrospective
- E Japanese Woodcut Prints
- O Mary Lloyd Jones
- OT Ray Howard Jones
- O Tim Jones
- E A Labour of Love
- E John Piper Photographs of Wales
- O John Selway
- OT Dianne Setch
- O Denys Short Slate
- O Ann Sutton and Gunilla Treen (a Crafts Advisory Committee exhibition)
- O Brenda Thomas
- Wales Black and White (photography)
- O Welsh Collection Open Selection
- O Welsh Collection Recent Purchases
- Welsh Dylan (Literature and Art Departments)

Arts Council of Great Britain exhibitions shown in Wales
Designs for *Twelfth Night* and *Don Giovanni*
Peter Henry Emerson 1856-1936 (photography)
Illusion
Antoni Tàpies

Thirty-three exhibitions (including four from the Arts Council of Great Britain) were shown in Wales at 14 centres in 18 different buildings. Figures include the Oriel programme. Welsh Arts Council exhibitions had 11 showings in England and Scotland; 63 showings in all.

Thirty-five exhibitions were held in 29 buildings in 20 centres; 71 showings in all.

WALES

- O Peter Barry, Dave Rushton, Paul Wood - Threshold Agreement
- Choice of Six
- O Rob Con

Table I Contemporary music network and small scale touring schemes

Contemporary Music Network – 1974/75 tours

After Debussy (Josephine Nendick and Ensemble):	Brighton, Cambridge, Canterbury, Lancaster, Leicester, Reading, St Andrews, Southampton, Stirling.
Cornelius Cardew:	Bristol, Oxford, York.
Evan Parker, Derek Bailey and Paul Lytton:	Birmingham, Blackburn, Liverpool, Manchester.
Intermodulation:	Birmingham, Exeter, Hull, Keele, Liverpool, Nottingham, Plymouth, York.
John Alldis Choir and Ronald Lumsden:	Bradford, Grantham, Liverpool, Nottingham, Sheffield, Shrewsbury, Southampton, Swansea.
Les Percussions de Strasbourg:	Aberdeen, Aberystwyth, Birmingham, Brighton, Bristol, Dartington, Glasgow, Lancaster, Leeds, Liverpool, London, Manchester, St Andrews, Southampton, Warwick.
London Sinfonietta:	Abbotsholme, Brighton, Lancaster, Lincoln, Liverpool, Nottingham, Oxford, Worcester, York.
Matrix:	Ashington, Bangor, Bristol, Dartington, Halifax, Nottingham, Tees-side, Warwick.
Nash Ensemble and Kings Singers:	Abbotsholme, Blackburn, Carlisle, Lancaster, Madeley, Malvern.
Stan Tracey:	Aberystwyth, Bridgwater, Carlisle, Hull, Manchester, Plymouth, Southport, Sunderland.
Tony Coe:	Blackburn, Bristol, Manchester.
Tony Oxley Sextet:	Birmingham, Keele, Liverpool, Manchester, Oxford.
Vesuvius Ensemble:	Bangor, Brighton, Canterbury, Carlisle, Manchester, Sheffield, Plymouth, York.

Groups participating in Small Scale Touring Schemes during 1974/75

Belt and Braces
Electric Theatre Company
Foco Novo
Friends Roadshow
General Will
Hull Truck
Incubus
John Bull Puncture Repair Kit
Joint Stock Theatre Group
London Theatre Group
Low Moan Spectacular
Lumiere and Son
Matchbox Purveyors
Mike Westbrook's All Star Brass Band
Moving Being
Nice Pussy
Paradise Foundry
People Show
RAT Theatre
Red Ladder
Salakta Balloon Band
Sal's Meat Market
7:84 Theatre Company
Solid Gold Cadillac
Strider
Triple Action Theatre Group
Wakefield Tricycle Company
Welfare State
West London Theatre Workshop

The Arts Council of Great Britain

Revenue and expenditure account for the year ended 31 March 1975

1973/74		
£		£
13,076,682	General expenditure on the arts in England (see Schedule 1)	16,635,572
682,177	General operating costs in England (see Schedule 2)	914,065
41,090	Capital expenditure transferred to capital account	42,960
—	Covent Garden extension lands	3,150,058
5,082	Reserve for capital expenditure	5,780
2,179,000	Grant to Scottish Arts Council	2,421,700
1,557,930	Grant to Welsh Arts Council	1,898,650
<u>£17,541,961</u>		<u>£25,068,785</u>
205,754	Balance brought down	253,879
392,473	Balance carried forward to Balance Sheet	138,594
<u>£598,227</u>		<u>£392,473</u>

1973/74		£	£
17,138,000	H.M. Treasury: Grant in Aid		21,335,000
—	Covent Garden extension lands		3,150,058
			24,485,058
103,431	Provision for grants and guarantees in previous year not required		111,790
—	Transfer from capital account		73,250
5,048	Transfer from Reserve for capital expenditure		5,082
	Sundry receipts		
	Donations	1,791	
	Interest: bank and investments	136,398	
	Miscellaneous	1,537	
89,728			139,726
205,754	Balance carried down		253,879
<u>£17,541,961</u>			<u>£25,068,785</u>
598,227	Balance brought forward at 1 April 1974		392,473
<u>£598,227</u>			<u>£392,473</u>

The Arts Council of Great Britain

Balance sheet as at 31 March 1975

Liabilities		£	£
1974			
£			
	Capital account		
	Balance as at 31 March 1974		535,047
	<i>Add:</i> Transfers from Revenue and expenditure account:		
	Capital expenditure	42,960	
	Covent Garden extension lands	3,150,058	
		<u>3,193,018</u>	
	<i>Less:</i> Capital items transferred during year to Revenue and expenditure account	73,250	
		<u>3,119,768</u>	
	<i>Less:</i> Book value of assets sold or written off during year	1,812	
535,047			<u>3,117,956</u>
<u>£535,047</u> Carried forward			<u>£3,653,003</u>

Assets		£	£	£
1974				
£				
Freehold property				
	Covent Garden extension lands			3,150,058
Leasehold property				
	105 Piccadilly			
	Improvements at cost as at 31 March 1974	39,924		
	Improvements during year at cost	1,573		
			41,497	
	Hayward Gallery			
	Improvements at cost as at 31 March 1974	43,867		
	Improvements during year at cost	316		
			44,183	
	28 Sackville Street			
	Improvements at cost as at 31 March 1974	27,091		
	Improvements during year at cost	87		
			27,178	
110,882				112,858
Office equipment				
	At valuation as at 31 March 1956 and additions at cost less items sold or written off to 31 March 1974		64,232	
	Additions at cost		19,934	
			84,166	
	Less: items sold or written off		1,812	
64,232				82,354
Motor vehicles				
10,778	At cost as at 31 March 1974			10,778
Cello				
100	At valuation as at 31 March 1960			100
Concert hall equipment				
	At valuation as at 31 March 1956 and additions at cost less items sold or written off to 31 March 1974		16,396	
	Additions at cost		58	
16,396				16,454
Curtains and costumes				
	Diaghilev and de Basil Ballets – at cost		73,250	
	Less: transferred during year		73,250	
73,250				—
Art exhibition equipment				
	At valuation as at 31 March 1956 and additions at cost less items sold or written off to 31 March 1974		17,810	
	Additions at cost		461	
17,810				18,271
£293,448	Carried forward			£3,390,873

Liabilities (continued)

1974		£
535,047	Brought forward	3,653,003
392,473	Revenue and expenditure account	138,594
174,227	Special funds (see Schedule 6)	178,819
62,744	Reserve for special art projects	61,944
1,048,570	Grants and guarantees outstanding	1,285,350
5,082	Reserve for capital expenditure	5,780
5,000	Reserve for indemnity	5,000
	Credit balances	
273,385	Sundry creditors and accrued liabilities	404,420

Notes:

1. No provision has been made for depreciation of assets: renewals are charged to Revenue.
2. At 31 March 1975, indemnities entered into by the Arts Council of Great Britain in respect of objects borrowed for exhibition purposes totalled not more than £13,500,000.

Chairman: Gibson
Secretary-General: Roy Shaw

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

Signed: D. P. Pitblado
Comptroller and Auditor General, Exchequer and Audit Department, 29th July 1975

£2,496,528

£5,732,910

Assets (continued)

1974		£	£	£
293,448	Brought forward			3,390,873
Works of art				
	At cost as at 31 March 1974		241,599	
	Additions at cost		20,531	
241,599				262,130
535,047				3,653,003
174,227	Special funds (see Schedule 7)			178,819
Secured loans				
	Balance as at 31 March 1974		1,500	
	Add: Loans made during year		33,500	
			35,000	
	Less: Repayable during year		208	
1,500				34,792
Investments				
	4½% British Electricity guaranteed stock 1974/79 (Market value £2,310)		2,419	
	5% Treasury stock 1986/89 (Market value £398)		647	
	Equities investment fund for charities (Market value £5,424)		3,082	
6,148				6,148
1,176,510	Grants and guarantees paid in advance			1,218,650
	Restaurant and bar stocks		1,665	
	Publications stocks		114,870	
70,975				116,535
Debit balances				
	Sundry debtors and prepayments		237,320	
	Due from Welsh Arts Council		200,000	
	Expenditure on future exhibitions in preparation		38,465	
480,847				475,785
Cash				
	On current account		45,654	
	On dollar account		1,436	
	Imprests		2,084	
	In hand		4	
51,274				49,178
<u>£2,496,528</u>				<u>£5,732,910</u>

The Arts Council of Great Britain

Schedule 1 General expenditure on the arts in England for the year ended 31 March 1975

	£	£	£	£
				5,772,750
				2,589,127
				302
Music				
				40,150
				24,810
				2,654,389
				3,288,500
				1,583
				3,290,083
Drama				
				862,300
Touring				
				926,163
				11,749
				50,778
				4,751
				329
				993,770
				£13,573,292
				Carried forward

		£	£	£
	Brought forward			13,573,292
Literature	Grants and guarantees (see Schedule 3)		186,548	
	Poetry library		2,751	
	Writers' tours and writers in schools		8,193	
	Publications		1,985	
				199,477
Festivals	Grants and guarantees (see Schedule 3)			75,857
Regional arts associations	Grants and guarantees (see Schedule 3)			1,746,884
Arts centres and regional projects	Grants and guarantees (see Schedule 3)			309,141
Education in the arts	Grants and guarantees (see Schedule 3)		202,266	
	City University Diploma Course administration		13,567	
	Seminars		326	
	Training Schemes expenses		5,940	
				222,099
Publications	Expenditure, including operating costs		95,532	
	<i>Less: Revenue: Arts Council Shop</i>	43,237		
	105 Piccadilly	33,396		
	Gallery Bookstalls	16,254		
		92,887		
	<i>Less: VAT</i>	2,705		
			90,182	
				5,350
Reports and surveys				6,972
Housing the arts	Grants (see Schedule 3)			496,500
	Net expenditure as per Revenue and expenditure account			<u>£16,635,572</u>

The Arts Council of Great Britain

Schedule 2 General operating costs in England for the year ended 31 March 1975

	£	£
Salaries and wages :		
Music	55,456	
Drama	59,577	
Art	76,666	
Literature	20,097	
Regional	68,360	
Finance	101,870	
Administration	147,323	
	<u>529,349</u>	
Superannuation	78,407	607,756
Travelling and subsistence		31,588
Rent and rates		111,415
Fuel, light and house expenses		49,207
Publicity and entertainment		28,387
Postage and telephone		28,818
Stationery and printing		20,442
Professional fees		3,004
Office and sundry expenses		24,912
Enquiries and investigations		8,536
Total as per Revenue and expenditure account		<u>£914,065</u>

The Arts Council of Great Britain

Schedule 3 Grants and guarantees for the year ended 31 March 1975 (including subsidies offered but not paid at that date)

		£	£
National	Royal Opera House Covent Garden Limited		2,650,000
Companies	English National Opera Limited		1,411,000
	National Theatre Board		1,017,500
	Royal Shakespeare Theatre		694,250
	Total as per Schedule 1		<u>£5,772,750</u>
Music	Opera		
	English Opera Group Limited	135,000	
	Regional Opera Trust Limited (Kent Opera)	31,162	
	New Opera Company Limited	21,000	
	Keynote Opera Society	15,000	
	Handel Opera Society	9,500	
	Basilica Productions Limited	5,500	
	London Opera Singers Limited	5,100	
	Opera Players Limited	5,100	
	Intimate Opera Society Limited	2,000	
	University College London Music Society	800	
	Finchley Children's Music Group	500	
	Chelsea Opera Group	200	
			230,862
	Dance		
	London Festival Ballet Trust Limited	266,000	
	Mercury Theatre Trust Limited (Ballet Rambert)	130,000	
	Contemporary Dance Trust Limited	101,500	
	Northern Dance Theatre Limited	81,500	
	Ballet for All	40,000	
	Strider	10,000	
	Educational Dance-Drama Theatre Limited	8,100	
	Dance for Everyone Limited	6,350	
	Another Dance Group	465	
	Arcadia	350	
	Matt Mattox Jazzart Dance Company	300	
	Dance Theatre Commune	100	
	Sephiroth Dance Theatre	100	
			644,765
	Carried forward		<u>875,627</u>

	£	£	£
Brought forward			875,627
Music			
<i>(continued)</i>			
Orchestras			
London Orchestral Concert Board Limited		402,308	
Western Orchestral Society Limited		280,000	
Hallé Concerts Society		170,000	
City of Birmingham Symphony Orchestra		163,888	
Royal Liverpool Philharmonic Society		162,000	
Northern Sinfonia Concert Society Limited		63,500	
Eastern Authorities Orchestral Association		34,000	
Midland Sinfonia Concert Society Limited		17,000	
Haydn-Mozart Society		11,700	
Brighton Philharmonic Society Limited		9,500	
Bristol Sinfonia Limited		4,625	
South East Region Orchestra Concerts:			
Hastings County Borough Council	500		
Eastbourne County Borough Council	1,350		
Guildford Borough Council	400		
		2,250	
Thames Concerts Society		1,450	
Cheltenham Chamber Orchestra Association		600	
		1,322,821	
Concerts			
National Federation of Music Societies		140,000	
London Orchestral Concert Board Limited		66,000	
Jazz Centre Society Limited		11,000	
Park Lane Group Limited		8,100	
Contemporary Music Network Travel Costs		5,625	
Macnaghten Concerts		4,500	
London Music Digest Limited		3,900	
Summer School of Music Limited		1,700	
Music Now		1,650	
Mike Westbrook Big Band		1,600	
Dartington Arts Society Limited		1,081	
Plymouth Arts Centre		982	
London Jazz Composers Orchestra		960	
Globe Playhouse Trust Limited		845	
Modern Music Promotion and Publication		540	
The Byron Society		500	
National Trust Concert Society Limited		500	
Bridgwater Arts Centre		354	
Nonsuch		145	
Albion Music		130	
Jazz Advance		100	
		250,212	
Carried forward			£2,448,660

	£	£
Brought forward		2,448,660
Music	Festivals	
<i>(continued)</i>	Aldeburgh Festival Association	11,800
	Birmingham Triennial Musical Festival	6,695
	Cambridge Festival Association Limited	2,000
	Cheltenham Arts Festivals Limited	9,500
	Leeds International Pianoforte Competition	500
	Leeds Musical Festival Limited	3,419
	London: Camden Borough Council	7,000
	City Arts Trust Limited	8,000
	Oxford: English Bach Festival Trust	9,500
	St Albans: International Organ Festival Society	275
	Southport Corporation (National Organ Competition)	250
	Tees-side International Eisteddfod	5,000
	Three Choirs Festival Association Limited	6,000
	Wavendon Allmusic Plan	964
	Wooburn Festival Society	210
		<u>71,113</u>
	Other activities	
	Awards to Artists	34,754
	Youth and Music Limited	10,000
	Sadler's Wells Foundation	9,500
	British Council	5,000
	Lilian Baylis Centenary Festival	2,500
	Music Information Centre Trust	2,250
	A Records	1,500
	Wave Records Limited	1,300
	Decca Record Company Limited	1,200
	Contemporary Concerts Co-ordination	750
	National Music Council of Great Britain	225
	Experimental Music Catalogue	200
	Talbot Lampson School for Conductors and Accompanists	125
	Sal's Meat Market	50
		<u>69,354</u>
	Total as per Schedule 1	<u>£2,589,127</u>

	£
Drama	
Billingham Forum Theatre	29,500
Birmingham: Alexandra Theatre (Birmingham) Limited	16,500
Birmingham Repertory Theatre Limited	149,650
Bishop's Stortford: Spectrum Theatre Trust Limited	7,750
Bolton: Octagon Theatre Trust Limited	50,411
Bristol Old Vic Trust Limited	113,590
Bromley: Churchill Theatre Trust Limited	6,000
Cambridge Theatre Company Limited	53,000
Canterbury Theatre Trust Limited	26,750
Cheltenham Everyman Theatre Company Limited	38,250
Chester: Gateway Theatre Trust Limited	27,500
Chesterfield Civic Theatre Limited	23,000
Chichester Festival Theatre Productions Company Limited	24,500
Colchester Mercury Theatre Limited	70,500
Coventry: Belgrade Theatre Trust (Coventry) Limited	92,842
Crewe Theatre Trust Limited	29,470
Derby Playhouse Limited	45,500
Exeter: Northcott Devon Theatre and Arts Centre	65,858
Farnham Repertory Company Limited	41,600
Guildford: Yvonne Arnaud Theatre Management Limited	57,000
Harrogate (White Rose) Theatre Trust Limited	47,000
Hornchurch Theatre Trust Limited	52,800
Ipswich Arts Theatre Trust	42,200
Lancaster: The Duke's Playhouse Limited	46,950
Leatherhead: Thorndike Theatre (Leatherhead) Limited	69,469
Leeds Theatre Trust Limited	72,250
Leicester Theatre Trust Limited	115,769
Lincoln Theatre Association Limited	42,850
Liverpool: Merseyside Everyman Theatre Company Limited	53,151
Liverpool Repertory Theatre Limited	87,030
London: Camden Playhouse Productions Limited	26,754
Caryl Jenner Productions Limited	48,846
English Stage Company Limited	181,927
Greenwich Theatre Limited	44,680
Hampstead Theatre Club Limited	29,446
Inter-Action Trust Limited	31,451
Mermaid Theatre Trust Limited	42,750
National Youth Theatre	22,100
New Shakespeare Company Limited	7,000
Pioneer Theatres Limited	60,500
Polka Children's Theatre Limited	8,750
Theatre Centre Limited	39,250
Young Vic Company Limited	71,750
Manchester: Sixty Nine Theatre Company Limited	35,000
Manchester Young People's Theatre Limited	24,700
Newcastle-upon-Tyne: Tyneside Theatre Trust Limited	52,589
Northampton Repertory Players Limited	28,500

Carried forward

£2,354,633

		£
Brought forward		2,354,633
Drama	Nottingham Theatre Trust Limited	146,380
<i>(continued)</i>	Oldham Repertory Theatre Club	25,000
	Oxford: Anvil Productions Limited	40,950
	Plymouth Theatre Trust Limited	18,750
	Richmond Theatre Productions Limited	3,000
	Salisbury Arts Theatre Limited	39,449
	Scarborough Theatre Trust Limited	19,897
	Sheffield: Crucible Theatre Trust Limited	128,176
	Southend: Palace Theatre Trust (Southend and Westcliff) Limited	14,000
	Stoke-on-Trent and North Staffordshire Theatre Trust Limited	50,999
	Watford Civic Theatre Trust Limited	31,200
	Worcester Arts Association (S.A.M.A.) Limited	24,500
	Worthing and District Connaught Theatre Trust Limited	30,473
	York Citizens' Theatre Trust Limited	56,750
	Actors Unlimited	1,000
	Alternative Theatre Company	10,134
	Andrew Slimon Productions	125
	Avon Touring Company	8,723
	The Basement Theatre Limited	3,465
	Birmingham Arts Laboratory Limited	496
	Bradford Art College Theatre Group	1,325
	Broadside Mobile Workers Theatre	100
	Bubble Theatre Company Limited	400
	Calder and Boyars Limited ('Gambit')	1,000
	Call It Theatre Company	500
	Cartoon Archetypal Slogan Theatre	300
	Charles Vance Productions	474
	The Close Company	472
	Cockpit Theatre and Arts Workshop	500
	The Combination Limited	21,435
	Common Stock Theatre Company Limited	7,750
	The Contemporary Theatre Limited	487
	Andrew Dallmeyer	180
	The Dark and the Light Theatre Limited	619
	Gavin Douglas	100
	Foco Novo Productions	2,167
	Forestage Company	500
	Friends Roadshow	1,000
	Galactic Smallholdings Limited	19,150
	General Will Limited	6,750
	Greasy Spoon	472
	Greek Arts Theatre Club	997
	The Half Moon Theatre Limited	23,468
	Hal Rosenblatt Productions	500
	Horseshoe Theatre Company	500
	Hull Truck Theatre Company	4,250
Carried forward		£3,103,496

	£
Brought forward	3,103,496
Drama	
<i>(continued)</i>	
Hutchinson and Company Limited ('Theatre '74')	1,500
Incubus Theatre Company	5,200
International Fringe Limited	14,180
Interplay Trust	4,300
Jules and Gil	180
The Keskidee Centre	1,839
King's Head Theatre Productions Limited	8,900
London Theatre Group	6,500
Low Moan Spectacular	3,000
Lumiere and Son	3,500
Magic Bus	356
Martin Skinner Company	180
Mikron Theatre Company Limited	74
Mokadi Productions Limited	469
Myles Byrne Projects Limited	750
National Theatre Of The Deaf	3,000
Natural Theatre Company	7,000
The New Roadshow	2,750
The Off Fringe Theatre Company	494
Oval House	250
Paradise Foundry Limited	12,268
Pentameters	360
The People Show	6,000
Quipu Productions Limited	1,996
R.A.T. Theatre	3,250
Recreation Ground Theatre Company	3,000
Red Ladder Theatre Society	9,475
Richmond Fringe Limited	4,980
Rough Theatre	180
San Quentin Drama Workshop	476
Second City Theatre Company	80
Siege Productions	500
7:84 Theatre Company	1,000
Sidewalk Theatre Company	423
Soho Theatre Company Limited	11,209
Solent Song and Dance Company	700
Southtown Theatre Limited	700
Temba Theatre Company	4,150
Temporary Theatre Company	1,217
Theatre At New End Limited	500
Theatre North	250
T.Q. Publications Limited ('Theatre Quarterly')	2,000
Triple Action Theatre Group	3,000
Unity Productions	200
Vespen Theatre Company	484
Wakefield Tricycle Company	7,480
West London Theatre Workshop	10,114
Wimbledon Pub Crawlers	1,240
Carried forward	<u>£3,255,150</u>

		£
Brought forward		3,255,150
Drama	Association of British Theatre Technicians	2,000
<i>(continued)</i>	British Centre of the International Theatre Institute	1,000
	British Theatre Association	11,250
	Commission for a British Theatre Institute	2,000
	Council of Regional Theatre	500
	National Council of Theatre for Young People	500
	Society for Theatre Research	400
	Theatres' Advisory Council	2,500
Bursaries		13,200
Total as per Schedule 1		<u>£3,288,500</u>

	£	£
Art		
Birmingham: Ikon Gallery Limited		14,000
Bristol: Arnolfini Gallery Limited		28,381
Cambridge: Kettle's Yard Gallery		3,000
Colchester: Victor Batte-Lay Trust		1,200
London: Action Space		8,200
Art Information Registry Limited		6,575
Artist Placement Group Research Limited		4,800
Art Services Grants Limited		425
Contemporary Art Society		2,000
Greenwich Theatre Limited		1,500
The Morley Gallery		1,750
Photographers' Gallery Limited		10,200
Space Provision (Artistic, Cultural and Educational) Limited		6,225
UK National Committee of the International Association of Art		400
Victoria and Albert Museum		73,250
Whitechapel Art Gallery		18,200
Nottingham: Midland Group Gallery		17,875
Oxford: Modern Art Oxford Limited		18,050
Penwith Society of Arts		2,350
Penzance: The Newlyn Orion Galleries		1,700
Art and Language		300
Beau Geste Press		1,000
Centre for Advanced Television Studies		400
Co-optic (Photography) Limited		2,000
Gallery House Press		900
Independent Cinema West		50
		<u>224,731</u>
Grants and guarantees towards exhibitions		
Birmingham City Museum and Art Gallery: Lombard Baroque Painting	2,000	
Bradford City Art Gallery and Museums: Fourth British International Print Biennale	4,000	
Brentwood: District of Brentwood: Events by Interplay Structures	150	
Brighton Museum and Art Gallery: Frederick Sandys	1,500	
High Bentham: Open House Community Arts Venture	100	
Lincoln: Usher Gallery: William T. Warrener 1861-1934	500	
London: Acme Housing Association: Open Week-end	200	
Angela Flowers Gallery: Ian Breakwell	500	
Philip O'Reilly	500	
Artists' Meeting Group	2,600	
Garage Art Limited: c. 7500	245	
Old Flames	100	
Carried forward	<u>£12,395</u>	<u>£224,731</u>

	£	£
		262,746
Art		
<i>(continued)</i>		
Provision of studios		
Acme Housing Association	1,560	
Space Provision (Artistic, Cultural and Educational) Limited	<u>22,034</u>	23,594
Artists in residence		
Hatfield Polytechnic	2,500	
Elizabeth Leyh (Milton Keynes)	<u>2,000</u>	4,500
Awards		
Artists	23,728	
Film-makers	2,888	
Photographers	<u>15,470</u>	42,086
Capital		
Cheltenham Art Gallery and Museum	500	
Copeland Borough Council	750	
Coventry: City of Coventry	1,000	
Hampshire County Council	500	
Leeds Polytechnic	500	
Liverpool: Bluecoat Gallery	750	
London: The Heatherley School of Fine Art	300	
The Polytechnic of Central London	500	
Whitechapel Art Gallery	90	
Loudwater: The Reyntiens Trust Limited	250	
Plymouth: City Museum and Art Gallery	500	
Staffordshire County Council	<u>800</u>	6,440
Carried forward		<u>£339,366</u>

	£	£
Brought forward		339,366
Art	Performance art	
<i>(continued)</i>	Birmingham Arts Performance Group	1,000
	Birmingham Performance Art Festival	1,950
	Black Box Theatre Company	750
	Electric Theatre Company	2,000
	Fine Artistes	400
	Gasp	2,250
	John Bull Puncture Repair Kit	900
	Limited Dance Company	2,000
	Matchbox Purveyors	1,500
	Nice Style	875
	Performance Art (Midland) Collective	200
	Performance Artists Cooperative	300
	Situations and Real Lifescapes	1,500
	Sun-environmental events and music montage	750
	Words, Actions and Situations	1,000
	World Theatre Productions	100
	Shirley Cameron	200
	Marc Chaimowitz	950
	Peter Cunliffe	60
	Diana Davies	125
	Alan Davis	132
	Anthony McCall	250
	David Medalla	1,000
	Ronald Michaelson	392
	Alison Winckle	150
	Colin Wood	500
		21,234
	Total as per Schedule 1	<u>£360,600</u>

	£	£
Literature		
Apollo Society Limited	1,000	
The Decca Record Company Limited	1,200	
International Conference on Conrad	250	
International P.E.N.	2,000	
London Library	4,000	
National Book League	11,800	
National Manuscript Collection of Contemporary Writers Fund	488	
New Fiction Society Limited	34,500	
The Poetry Book Society Limited	60	
The Poetry Society	21,000	
The Society of Authors	300	
Society of Barrow Poets	600	
	<hr/>	77,198
Literary Magazines		
'Agenda'	3,000	
'Ambit'	2,000	
'Index'	1,500	
'London Magazine'	5,000	
'Modern Poetry in Translation'	2,400	
'The New Review'	19,000	
'Poetry Nation'	1,000	
	<hr/>	33,900
Little Presses		
Anvil Press Poetry	3,000	
Association of Little Presses of Great Britain	400	
Carcenet New Press Limited	5,000	
Coracle Press	700	
Fulcrum Press	2,000	
Latimer New Dimensions Limited	2,500	
Mid Northumberland Arts Group	1,000	
Trigram Press Limited	2,000	
Writers Forum	250	
	<hr/>	16,850
Help for Writers and Publishers		
Grants to writers	47,800	
Grants to translators	3,900	
Grants to publishers	3,400	
Creative Writing Fellowship	3,500	
	<hr/>	58,600
Total as per Schedule 1		<hr/> <hr/> £186,548

		£
Festivals	Bath Festival Society Limited	9,500
	Brighton Festival Society Limited	9,750
	Chalfont St Giles: Milton Tercentenary Festival	600
	Harrogate Festival of Arts & Sciences Limited	9,150
	Kings Lynn: St George's Guildhall Limited	8,750
	Little Missenden Festival Committee	841
	London: Globe Playhouse Trust Limited	4,000
	Ludlow Festival Society Limited	4,624
	Newcastle-upon-Tyne Festival	7,250
	Nottingham Festival	4,750
	Portsmouth Festival Society Limited	4,500
	Salisbury Festival of the Arts	2,644
	Stroud Festival Limited	3,100
	Windsor Festival Society Limited	6,398
	Total as per Schedule 1	

		£	£
Regional Arts Associations	Eastern Arts Association		80,076
	East Midlands Arts Association		86,826
	Greater London Arts Association		184,900
	Lincolnshire & South Humberside Arts		66,602
	Merseyside Arts Association		70,812
	Northern Arts	323,610	
	Leisure Project in Sunderland	50,000	
			373,610
	North West Arts Association		172,103
	Southern Arts Association		125,202
	South East Arts Association		59,192
	South West Arts	147,400	
	Bristol Marketing Project	20,000	
			167,400
	West Midlands Arts	150,944	
	Leisure Project in Stoke-on-Trent	50,000	
	Birmingham Marketing Project	23,500	
			224,444
Yorkshire Arts Association	117,217		
Sheffield Marketing Project	18,500		
		135,717	
Total as per Schedule 1			<u>£1,746,884</u>

Schedule 3
(continued)

	£	£
Arts Centres & Regional Projects		
Birmingham: Cannon Hill Trust Limited	84,982	
Bracknell: South Hill Park Trust Limited	19,159	
Folkestone: New Metropole Arts Centre Limited	4,500	
Harlow Theatre Trust Limited	18,500	
Humberside Theatre Trust Limited	23,000	
Liverpool: Great Georges Community Arts Project Limited	8,800	
London: Institute of Contemporary Arts Limited	70,000	
Round House Trust Limited	24,500	
Peterborough Arts Theatre Limited	20,700	
Sussex University: Gardner Centre for the Arts	12,150	
Swindon: Wyvern Arts Trust Limited	<u>13,250</u>	
		299,541
Ace Experimental Theatre Company		550
Free Form		2,100
Fun Palace Trust		750
Magic Lantern		2,000
Patchwork Community Limited		200
Space Structure Workshop		1,500
Telford Community Arts		2,000
Clive Holdsworth		400
Ron Orders		100
Total as per Schedule 1		<u>£309,141</u>

		£	£
Education in the Arts	Music		
	London Opera Centre for Advanced Training and Development Limited	77,000	
	National Youth Orchestra of Great Britain	20,150	
	Benesh Institute of Choreology Limited	17,000	
	Central Tutorial School for Young Musicians Limited	6,500	
	Rehearsal Orchestra	2,000	
	National Youth Brass Band of Great Britain	750	
			123,400
	Drama		
	National Youth Theatre	7,500	
	Bristol Old Vic Trust Limited	4,500	
	Drama Centre London Limited	3,000	
	East 15 Acting School Limited	1,100	
			16,100
	Training Schemes		
	Association of British Theatre Technicians		19,000
	Bursaries: Administration – Practical Course	7,510	
	Diploma Course	16,800	
		24,310	
	Actors	1,815	
	Designers	7,501	
	Directors	9,860	
	Technicians	280	
			43,766
	Total as per Schedule 1		<u>£202,266</u>

	£	£
Housing		
The Arts		
National Companies		
London: Sadler's Wells Trust (Coliseum) Limited	4,700	
South Bank Theatre Board – Cottesloe Studio Theatre	<u>50,000</u>	54,700
Music		
Bath Theatre Royal Company Limited	10,000	
Leeds City Council – Grand Theatre	15,000	
Manchester: Howard and Wyndham Limited – Opera House	2,250	
Newcastle-upon-Tyne: Northern Sinfonia Concert Society Limited	10,000	
Poole Borough Council – Centre for the Arts	80,000	
Southwark Rehearsal Hall Limited	<u>100,000</u>	217,250
Drama		
Bury St Edmunds Theatre Management Limited	3,000	
Leicester City Council – Haymarket Theatre	30,000	
London: New Shakespeare Company Limited	24,000	
Oldham Repertory Theatre Club	4,500	
Salisbury Arts Theatre Limited	<u>30,000</u>	91,500
Arts Centres		
Bracknell: South Hill Park Trust Limited	5,000	
Bridport and District Arts Society	1,000	
Chipping Norton Theatre Limited	5,050	
Covent Garden: Street Aid	2,000	
Darlington Civic Centre	4,000	
Kenilworth: Talisman Theatre Company	2,000	
Liverpool: Great Georges Community Arts Project Limited	35,000	
London: Round House Trust Limited	15,000	
Louth Playgoers Society	5,000	
Tamworth Borough Council – Arts Centre	5,000	
Torrington: Torridge Arts and Recreational Association Limited	5,000	
Shoreham Youth Workshop	2,000	
Ulverston: Renaissance Theatre Company Limited	2,000	
Wigan Borough Council – Linacre Hall	<u>3,000</u>	91,050
Art		
Brampton: LYC Museum	2,000	
Bristol: Arnolfini Gallery Limited	<u>40,000</u>	42,000
Total as per Schedule 1		<u>£496,500</u>

The Arts Council of Great Britain

Schedule 4 Net cost of exhibitions for the year ended 31 March 1975

	£	£	£
Expenditure			
Transport		87,161	
Organising		301,521	
Insurance		4,420	
Catalogues		74,704	
Publicity		60,726	
			528,532
<i>Less: Revenue</i>			
Admissions	43,864		
<i>Less: VAT</i>	3,621		
		40,243	
Catalogue sales		42,762	
Exhibition fees	19,738		
<i>Less: VAT</i>	1,629		
		18,109	
Donations		15,891	
			117,005
Net expenditure as per Schedule 1			<u>£411,527</u>

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Schedule 5 **Touring** Grants and guarantees for the year ended 31 March 1975

		£	£
Music	Scottish Opera Limited	163,500	
	Glyndebourne Productions Limited	93,500	
	Welsh National Opera and Drama Company Limited	85,000	
	Phoenix Opera Limited	60,500	
	English Opera Group Limited	53,000	
	Scottish Theatre Ballet Limited	11,500	
	Northern Dance Theatre Limited	2,000	
	Nice Pussy Productions	<u>1,500</u>	470,500
Drama	Prospect Productions Limited	145,500	
	Actors Company Productions Limited	54,500	
	National Theatre Board	50,000	
	Royal Shakespeare Theatre	19,250	
	New Shakespeare Company Limited	15,930	
	7:84 Theatre Company	7,000	
	The Dark and The Light Theatre Limited	5,000	
	Foco Novo Productions	4,400	
	Lancaster Orbit Limited	4,000	
	Scarborough Theatre Trust Limited	3,000	
	Lincoln Theatre Association	2,400	
	Camden Playhouse Productions Limited	1,800	
	Theatre North	1,450	
	Welsh National Opera and Drama Company Limited	750	
	Electric Theatre Company	550	
Wakefield Tricycle Company	525		
	The English Stage Company Limited	<u>250</u>	316,305
Theatres	Richmond Theatre Productions Limited	3,000	
	Myles Byrne Projects Limited (Adeline Genée Theatre)	2,500	
	Tyneside Theatre Trust Limited	2,300	
	Scunthorpe Borough Council (Civic Theatre)	2,000	
	York Arts Centre	1,896	
	Plymouth Arts Centre	1,820	
		Birmingham Arts Laboratory Limited	<u>1,770</u>

Carried forward

802,091

	£	£
Brought forward		802,091
<i>Add: Cost of administration</i>		
Publicity	41,812	
Fees, salaries and wages	27,847	
Travelling and subsistence	4,426	
Postage and telephone	672	
Stationery and printing	153	
Office and sundry expenses	237	
Theatre surveys	5,062	
		80,209
		882,300
<i>Less: Revenue</i>		
Greater Manchester County Council	17,000	
West Midlands Metropolitan County Council	3,000	
		20,000
Net expenditure as per Schedule 1		<u>£862,300</u>

The Arts Council of Great Britain

Schedule 6 Special funds as at 31 March 1975

	£	£	£
H. A. Thew Fund			
Capital account		7,773	
Income account:			
Balance as at 31 March 1974	1,136		
Add: Income during year	736		
	<u>1,872</u>		
Less: Expenditure during year	475		
		<u>1,397</u>	
			9,170
Mrs Thornton Fund			
Capital account		5,120	
Income account:			
Balance as at 31 March 1974	445		
Add: Income during year	775		
	<u>1,220</u>		
Less: Expenditure during year	250		
		<u>970</u>	
Creditors		303	
			6,393
National Manuscript Collection of Contemporary Writers Fund			
Capital account		10,000	
Income account:			
Balance as at 31 March 1974	2,261		
Add: Income during year	1,702		
	<u>3,963</u>		
Less: Expenditure during year	487		
		<u>3,476</u>	
			13,476
Compton Poetry Fund			
Capital account		21,205	
Income account:			
Balance as at 31 March 1974	6,620		
Add: Income during year	2,344		
	<u>8,964</u>		
			30,169
Carried forward			<u>£59,208</u>

	£	£	£
Brought forward			59,208
Henry and Lily Davis Fund			
Capital account		60,000	
Income account:			
Balance as at 31 March 1974	12,451		
Add: Income during year	5,922		
	18,373		
Less: Expenditure during year	5,185		
		13,188	
Creditors		1,190	
			74,378
The Guilhermina Suggia Gift			
Capital account		10,774	
Income account:			
Balance as at 31 March 1974	3,179		
Add: Income during year	575		
	3,754		
Less: Expenditure during year	1,809		
		1,945	
Creditors		75	
			12,794
The Miriam Licette Scholarship			
Capital account		18,647	
Income account:			
Balance as at 31 March 1974	2,466		
Add: Income during year	1,702		
	4,168		
Less: Expenditure during year	1,086		
		3,082	
			21,729
Dio Fund			
Capital account		2,000	
Income account:			
Balance as at 31 March 1974	139		
Add: Income during year	130		
		269	
			2,269
Miss O. E. Saunders Fund			
Capital account		7,100	
Income account:			
Balance as at 31 March 1974	1,097		
Add: Income during year	244		
		1,341	
			8,441
Total as per Balance Sheet			<u>£178,819</u>

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Schedule 7 Special funds: Assets as at 31 March 1975

	<i>Nominal value</i> £	<i>Market value</i> £	<i>Book value</i> £	£
H. A. Thew Fund				
3 per cent British Transport stock 1978/88	2,015	937	1,937	
3½ per cent conversion stock	2,810	745	2,768	
Equities investment fund for charities	2,922	5,400	<u>3,068</u>	
			7,773	
Debtors			134	
Cash at Bank			<u>1,263</u>	9,170
Mrs Thornton Fund				
2½ per cent consolidated stock	665	116	489	
3 per cent British Transport stock 1978/88	355	158	337	
5½ per cent funding stock 1982/84	110	84	100	
5 per cent Treasury stock 1986/89	1,825	976	1,588	
Equities investment fund for charities	2,217	4,097	<u>2,328</u>	
			4,842	
Debtors			138	
Cash at Bank			<u>1,413</u>	6,393
National Manuscript Collection of Contemporary Writers Fund				
Debtors			853	
Cash at Bank			12,423	
Stock			<u>200</u>	13,476
Compton Poetry Fund				
Albright and Wilson Limited	234	656	872	
British American Tobacco Company Limited	200	2,200	1,010	
Cadbury Schweppes Limited	400	592	722	
Commercial Union Assurance Company Limited	240	1,296	842	
County Council of Essex 5½ per cent redeemable stock 1975/77	1,000	883	966	
Distillers Company Limited	345	725	719	
Dowty Group Limited ordinary shares	525	893	1,004	
7 per cent convertible unsecured loan stock 1986/91	150	113	150	
English and Scottish Investors Limited	800	3,120	1,590	
Equities investment fund for charities	2,141	3,957	2,561	
General Electric Company Limited: ordinary shares	145	608	136	
7¼ per cent convertible unsecured loan stock 1987/92	225	231	245	
George G. Sandeman Sons and Company Limited	750	1,650	1,275	
Group Investors Limited ordinary shares	1,120	1,344	1,280	
deferred shares	186	187	492	
Liverpool Corporation 5½ per cent redeemable stock 1976/78	1,500	1,211	1,470	
London Scottish American Trust Limited	600	2,040	1,680	
Lyon and Lyon Limited	375	315	1,067	
Royal Insurance Company Limited	105	987	727	
Shell Transport and Trading Company Limited	250	2,250	<u>2,079</u>	
			20,887	
Debtors			1,389	
Cash at Bank			<u>7,893</u>	
Carried forward				<u>30,169</u> 59,208

	<i>Nominal value</i>	<i>Market value</i>	<i>Book value</i>	
	£	£	£	£
Brought forward				59,208
Henry and Lily Davis Fund				
London County 5½ per cent stock 1985/87	50,000	27,500	33,500	
Equities investment fund for charities	17,464	32,273	34,192	
			67,692	
Debtors			2,905	
Cash at Bank			3,781	
				74,378
The Guilhermina Suggia Gift				
3½ per cent war stock	6,746	1,822	4,896	
3½ per cent funding stock 1999/2004	4,682	1,405	3,863	
Equities investments fund for charities	1,165	2,170	2,000	
			10,759	
Debtors			15	
Cash at Bank			2,020	
				12,794
<i>(Note: Messrs Coutts and Company act as Special Trustee to this fund)</i>				
The Miriam Licette Scholarship				
Equities investment fund for charities	9,019	16,667	18,147	
Debtors			296	
Cash at Bank			3,286	
				21,729
Dio Fund				
Equities investment fund for charities	674	1,246	1,797	
Debtor			7	
Cash at Bank			465	
				2,269
Miss O. E. Saunders Fund				
Freehold property			7,100	
Debtor			1,341	
				8,441
Total as per Balance Sheet				£178,819

The Scottish Arts Council

Revenue and expenditure account for the year ended 31 March 1975

1973/74		£
1,994,451	General expenditure on the arts (see Schedule 1)	2,220,100
141,712	General operating costs (see Schedule 2)	178,220
73,597	Capital expenditure transferred to capital account	95,240
4,719	Reserve for capital expenditure	64,083
2,812	Balance carried down	—
<u>£2,217,291</u>		<u>£2,557,643</u>
—	Balance brought down	81,834
120,967	Balance carried forward to Balance Sheet	39,133
<u>£120,967</u>		<u>£120,967</u>

1973/74		£	£
2,179,000	Grant from the Arts Council of Great Britain		2,421,700
12,837	Provision for grants and guarantees in previous year not required		16,599
3,819	Transfer from reserve for capital expenditure		4,719
	Sundry receipts		
	Donations	1,637	
	Interest on bank deposit	16,532	
	Realisation of assets	1,361	
	Miscellaneous	13,261	
21,635			32,791
—	Balance carried down		81,834
<u>£2,217,291</u>			<u>£2,557,643</u>
118,155	Balance brought forward at 1 April 1974		120,967
2,812	Balance brought down		—
<u>£120,967</u>			<u>£120,967</u>

Assets

1974

£	£	£	£
Freehold property			
5 Blythswood Square, Glasgow			
At cost as at 31 March 1972	35,661		
Improvements at cost as at 31 March 1974	12,456		
		48,117	
336, 348 & 350 Sauchiehall Street, Glasgow			
Cost of acquisition	39,881		
Improvements at cost as at 31 March 1974	5,248		
Improvements during year at cost	35,574		
		80,703	
93,246			128,820
Leasehold property			
19/20 Charlotte Square, Edinburgh			
Improvements at cost as at 31 March 1974	109,462		
Improvements during year at cost	1,386		
		110,848	
29 Market Street, Edinburgh			
Improvements during year at cost		35,050	
109,462			145,898
Office equipment			
At valuation as at 31 March 1955 and additions at cost less items sold or written off to 31 March 1974			
		22,826	
Additions at cost		5,167	
		27,993	
<i>Less: items sold or written off</i>		142	
22,826			27,851
Motor vehicles			
At cost as at 31 March 1974			
		7,012	
Additions at cost		3,025	
		10,037	
<i>Less: items sold or written off</i>		1,920	
7,012			8,117
Piano account			
200	At valuation as at 31 March 1955		200
Art exhibition equipment			
At cost as at 31 March 1974			
		15,811	
Additions at cost		4,536	
15,811			20,347
Works of art			
At cost as at 31 March 1974			
		47,239	
Additions at cost		10,502	
47,239			57,741
Reproductions			
672	At cost as at 31 March 1974		672
£296,468	Carried forward		£389,646

Balance sheet
(continued)

Liabilities (continued)		
1974		£
296,468	Brought forward	389,646
120,967	Revenue and expenditure account	39,133
233,593	Grants and guarantees outstanding	276,466
4,719	Reserve for capital expenditure	64,083
	Credit balances	
38,780	Sundry creditors and accrued liabilities	38,554

Notes:

1. No provision has been made for depreciation of assets: renewals are charged to Revenue.
2. At 31 March 1975 indemnities entered into by the Scottish Arts Council in respect of objects borrowed for exhibition purposes totalled not more than £40,000.

Chairman of the Scottish Arts Council: Balfour of Burleigh
Secretary-General: Roy Shaw

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

Signed: D. P. Pitblado
Comptroller and Auditor General, Exchequer and Audit Department, 29th July 1975

£694,527

£807,882

The Scottish Arts Council

Schedule 1 General expenditure on the arts for the year ended 31 March 1975

		£	£	£	£
Music	Grants and guarantees (see Schedule 3)			1,037,488	
	Opera for All:				
	Expenditure		8,427		
	Less: Revenue	9,046			
	Less: VAT	<u>655</u>			
			<u>8,391</u>		
				36	
	Ballet tour:				
	Expenditure		4,941		
	Less: Revenue	5,257			
	Less: VAT	<u>381</u>			
			<u>4,876</u>		
				65	
	Concerts:				
	Expenditure		19,823		
	Less: Revenue	20,693			
	Less: VAT	<u>1,483</u>			
			<u>19,210</u>		
				613	
				<u>1,038,202</u>	
Drama	Grants and guarantees (see Schedule 3)			575,521	
	Tours:				
	Expenditure		19,447		
	Less: Revenue	13,276			
	Less: VAT	<u>959</u>			
			<u>12,317</u>		
				7,130	
				<u>582,651</u>	
Touring	(see Schedule 4)				45,127
Art	Grants and guarantees (see Schedule 3)			113,245	
	Exhibitions:				
	Expenditure		85,520		
	Less: Revenue	9,125			
	Less: VAT	<u>627</u>			
			<u>8,498</u>		
				77,022	
	Arts Centre, Sauchiehall Street, Glasgow:				
	Expenditure		25,300		
	Less: Revenue	54			
	Less: VAT	<u>4</u>			
			<u>50</u>		
				25,250	
	Carried forward			<u>£215,517</u>	<u>£1,665,980</u>

		£	£	£	£
	Brought forward			215,517	1,665,980
Art	Fruit Market Gallery, Edinburgh			3,989	
<i>(continued)</i>	Gable Ends project (Glasgow)			2,609	
	Art film tours:				
	Expenditure		982		
	Less: Revenue	346			
	Less: VAT	26			
			320		
				662	
	Lecturers' fees and expenses		4,188		
	Less: Revenue	1,186			
	Less: VAT	89			
			1,097		
				3,091	
					225,868
Literature	Grants and guarantees (see Schedule 3)			61,114	
	Poetry readings			1,179	
	Writers in Schools fees and expenses		3,453		
	Less: Revenue	1,309			
	Less: VAT	91			
			1,218		
				2,235	
	Writers' accommodation			872	
	Miscellaneous expenses			3,361	
					68,761
Festivals	Grants and guarantees (see Schedule 3)				151,901
Projects, arts centres and clubs	Grants and guarantees (see Schedule 3)				100,590
Housing the arts	Grants (see Schedule 3)				7,000
	Net expenditure as per Revenue and expenditure account				<u>£2,220,100</u>

The Scottish Arts Council

Schedule 2 General operating costs for the year ended 31 March 1975

	£	£
Salaries and wages	92,268	
Superannuation	<u>9,870</u>	102,138
Travelling and subsistence		13,950
Rent and rates		8,773
Fuel, light and house expenses		11,559
Publicity and entertainment		13,827
Postage and telephone		8,793
Stationery and printing		5,239
Professional fees		1,402
Office and sundry expenses		6,777
Enquiries, surveys and investigations		5,762
Total as per Revenue and expenditure account		<u>£178,220</u>

	£	£
Brought forward	12,502	669,092
Music		
<i>(continued)</i>		
Concerts (continued)		
Dunfermline Arts Guild	400	
Duns and District Arts Guild	770	
East Lothian Arts Association	500	
Eastwood Music Society	530	
Edinburgh: Connoisseur Concerts Society	1,410	
Edinburgh Organ Recitals Committee	270	
Episcopal Cathedral Church of St Mary	1,555	
Martin Chamber Concerts Society	830	
New Town Concerts Society Limited	1,160	
Platform (Edinburgh)	2,000	
Saltire Music Group	150	
University of Edinburgh	150	
Fife County Council Education Committee	1,600	
Forfar Arts Guild	195	
Forres Entertainment Committee	120	
Fortrose: Black Isle Arts Society	480	
Gatehouse: Musical Society	220	
Girvan and District Arts Guild	140	
Glasgow: Bearsden Arts Guild	300	
John Currie Singers Limited	4,425	
Glasgow Chamber Music Society	1,160	
Masterconcerts Limited	4,677	
Platform (Glasgow)	1,520	
Society of Friends of Glasgow Cathedral	120	
University of Glasgow	650	
Glenalmond Concert Society	100	
Glenkens and District Music Club	420	
Greenock Chamber Music Club	495	
Gruinard Arts	195	
Haddington: Lamp of Lothian Collegiate Trust	70	
Hamilton Civic Society Arts Circle	495	
Hawick Music Club	595	
Helensburgh Music Society	75	
Invergordon Arts Society	345	
Inverness: Inverness Arts Guild	530	
Inverness Musical Society	505	
Irvine: Harbour Arts Centre	860	
Music Club	245	
Islay District Community Council	50	
Kelso and District Music Society	530	
Kilmardinny Music Circle	600	
Kintyre Music Club (Campbeltown)	195	
Kirkcudbright Audience Club	550	
Lanark Music Club	220	
Linlithgow Arts Guild	526	
Livingston: Livingston Arts Guild	180	
Livingston Sponsorship Committee	100	
Lochaber Music Club	350	
Carried forward	£46,065	£669,092

	£	£	£
Brought forward		46,065	669,092
Music	Concerts (continued)		
<i>(continued)</i>	Melrose Music Society	510	
	Milngavie Music Club	630	
	Moffat and District Musical Society	190	
	Moray Arts Club	690	
	Musselburgh Arts Guild	370	
	Nairn Music Club	470	
	Newton Stewart and District Music Club	175	
	North Ayrshire Arts Centre	930	
	Oban Music Society	480	
	Orkney: Orkney Arts Society	730	
	St Magnus Cathedral	50	
	Paisley Arts Guild	1,190	
	Peebles: Music in Peebles	195	
	Perth Chamber Music Society	370	
	Pitlochry Festival Society Limited	600	
	St Andrews: St Andrews Music Club	420	
	University of St Andrews	48	
	Selkirk County Council Education Committee	25	
	Shetland Arts Society	680	
	Skye Arts Guild	370	
	South West Ross Arts Society	85	
	Stewartry Music Committee	130	
	Stirling University Students' Association	100	
	Stonehaven Music Club	450	
	Stranraer (Branch Wigtownshire) Music Association	1,050	
	Strathaven Arts Guild	380	
	Strathearn Arts Guild	620	
	Strathspey Arts Club	305	
	Sutherland Arts Committee	650	
	Tain and District Arts Society	285	
	Thurso Live Music Association	740	
	West Linton Musical Society	90	
	Wick Arts Club	150	
	National Federation of Music Societies	7,500	
	New Music Group of Scotland Trust	1,646	
	Scottish National Orchestra Society Limited	216,250	
	Scottish Philharmonic Society Limited	60,500	
	Victoria and Albert Museum	700	
	Contemporary Music Network:		
	Masterconcerts Limited	88	
	University of Aberdeen	1,328	
	University of Edinburgh	545	
	University of Glasgow	543	
	University of St Andrews	1,605	
	University of Stirling: MacRobert Centre	650	
		4,759	
			351,578
Carried forward			£1,020,670

Schedule 3
(continued)

		£	£
	Brought forward		1,020,670
Music (continued)	Other activities		
	Composers' Guild of Great Britain	500	
	Continental Record Distributors Limited (recording)	850	
	Dumfries Music Club	500	
	Incorporated Society of Musicians	18	
	Scottish Music Archive	5,000	
	Awards to Artists	9,950	
		<u>16,818</u>	
	Total as per Schedule 1		<u>£1,037,488</u>
Drama	Biggar Theatre Workshop	1,000	
	Crieff: Ochertyre Theatre	446	
	Dervaig Arts Limited	3,700	
	Dundee Repertory Theatre Limited	63,097	
	Edinburgh: Edinburgh Civic Theatre Trust Limited	149,455	
	The Pool Lunch Hour Theatre Club	9,543	
	Theatre Workshop, Edinburgh	1,530	
	Traverse Theatre Club	50,061	
	Glasgow: Citizens' Theatre Limited	118,064	
	Haddington: Lamp of Lothian Collegiate Centre	400	
	Irvine: Harbour Arts Centre	14,500	
	Perth Repertory Theatre Limited	47,670	
	Pitlochry Festival Society Limited	53,246	
	St Andrews: Byre Theatre of St Andrews Limited	14,150	
	University of Stirling: MacRobert Centre	6,000	
	An Comunn Gaidhealach	25	
	Association of British Theatre Technicians (Scotland)	100	
	Derek Carpenter's Productions	179	
	Council of Regional Theatre	150	
	The Dark and The Light Theatre Limited	279	
	Chris Fooks	360	
	Go Theatre	2,841	
	National Theatre of the Deaf	308	
	Scottish Society of Playwrights	10,500	
	7:84 Theatre Company	16,188	
	Shanter Productions	990	
	Sabhal Mor Ostaig	400	
	West London Theatre Workshop	1,250	
	Training Schemes Bursaries	3,672	
	Bursaries	<u>5,417</u>	
	Total as per Schedule 1		<u>£575,521</u>

	£	£
Brought forward		78,282
Art		
<i>(continued)</i>		
Films		
Donald Alexander: Writer Symposium Film	200	
Films of Scotland: Eric Linklater	5,000	
Scottish Film Council: Joan Dickson Film	1,750	
Sidhartha Films: Glasgow League of Artists	<u>5,000</u>	11,950
Artists in Residence		
Dundee: Dudhope Art Centre	2,500	
Glasgow Print Studio Limited/Glasgow School of Art	2,248	
Lothian Health Board – Gogarburn Hospital	1,000	
University of Sussex	<u>450</u>	6,198
Awards to artists		
Commissions	7,825	
Awards	<u>8,990</u>	16,815
Total as per Schedule 1		<u>£113,245</u>
Literature		
Claddagh Records Limited	500	
Gaelic Books Council	1,500	
International PEN – Scottish Centre	300	
Meet the Author '74	1,500	
National Book League – Scottish Committee	600	
National Library of Scotland	1,000	
Publishers' Association	500	
Scotsoun	250	
Scottish Association of Magazine Publishers	4,000	
Scottish General Publishers Association	<u>400</u>	10,550
Publications		
'Akros'	2,345	
Annual Bibliography of Scottish Literature	25	
'Chapman'	1,475	
Edinburgh University Student Publication Board	240	
'Gairm'	2,000	
'Glasgow Review'	600	
'Lines Review'	1,750	
'New Edinburgh Review'	1,600	
'Scotia Review'	950	
'Scottish International Review'	3,311	
Scottish Literary Journal	150	
'Tocher'	<u>700</u>	15,146
Carried forward		<u>£25,696</u>

	£	£
Brought forward		25,696
Literature		
<i>(continued)</i>		
Poetry Readings		
Federation of Children's Book Groups	150	
Garret Arts	900	
Glasgow Writers' Club	50	
Mike Hart	76	
Mrs Alanna Knight	150	
Alex Lyon	30	
Sabhal Mor Ostaig	68	
Scotia Review	130	
Scottish Association for the Speaking of Verse	47	
Scottish Association of Writers' Circles	32	
University of Dundee	100	
University of Edinburgh	100	
		<u>1,833</u>
Writers in residence		
Corporation of Aberdeen	2,500	
Corporation of Edinburgh	2,500	
Sabhal Mor Ostaig	2,500	
University of Edinburgh	2,500	
University of Glasgow	1,200	
		<u>11,200</u>
Munro Award	100	
Book and New Writing Awards	4,000	
Bursaries	6,000	
Travel grant	425	
Grants to publishers	11,860	
		<u>22,385</u>
Total as per Schedule 1		<u>£61,114</u>
Festivals		
Aberdeen: Corporation of the City of Aberdeen	300	
Cumnock Festival	978	
Edinburgh: Craigmillar Festival Society	935	
Edinburgh Festival Fringe Society Limited	1,250	
Edinburgh Festival Society Limited	140,000	
Leith Festival Committee	1,235	
City and Royal Burgh of Elgin	1,000	
Ellon Arts Festival	200	
Kelso Arts Festival	185	
Milnathort: Association of the Friends of Ledlanet Nights Limited	3,000	
Perth Festival of the Arts	1,918	
St Andrews Festival	500	
Royal Burgh of Stirling	400	
Total as per Schedule 1		<u>£151,901</u>

Schedule 3
(continued)

		£
Projects, arts centres and clubs	Aberdeen Arts Centre Association	1,250
	Greenock Arts Guild	730
	Prestwick Arts Guild	580
	Troon Arts Guild	930
	University of Stirling: MacRobert Centre	44,000
	Association of Arts Centres in Scotland	1,600
	County Council of West Dunbartonshire (Leisure Project)	50,000
	Scottish Civic Entertainment Association	1,500
	Total as per Schedule 1	<u>£100,590</u>
Housing the arts	Hawick Town Council	7,000
	Total as per Schedule 1	<u>£7,000</u>

The Scottish Arts Council

Schedule 4 Stage 1 Touring Grants and guarantees for the year ended 31 March 1975

		£	£
Music	London Festival Ballet Trust Limited	9,949	
	Scottish Opera Limited	11,000	
	Scottish Theatre Ballet Limited	3,500	
			24,449
Drama	Cambridge Theatre Company Limited	4,500	
	Edinburgh Civic Theatre Trust Limited	13,966	
	David Gordon Productions	3,484	
	National Theatre Board	6,600	
	New Shakespeare Company Limited	9,200	
	Pitlochry Festival Society Limited	3,000	
			40,750
	<i>Add: Publicity</i>		1,978
			67,177
	<i>Less: Revenue</i>		
	Aberdeen Corporation	16,750	
	Edinburgh Corporation	2,300	
	Glasgow Corporation	3,000	
			22,050
	Net expenditure as per Schedule 1		<u>£45,127</u>

Balance sheet
(continued)

Liabilities (continued)			
1974		£	£
	Brought forward		100,410
74,853			
78,955	Revenue and expenditure account		10,939
64,084	Grants and guarantees outstanding		133,200
9,204	Reserve for capital expenditure		8,874
	Credit balances		
	Sundry creditors and accrued liabilities	46,073	
	Due to Arts Council of Great Britain	<u>200,000</u>	
241,279			246,073

Notes:

1. No provision has been made for depreciation of assets: renewals are charged to Revenue.
2. At 31 March 1975 indemnities entered into by the Welsh Arts Council in respect of objects borrowed for exhibition purposes totalled not more than £20,100.

Chairman of the Welsh Arts Council: Shirley Anglesey
Secretary-General: Roy Shaw

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

Signed: D. P. Pitblado
Comptroller and Auditor General, Exchequer and Audit Department, 29th July 1975

£468,375

£499,496

The Welsh Arts Council

Schedule 1 General expenditure on the arts for the year ended 31 March 1975

		£	£	£	£
Music	Grants and guarantees (see Schedule 3)			696,895	
	Opera for All:				
	Expenditure		6,871		
	Less: Revenue	7,068			
	Less: VAT	<u>552</u>			
			<u>6,516</u>		
				355	
	Concerts:				
	Expenditure		89,488		
	Less: Revenue	39,521			
	Less: VAT	<u>2,445</u>			
			<u>37,076</u>		
				52,412	
	Recording of Welsh Music			<u>7,926</u>	
					757,588
Drama	Grants and guarantees (see Schedule 3)				375,139
Art	Grants and guarantees (see Schedule 3)			38,952	
	Exhibitions:				
	Expenditure		49,453		
	Less: Revenue	5,347			
	Less: VAT	<u>372</u>			
			<u>4,975</u>		
				44,478	
	Art film tours:				
	Expenditure		1,257		
	Less: Revenue	305			
	Less: VAT	<u>22</u>			
			<u>283</u>		
				974	
	Publications:				
	Expenditure		1,538		
	Less: Revenue	168			
	Less: VAT	<u>13</u>			
			<u>155</u>		
				1,383	
	Gallery improvements: Consultancy fees			<u>920</u>	
					86,707
	Carried forward				<u>£1,219,434</u>

		£	£	£	£
	Brought forward				1,219,434
Literature	Grants and guarantees (see Schedule 3)			104,348	
	Survey of Publishing in Wales			700	
	Translations			465	
	Writers in Schools			1,475	
	Young Poets Competition			1,119	
	Poster Poems			4,434	
	Yugoslav Conference			800	
	Awards: Expenses			2,853	
					116,194
Festivals	Grants and guarantees (see Schedule 3)				40,956
Arts associations	Grants and guarantees (see Schedule 3)				166,890
Arts centres and regional projects	Grants and guarantees (see Schedule 3)				182,650
Housing the arts	Grants (see Schedule 3)				46,500
Oriel	Expenditure including operating costs			44,692	
	Less: Revenue	11,379			
	Less: VAT	469			
				10,910	
					33,782
	Art Activities				6,954
	Literature Activities				1,138
					41,874
	Net expenditure as per Revenue and expenditure account				£1,814,498

The Welsh Arts Council

Schedule 2 General operating costs for the year ended 31 March 1975

	£	£
Salaries and wages	87,040	
Superannuation	<u>11,955</u>	98,995
Travelling and subsistence		14,052
Rent and rates		7,607
Fuel, light and house expenses		3,443
Publicity and entertainment		13,726
Postage and telephone		6,625
Stationery and printing		6,237
Professional fees		211
Office and sundry expenses		3,681
Total as per Revenue and expenditure account		<u>£154,577</u>

	£	£
Brought forward		351,575
Drama (continued)		
Foco Novo Productions		350
Milford Haven Further Education and Community Centre Management Committee		500
New Shakespeare Company Limited		3,650
Open Cast Theatre		1,000
Powys County Council		1,500
Swansea: Swansea Corporation: Grand Theatre		8,500
Urdd Gobiath Cymru: Cwmni Theatr Ieunctorid		200
Keith Wood: 'Night Hawk at Chapter'		684
Records		
Sain Records: Tribute to Saunders Lewis		100
Drama Association of Wales		3,000
Bursaries and awards		1,990
Commissioned Works		2,090
Total as per Schedule 1		<u>£375,139</u>
Art		
Aberystwyth University College	379	
Contemporary Art Society for Wales	800	
Royal National Eisteddfod of Wales	2,000	
Welsh Books Council: Design Department	3,000	
Dave Rushton	800	
Keith Wood	683	
		<u>7,662</u>
Grants and guarantees towards exhibitions		
Bangor Art Gallery	400	
Cardiff: University Art Group	1,000	
Coleg Harlech	750	
Newport College of Technology	700	
Royal Cambrian Academy of Art	120	
South Wales Group	2,000	
		<u>4,970</u>
Grants towards Gallery Improvements		
Bala: Seren Centre	350	
Bangor Art Gallery	840	
Chapter (Cardiff) Limited	5,154	
Coleg Harlech Arts Centre	1,500	
		<u>7,844</u>
Artists in Schools Project		
North Wales Arts Association	1,700	
South-East Wales Arts Association	400	
West Wales Arts Association	350	
		<u>2,450</u>
Carried forward		<u>£22,926</u>

		£	£
	Brought forward		22,926
Art	Commission Aid		
<i>(continued)</i>	Flatholm Society	400	
	Flintshire County Council 'Three Dimensional Panel'	750	
	Llandaff College of Home Economics	500	
	South Wales Police Authority	900	
	Swansea County Council 'Kingsway Roundabout'	2,000	
			4,550
	Publication		
	University of Wales Press		2,300
	Awards for Film making		3,426
	Commission Awards		250
	Post Card Commissions		500
	International Award		5,000
	Total as per Schedule I		<u>£38,952</u>
Literature	Aberystwyth: National Library of Wales	1,898	
	Carmarthen: Eisteddfod Genedlaethol Cymru	815	
	Criccieth: Eisteddfod Genedlaethol Cymru	120	
	Inter College Eisteddfod	30	
	Pryderi and his Pigs	300	
	Swyddfa'r Eisteddfod	250	
	University of Swansea: Dylan Thomas Summer Schools	300	
	Welsh Books Council	32,165	
	Yr Academi Gymreig	300	
			36,178
	Periodicals		
	'The Anglo Welsh Review'	3,800	
	'Barn'	4,600	
	'Planet'	3,230	
	'Poetry Wales'	3,220	
	'Taliesin'	1,700	
	'Yr Eugrawn'	250	
	'Y Genhinen'	1,800	
	'Y Traethodydd'	1,050	
			19,650
	Little magazines		
	'Lleufer'	60	
	'Porfeydd'	50	
	'Prospect'	30	
	'Root'	20	
			160
	Carried forward		<u>£55,988</u>

Schedule 3
(continued)

		£	£
	Brought forward		55,988
Literature (continued)	Public Readings		
	BBC	600	
	Eisteddfod Genedlaethol Frenhinol Cymru	<u>125</u>	725
	Recordings		
	Christopher Davies Limited		750
	Exhibitions		
	Gregynog Press		2,500
	Grants to Publishers		18,800
	Grants to Translators	6,310	
	Bursaries	15,000	
	Prizes	2,200	
	Travel Grants	<u>325</u>	23,835
	Film		
	Harlech Television: 'David Jones'		1,750
Total as per Schedule 1			<u>£104,348</u>
Festivals	Caerphilly Festival		100
	Cardiff Festival of 20th Century Music		5,450
	Cardiff: Royal National Eisteddfod of Wales		8,250
	Llandaff Festival		8,610
	Llangollen International Music Eisteddfod		11,096
	Swansea Festival		6,000
	Vale of Glamorgan Festival		1,450
Total as per Schedule 1			<u>£40,956</u>
Arts associations	North Wales Arts Association		40,795
	South-East Wales Arts Association		75,000
	West Wales Arts Association		51,095
	Total as per Schedule 1		

		£
Arts centres and regional projects	Aberystwyth: University College of Wales	23,000
	Aberystwyth: University College of Wales: Studentship in bilingual typography	1,000
	Atlantic College Arts Centre	550
	Bangor: Theatr Gwynedd	15,000
	Bwrdd Ffilmiau Cymraeg	3,000
	Cardiff: Cardiff (Chapter) Limited	21,550
	University College of Wales – Fellowship in Creative Writing	4,000
	Welsh National Arts Centre	2,500
	Coleg Harlech Theatre and Arts Centre	10,800
	Gregynog Fellowship	1,250
	Clywd County Council: (Leisure Project)	100,000
	Total as per Schedule 1	£182,650

Housing the arts	Barry Memorial Hall	5,000
	Cardiff University College (Sherman Theatre)	9,000
	Cardiff: Chapter (Cardiff) Limited	3,500
	Cwmbran: Congress Theatre	12,000
	Llantarnam Grange Arts Centre Management Committee	2,000
	Milford Haven Further Education and Community Centre Management Committee (Theatre)	15,000
Total as per Schedule 1	£46,500	