

- (a) Those who have made a *unique* contribution to the art and science of folk song and dance.
- (b) Those who have rendered *distinguished professional* service to the Society. Distinction is something more than long and loyal service; it is, as in (a) above, a personal thing, but it may also arise out of circumstances, pioneer work for instance. The award in this class would be normally made on retirement, or more rarely on some special occasion, a Jubilee for instance.
- (c) Those who, not being professional servants of the Society, have made *exceptional* contributions to the Society's work.

The other matter which is concerning the Committee is of course the Society's search for future officers to guide the fortunes of the Society. As a start the Committee published an advertisement in a number of widely read National newspapers. The wording of this advertisement was as follows:—

Candidates will shortly be interviewed for the post of Director of The English Folk Dance and Song Society. He will be responsible to the National Executive Committee for the general organization and artistic direction of the Society. Starting salary according to age and qualifications, but not less than £1,500 per annum is envisaged; a compulsory contributory pension scheme is operated.

Applicant should preferably be of not less than 35 years of age, have a degree or similar qualification in his own field, and possess a good knowledge of cultural and musical affairs. Administrative experience an advantage.

Applications to be accompanied by the names and addresses of two referees to—The Chairman of the National Executive Committee, The E.F.D.S.S., 2 Regent's Park Road, London, N.W.1 by January 18th, 1961. Envelopes should be marked "Confidential Application".

D. N. KENNEDY,  
*Secretary.*

## CITATIONS FOR GOLD BADGE

### K. CONSTABLE

An outstanding performer of English Folk Dancing since his youthful days at Winchester and New College. Supporting energetically all aspects of the Society's work, he devoted special interest to the Branch in East Surrey and later to the East Surrey Morris Men. He was elected Treasurer in 1948 and will have filled that office and been Chairman of the Finance Committee continuously up to the General Meeting of November, 1960. In token of this continued and distinctive voluntary service in the cause of the Society he is awarded its Gold Badge.

### MISS I. FISHER

Miss I. Fisher has been a voluntary officer of the Society for 31 years. She became in 1928 joint Honorary Secretary together with her father, of the Preston Branch, having already served for a year as Chairman of the Branch Committee. She supervised the teaching in the Branch and continued as Secretary through the changes from a Branch to the North Lancashire District after the War. To further the new post-war policy she accepted a part-time post on the national staff, but was never known to work less than full time for the Society throughout her 31 years. Always seeking to develop the work in North Lancashire she was essentially a pioneer and a missionary in the cause of the Society. For her devoted service over a large part of the Society's life she is awarded the Gold Badge.

### DR. KENWORTHY SCHOFIELD

Dr. Kenworthy Schofield received the Gold Badge shortly before he died on June 8th, 1960. He became a member of the Executive in 1931, Chairman in 1947, and served the Society selflessly up to the time of his

death. His interest began when he participated as a member of the public in the folk dance party organized by the Society as part of the Peace Day Celebrations in Hyde Park in 1919. As a dancer and player his influence was marked throughout his university days and wherever his work and interests subsequently took him. He played a leading part in establishing the Morris Ring and in the encouragement of traditional music. We will always remember him as a Pied Piper, playing upon his whistle and drum and leading us dancers, young and old, into the general dance.

### GEORGE OSBORNE

George Osborne received the Gold Badge among the Morris and Sword dancers at a gathering held on his home ground in the neighbourhood of his village Earsdon in Northumberland. George Osborne has been Captain of the Royal Earsdon Sword Dancers for over fifty years. He began dancing as a boy and his enthusiasm and skill have been an inspiration to generations of sword dancers all through his life. As well as the influence he has had on the living tradition, he and his team have co-operated with and supported the Society in its work of restoring their traditional music to the people. The team has performed at festivals in London and in the Provinces, and represented English traditional dances at the first International Festival held in this country in 1935. He has for long been regarded as the "grand old man" of the surviving traditional dancers in the North East of England.

## PUBLICITY

THE best way for the Society to get itself and its work known is through its dancing and singing members. In geographical terms that means through the 800 or more Groups and Local Groups up and down the country.

We get a lot of good ideas here on publicity and we could do with a lot more. There is so much to be said on the matter, you could probably write a book on it, but for the time being this is an attempt to mention some of the ideas we have had. Making full use of your club members to distribute posters and leaflets in shops and windows to advertise a monthly series of dances seems to pay handsome dividends. The members are made to feel important too when they are delegated to act as publicity agents. One club once a week hands out post-card leaflets giving brief details of its meetings and dances to its members to be passed on to their local friends. These posters and post-cards all act as written reminders of the spoken word and the two should be used in conjunction and not separately. Knowing what you are trying to attract the public to is important. In Kent they hold a series of public dances specially designed to welcome the uninitiated person and with all-out publicity designed to catch him. When he is "caught" he is fed into a local group.

It's a good thing to use the local press. In most cases they are pleased enough to get "copy" about coming or past events, particularly if it's written out for them. We get press cuttings here from many local newspapers about local folk dance activities and it is evident that many people do take the bother to make sure the press know of their activities; in other cases people seem to be fighting shy of this. Only advertise in the press when you are sure of attracting a public which would not otherwise attend; and always send a write up with the advert asking for it to appear at the same time.