

issue 29
winter/spring '07



dartington

life after

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the newsletter of the dartington
college of arts association

To obtain further copies or for more information about the Association please contact the Editor.

issue number 29

winter/spring 2007

newsletter

Dartington College of Arts
Association

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Andrew Westerside, MA Devised
Theatre, in his degree performance,
part of OutThere, the platform of MA
work in September 2006.
photo : Kate Mount

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editorial

e j.woodcock@dartington.ac.uk

By now you will probably have heard of the proposed plans for the relocation of Dartington College of Arts. The Principal, Professor Andrew Brewerton, takes the opportunity to communicate to you the reasons which have led to this decision.

Marcus Davey took his first steps in the world of arts management immediately after graduating, first with Dartington Arts, then the Dartington International Summer School. He later journeyed east, to take up the post of Artistic Director of the Norfolk and Norwich Festival, before heading for London, where he is now Chief Executive of the Roundhouse. He tells the story of the year leading up to its official re-opening.

Amber Stevens, a more recent graduate, decided, like Marcus, to aim at once for a career in arts management. Two years on, she has recently taken up the post of Marketing Manager of the Pearl Foundation, designed to further social inclusion and participation of the Chinese community in Britain. She describes her pathway from graduation to her present job.

With the death of Michael Lane, Dartington lost someone who had helped to lay the foundations of the present music courses. Philip White pays tribute to him. In January, Jack Dobbs, former Head of Music, lost his wife Ruth in a tragic accident. Ruth was very much a part of Dartington and will be sadly missed.

Finally, we offer our congratulations, and a warm welcome, to the newest members of the Dartington College of Arts Association, the graduates of 2006, and wish them all the best for the future.

Happy reading,

Jo Woodcock



making the vision a reality the re-creation of the roundhouse



Culmination of the BEAT percussion project at the Roundhouse

I quite often imagine that instead of looking out of my office onto railway tracks and storage yards that my vision is lost in Dartington views. The Roundhouse is in the heart of Camden, just up from Camden Town and surrounded by roads, railway, offices, shops and houses. It is a truly remarkable urban landscape, filled with zillions of people of all ages and backgrounds. The local school has over 100 languages spoken as first languages and over 30% of its pupils are refugees or asylum seekers. I can't think of any more diverse area in the world. We are also at a boundary between the rich and the poor, between Primrose Hill (many, many rich people) and Chalk Farm ward (which is in the bottom 2% of deprivation in Europe).

We re-opened the Roundhouse on 1 June 2006 following a two-year, £30m rebuild. The Roundhouse was fairly infamous during the late 1960s, 70s and early 80s as a cutting edge cultural centre, where Pink Floyd gave their first major gig, the Doors gave their only London performances and Peter Brook founded his theatre company. It was built as an engine-maintenance shed in 1846, and only became an arts centre in 1966, but by 1983 it was redundant. Seeing it lying empty for fifteen years, most local people felt that the Roundhouse would never again see an audience but, thanks to a local businessman (a toy maker), the Roundhouse was saved with a new vision, in fact a double vision. He wanted the road level spaces to be a creative

Marcus Davey left Dartington College of Arts in 1989 but remained on the Estate, very shortly becoming Director of Dartington Arts. Soon he was also the Administrator of Dartington International Summer School as well as Director of Concerts for Exeter University. In 1995 he went on to become the Artistic Director and Chief Executive of Norfolk and Norwich Festival. During his four years in Norwich he created a new Dance Festival, a wide ranging arts education programme, an inter-festival orchestral series, and commissioned more than 60 new works in music, dance and the visual arts. In 1999 he became Chief Executive at the Roundhouse, which was officially re-opened in June 2006. Marcus describes where the vision originated and how it was finally realized.

centre for young people and to bring the main area back to life as a performance space. That was ten years ago. I started here in early August 1999, with a mission to build the organisation, oversee the fundraising and manage the capital and revenue projects. I had no idea how long it would take but I think it is fair to say it has taken longer than I thought.

So seven years on, and the last year has got to be one of the most extraordinary I have ever seen. In October 2005 I became a Dad for the first time, without doubt the most emotional moment of my life, and the year that has followed has been what I can only describe as an awakening. At 5 o'clock on the 1 June, the day of the official opening of the Roundhouse, we still did not have a licence. We also did not have the district surveyor sign-off, nor the architect's certificate for Practical Completion. Without these documents we would not be able to open. The builders were still working away, laying floors, and arranging lights. But we were expecting 900 people to arrive shortly for the opening show. With minutes to spare everything fell into place and, with tears in our eyes, we opened the doors at 5.30 to a slightly bemused audience. A few days later we had our funders' launch, followed the next day by our press launch. The show was Fuerzabruta, the new show from the creators of the mad Argentinean team De La Guarda. One hundred shows later, 90,000 people had come through the doors.

On 24 July we launched the Roundhouse Studios, our Creative Centre for young people. When I was a student at Dartington, we undertook a one-term placement in Bristol as part of our Music in Society course. With friends Dru and Leigh I worked in schools, arts centres and pubs (I am sure we did some work in pubs...!). This was nineteen years ago but, unless my memory serves me badly, we talked about a dream, about having a valley where we would run a centre for young people to work in music and the arts. I often think about that and feel so chuffed to be in a building, perhaps not quite the size of a valley, running something so special for young people. The Roundhouse Studios has recording studios, a radio station (www.roundhouseradio.org.uk), a TV studio, practice and midi suite rooms, performance spaces, new media suites and much more. Linked to the Main Space it is a unique model for how young people, and particularly those who have been excluded, can learn new skills – artistic, creative, social and technical – and start a journey back into the mainstream of life.

As I write this, I am sitting in my Roundhouse office and we are halfway through the BBC

Electric Proms, nearly five months after opening. The Electric Proms was an idea I had back in the summer of 1999, when I saw an advert on television for the classical music proms. I thought it would be amazing to have a contemporary music festival in the original round venue in London. The Festival idea was to involve young people creatively at its very heart and to present really amazing gigs in our main space. I went to the BBC with the idea, but although they loved it, the Roundhouse was not to be ready for a further seven years. But it is happening. It is being broadcast on all major BBC channels, and at its heart is an Under 18's Electric Proms, which is wonderful. I have just watched the dress rehearsal for James Brown, his 19 piece band, the London Gospel Choir and the Sugarbabes. Yesterday we had Damon Albarn and tomorrow the Guillemots.

It has been well worth the two years of building works, two years of nightmares, challenges and very little good news. But we have ended up with a model of what a 21st century arts organisation can be. The Roundhouse is a centre for young people with a world-class performance space, a centre where events and programmes cross-subsidise and cross-support each other and I still can't believe that I am being allowed to work here.

Do come and visit if you can.

Marcus Davey
October 2006



above: Marcus having just delivered his speech on opening night

below right top: Marcus Davey with some Roundhouse Ambassadors on opening night: Terry Gilliam, Helen Mirren and Eddie Izzard

below right bottom: Marcus with his wife, Tatty, on opening night





Arts Council Diversity Director Tony Panayiotou presenting Sarah Champion from the Chinese Arts Centre with the Creative Excellence Award for their national tour of China Live

is arts management the field for you?

How did you go about getting a job in arts management?

In my final term I started applying for arts management jobs, through trade magazines like Arts Professional and Arts Industry. The Arts Management course also kept me informed of all kinds of opportunities in the industry. One of my tutors, Alan Boldon, suggested that I should subscribe to 'Arts Jobs' through the Arts Council website. It was through 'Arts Jobs' that I found my first job at Artlandish, a community arts group based in Lincolnshire.

I spent a great deal of time on my application to Artlandish, trying to match the 'essentials' to something I had done for my degree, or during voluntary work. The presentation required for the interview, 'How would you get a business sponsor to support one of Artlandish's projects?' was nerve wracking but when I was offered the job I felt they had seen something of what I was capable of, so I felt more confident in the role.

Do you find yourself using skills you learnt at Dartington? What are they and how have you applied them?

Yes, all the time. Having decided I wanted to work in Arts Marketing specifically, I was able to tailor all my projects towards that. For my Contextual Enquiry Project (CEP) I spent three months at the Sibelius Academy in Helsinki, on the Arts Management MA programme. I completed two courses, in marketing and audience development, and spent a week at the Arts Council of Finland. I use what I learnt from these particular experiences all the time to promote our services.

My main CEP project was working for Music Export Finland as an assistant, which gave me hands-on experience writing press releases and liaising with busy musicians and managers internationally. I have often had to represent both Artlandish and the organisation in which I am currently employed at national conferences.

Amber Stevens
decided long before
graduating in 2004
that her career,
starting immediately,
would be in arts
management. She felt
that, after three years
of study and financial
investment, she just
wanted to get out
there and 'make
things happen'. She
offers a nuts and bolts
guide to others looking
for their first job in the
industry.

continued on page 8



I to r: Jeremy Holloway, Tom Nolan, Nell Harrison



I to r: Alison, Claire-Marie and Brian Ley

Claire-Marie Ley graduated in 2006, forty-two years after her mother, Alison, had completed her time at Dartington. They took the opportunity to reflect on the similarity of their experiences.

Thirty seven pages of notes, scribbled in a school exercise book, are the summation of my written work when I was a music student at Dartington from 1962 to 1964.

I am not revealing this because I, or Claire-Marie (my daughter), think that such an achievement is in any way superior or inferior to the work undertaken by today's students. It is revealed because we both recognise that whilst the requirement for the written word has totally changed over the passage of time, the most important lessons we learned have remained the same.

These lessons Dartington teaches well and have nothing to do with our written output, but rather what we learnt about valuing ourselves and about our belief in ourselves, about making our creative lives work, about being given the freedom to experiment and to express ourselves, about learning to understand another's perspective, about tolerance, about care, about respect, about dealing with failure and success. No, this is not airy-fairy Dartington speak, because these lessons, once experienced, lead to successful lives and careers. I have almost retired from a fulfilling and exciting life spent in music education and Claire-Marie feels that she has been launched from the enviable Dartington spring board which will enable her to be true to herself in all she chooses to do.

Alison (née Secrett) and Claire-Marie Ley.



I to r: Ellie Clavell Bate, Maisie Hunt, Margaret Vassie

graduation & awards ceremony 2006



I to r: Sophie Bruton, Helen Jones



Tim Etchells



Gavin Bryars



Jin Xing



Lea Anderson



Sam Cullen



Willow de la Roche

Honorary Doctorates of the University of Plymouth were awarded to Tim Etchells, Gavin Bryars, Jin Xing and Lea Anderson.

Gavin Bryars' composition 'Incipit Vita Nova' (1989) was performed by Yula Andrews (soprano), Griselda Sanderson (violin), Christopher Pressler (viola) and Jane Pirie (cello).

Processional and recessional music was specially commissioned for the ceremony, composed by Joe Hughes (2005 graduate) and performed by the Dartington College of Arts ensemble.



l to r: Sylvia Rimat, Amy Jones, Rachel Cornish



l to r: Rowena Davis, Caroline Keane, Victoria Curtis, Julian Munday

The Arts Management and Cultural Policy courses at Dartington made me feel confident discussing and debating, skills which have proved really important at national events. Dartington was also really great for networking. Guest lecturers from arts venues and organisations could pass on their experience of managing artists and events as well as providing contacts. Talking to these people after the session also proved useful. It's a ridiculously competitive profession, ambition goes a long way, and besides they wouldn't have come all the way to the bottom of the country if they hadn't had some interest in the magic of Dartington. It's a name which always arouses interest amongst others working in the arts.



Chinese Live Art practitioners and performance artists

Would any other skills have been useful?

A short course in graphics or photography would have been very useful. These are skills I've needed to develop since I graduated, along with database management and audience research skills, but if I'm completely honest I probably wouldn't have shown much interest at the time. It's really hard to get creative people thinking about those kinds of things when all they want to do is put on great arts events.

What does your job involve?

My job at Artlandish was to devise and implement the marketing plan for the organisation. This meant overseeing all marketing activities, identifying ways of making each event more successful and established, as well as attracting new audiences. My role involved working with the press and distributing promotional material to the right target groups to raise attendance and interest about the organisation in the region.

I also managed the Creative Industries Programme which provided artists with regular networking opportunities, including workshops with the Arts Council, Arts & Business, and Inland Revenue, to give them more information about how they could develop and what was on offer.

My current job is Marketing Manager for The Pearl Foundation, which is designed to further social inclusion and participation of the Chinese community in Britain, both culturally and economically. We produce Chinatown The Magazine, the main media outlet for all things Chinese in the UK, as well as a whole range of events, not all of which are arts-based, though there's always a creative edge. We manage The Pearl Awards, an annual ceremony celebrating Chinese achievements, as well as The Pearl Cuisine Week. At the moment we are also working on a music showcase in Manchester and a Chinese fashion show in London. Most of our events include performers and musicians. My role

involves liaising with them, programming and finding the right performers for the right event as well as generally raising the profile of the magazine and the organisation. Working for a media organisation has given me the opportunity to hone my business skills as well as seeing things from a press perspective, which has helped with my general marketing skills. All our events are quite high profile and involve liaising with national media, so it is really important to be organised and to meet deadlines.

Can you describe a typical day?

For most people working in the creative sector there's no such thing as a typical day. Generally the day will involve progressing with the events currently taking place, collecting features for the magazine and looking for new funding opportunities in order to take on more projects. There's always a diverse range of events on at any one time so it's important to be able to alternate quickly between, for example, a one-night music showcase at a nightclub in Manchester, and a cuisine week in London. Different events have different aims and outcomes. I usually spend a certain amount of time during the week of each event communicating with everyone working on that particular event. Day to day my tasks vary: one day I might be on a training course, the next I might be looking for a venue for a project, or submitting a funding bid, it all depends what needs to be prioritised nearer the time.

Which part of your job gives you the most satisfaction?

Live events give me the most satisfaction, because I love seeing a project come together. When we put on a fantastic event which attracts a large audience, and people tell you how much they've enjoyed themselves, you know you've done something right. For some of the audience it will have been a whole new experience, something which only happened because it was marketed in the right way. Often people don't attend events and arts activities because of lack of communication and awareness, which is where good marketing comes in. After events I've been involved in with The Pearl Foundation people go away with a genuine interest in authentic Chinese culture and usually end up subscribing to the magazine, staying involved with us, or coming to other events. Because the organisation is unique, it sells itself.

Finally, we would love to hear from any Chinese artists, performers, or writers at Dartington.

Artlandish: www.artlandish.org/home.htm

The Pearl foundation:

www.thepearloundation.org.uk

the move

You will no doubt be aware of recent media exposure regarding the future of the College, and I thought you might appreciate an update as to where things currently stand.

Since my appointment as Principal in September 2004, and indeed prior to that, the College has been addressing a range of accumulated issues that had been long years in the making, especially with regard to our residential and teaching accommodation.

The College has invested in excess of £5m in capital upgrade and new build of its studio facilities, resulting in first class learning environments at Lower Close and Aller Park (Hexagon and Gymnasium buildings) of which we can be justly proud. In achieving this, the College spent its reserves, borrowed as much as was sensible, and was awarded poor estates funding by the Higher Education Funding Council for England (HEFCE).

In March 2006 an independent report on our longer-term business sustainability as a small specialist college was completed with independent external advice, and supported by HEFCE. The plan was predicated upon our distinctive, and distinguished, academic purpose and vision, and showed that the College was indeed viable in its historical location subject to certain conditions. Some of these conditions applied to the College, others to The Dartington Hall Trust, from which - almost uniquely in the Higher Education sector - we lease all our premises, and which has provided our student residential accommodation mostly at Foxhole. A major condition required the College/Trust partnership to provide a solution to the residences problem - a problem both of quality and capacity that is affecting our ability to recruit and retain students, and that can only be resolved by a major capital project. Beyond this, there remain additional capital requirements to complete the upgrade of our learning environment. The total investment required to resolve this estates legacy amounts to c £20m.

Over the past two years, we have worked unstintingly with The Trust to find a solution

to the major residences issue. Despite their initial confidence, The Trust last year concluded that it did not have the financial resources to fund this development, or to underwrite the financial risk, and we have failed to interest a third party developer on terms that The Trust and College can afford.

We cannot therefore meet fundamental conditions established last March for our long-term sustainability on The Dartington Hall Estate and, in such circumstances, we have since last September had to face the unthinkable prospect of re-locating the College in order to ensure its survival.

We have done so in the face of what I hope you would agree would be a still more unacceptable alternative - namely a lingering though certain prospect of demise.

That is the urgent and difficult context for our current discussions with University College Falmouth, the University of Plymouth and other parties, in which I would like here to acknowledge the commitment and support of HEFCE and the South West Regional Development Agency.

I should emphasise that we are not yet in a position to predict with certainty the outcome of these discussions. In any event, a move would not be achievable before September 2009 at the very earliest. 2010 might seem a more realistic timescale.

I am very grateful for the many letters of support and affirmation that the College has received, from far and wide, in the bright (if not always illuminating) glare of the media and political spotlights on Dartington, and I thank particularly those alumni who have raised their pens and their voices on our behalf.

As soon as we have clarity on realistic options for the future of the College, I shall be in touch with you again.

Professor Andrew Brewerton
Principal

a message to all

alumni of Dartington

College of Arts from

the Principal

michael lane

1918 – 2006



Michael Lane, who died in September 2006, was appointed Senior Tutor in charge of music education at Dartington in 1966, later working with David Ward on the UK Carnegie Research and Development Project, 'Music for Slow Learners', established in 1968. In 1979, Michael became Programme Leader of the Dip HE course 'Music in the Community', introducing his students to the work of such leading music educationalists as Kodály in Hungary, and the composer Carl Orff. Michael even took his students to Salzburg, to observe for themselves the work of the Carl Orff Institute.

Michael's life-long love of opera also proved beneficial to the College. In 1972 he commissioned the composer Malcolm Williamson to write the opera 'The Red Sea', in which students and local schoolchildren took part. Following this came 'The Magic Flute' in 1978, 'Fidelio' in 1981 and 'Noye's Fludde' in 1983, with local schools again participating.

To many people Michael was best known as a conductor, particularly of the Dartington Community Choir, which, under his leadership, developed from a College choir into a large body of amateur, non-auditioned singers, confident enough to tackle works of great complexity. The choir continues to go from strength to strength.

As a result of Michael's long professional career, thousands of students have gone out into the world with a richer appreciation of music and its place in society. Generations of children and adults of all ages have found pleasure and fulfilment in their lives because of his inspiration and the way he enabled them to realise their potential as musicians and personalities. He will be greatly missed.

Jo Woodcock

Michael Lane

an appreciation by Philip White

The death of Michael Lane will, I am sure, have left many who knew him feeling a very great sense of sadness.

Although I was a 'Prep Course' student at Dartington in the mid-70's and not part of his tutorial set, I felt privileged to have worked under him, not only as a member of the

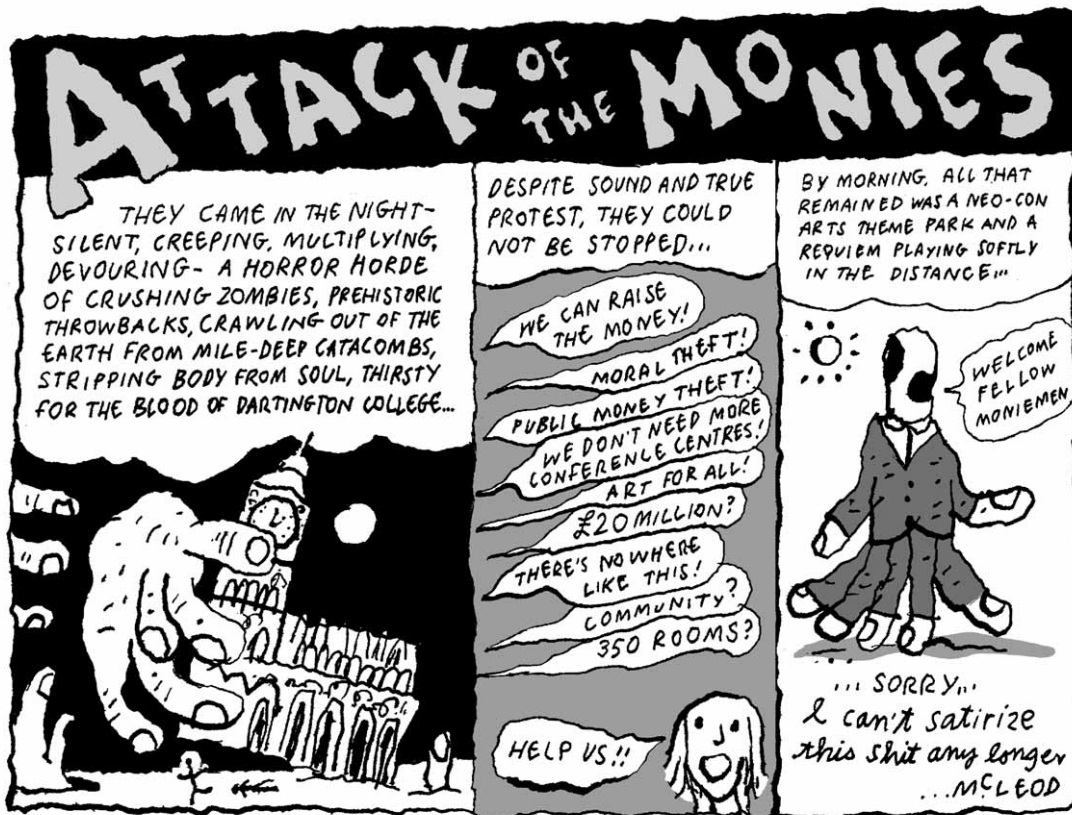
College Cantata Choir, but earlier, when attending King Edward VI Community College, in Totnes. Michael had commissioned Malcolm Williamson to write a cantata for local schools (The Red Sea) which was such fun to learn, not least because of Michael's infectious enthusiasm for a good project involving young people. Even to this day, I remember how he waxed lyrical about Williamson being one of the few (then) living composers who could write a good tune. I can still remember one of the 'arias' from memory – as much a testament to Michael's take on a 'good tune' as well as the fact that he made you listen and appreciate all the good things about what you were learning.

This enthusiasm was just as obvious when working with the College choir. A stickler for detail and getting to the heart of the music, Michael was always able to craft his performances by getting the most out of his singers and players whilst stretching them to their limits. I learnt a lot about how to deal with people from those rehearsals and like to think that I employ some of his techniques with my choir to this day.

When he asked me to write a piece for the Community Choir some years ago, I was absolutely delighted, not only to have been given such an opportunity, but also to have been remembered by him. This was perhaps one of Michael's rare gifts: a sense of lasting friendship with the people whom he had seen come and go. Ironically, I really got to know Michael after I had left Devon and started my career in London. That I didn't see or keep in touch with him quite as much as I would have liked is a matter of regret, but I shall always remember the friendly, informative Christmas correspondence and, of course, the times when we would occasionally meet up at his house on a rare visit to Devon.

Michael was a dear man and a consummate musician. He will be greatly missed by those who worked with and for him, but it should gladden us to recognise that knowing Michael was to have brushed with a man of great humanity and decency. Such gifts are rare: let us remember him with affection and warmth, and be thankful that he was a part of our lives.

Philip White



cinders
mcleod



Anna Wilkins Heeps

2005 Performance Writing graduate,

On 6 August 2006 Anna completed the Three Peaks Walk, which means climbing to the summits of Pen-y-ghent, Whernside and Ingleborough within 12 hours. Anna's walk raised money for the Foundation for the Study of Infant Deaths (FSID). Anna said afterwards 'The walk was...a tough experience but no matter how difficult it became it wasn't worse than losing a child.' Photo shows Anna (far right) and her team at the top of peak number two.

Marcus Ford

Dip HE Art & Social Context 1982

Freelance musician. Marcus' new album, Twelve O'Clock Tales, recorded with Niki King, is now available.

Tim Free

BA (Hons) Theatre 1994

Tim is a freelance actor who regularly performs on permanently moored warships. Here is Tim (right) as 'Radar Plot Rating Bolton', sailing for Russia in HMS Belfast, Christmas 1943.



Contact: marcusford@clara.co.uk

Andrea Wallace Grant

BA (Hons) Theatre 1988

Screenwriter, film director and producer (with Mark Partridge) of short films, of which Perfect Day is the latest. It has been screened at film festivals at home and abroad

Brian Savery

BA (Hons) Theatre + Arts Management 1996

After several years as General Manager of Tamasha Theatre company, Brian has recently been appointed Executive Director of Hampstead Theatre.

www.hampsteadtheatre.com/

where
are
they
now?

If you have spotted a long-lost friend on this page and would like to get in touch please contact the editor.

future dates for your diary

Matthew Marshall - Guitar

Playing solo guitar music from around the world.

1.10pm Thursday 1st March, Studio 3, DCA

programme:

Jongo - Paulo Bellinati (Brazil)
In the Woods - Toru Takemitsu (Japan)

Lucid - Michael Hogan (New Zealand)

Homage to de Falla - Marek Pasieczny (Poland)

Usher Waltz, after Edgar Allen Poe - Nikita Koshkin (Russia)

Exhibition

Public Pages

Exhibition of visual textual works at Portland Place Building, University of Plymouth and online

30th March to 13th April 2007

curator: Dr Mark Leahy,

Dartington College of Arts

Reading:

Lyn Hejnin & Barrett Watten

Saturday 31st March 2007

6.30pm Studio 3

Dartington College of Arts

ticketing for non-conference delegates through Dartington Arts

ticket price: £5 / £3.50

part of Poetry and Public Language 2007

poetry and poetics conference at School of English, University of Plymouth,

30 March to 1st April 2007

M&DE @ Dartington

a residential interdisciplinary performance laboratory for professional artists

15 - 22 April 2007

full details from:

www.musicanddanceexchange.org.uk/index.htm

or contact:

Lara Riley, Project Co-Ordinator

t: 01803 867078

e: l.riley@dartingtonarts.org.uk

South West Sound

the annual music convention for the South-West of England with seminars, presentations, workshops, live music and much more

25 - 28 April 2007

full details from:

01803 847074

or visit:

www.southwestsound.org.uk/

news in brief

creative businesses in the south west given a boost

A new service, the 'Creative Enterprise Gateway', which officially launched in June, provides all companies in the creative sector, including film makers, arts and crafts businesses, architects and performers, with a free hotline, web and email access to a network of specialist organisations who can help them to grow and develop their businesses. It attempts to bring together information about the variety of programmes that already exist in the South West, in order to make it easier for creative practitioners to access support.

Key partners behind the service include Arts Council England South West, ArtsMatrix Ltd, Culture South West, South West Regional Development Agency, and Business Link.

Jessica Vallentine, Creative Enterprise Gateway project officer says: "Our ultimate aim, through the Creative Enterprise Gateway, is to help those companies that have their origin in creativity to build their potential for sustainable wealth and job creation. There is so much great support on offer, we want to make sure that companies are taking advantage of it whenever appropriate."

For more information or to find out if the Creative Enterprise Gateway can help you, call 08450770728,

visit www.creativesouthwest.info

or email creative@businesswest.co.uk

obituaries...

peter kennedy

Peter Kennedy, who died in June 2006, moved from London to Dartington in the early 1970s, together with his wife Beryl, who survives him. Peter had previously been one of two fieldworkers for the BBC's Folk Music and Dialect Recording Scheme, and was responsible for devising the programme As I Roved Out, which ran from 1953 to 1958. In 1975, he published his mammoth collection, *Folksongs of Britain and Ireland*, and is generally credited with redefining the direction of the English folk revival. After his move to

Devon, Peter was responsible for establishing the Dartington Institute of Traditional Arts, which provided a variety of folk music and dance activities, available to the estate and general public as well as the College departments. He received a lifetime achievement award at the Celtic festival in Ontario in 2003. We offer sincere condolences to Beryl Kennedy and to all the family.

brian lethbridge

Brian, a 1983 theatre graduate and a member of the Dartington Playgoers Society for 41 years, died in November 2006 after a long illness. Brian had been both Chairman and President of the Playgoers and had acted in or directed around 70 of their productions. Brian's wife Suzanne died in an accident on Dartmoor three years ago but he leaves a son, Duncan, and daughter, Marianne, to whom we offer our deepest sympathies.

death of ruth dobbs

Just a few weeks ago we received the sad news that Ruth Dobbs had died on 1 January, hit by a bus during a visit to London. During Jack's years as Director of Music he and Ruth had lived in the Barton Farmhouse with their family. Ruth became a familiar figure to the many students they welcomed there. She will be sadly missed. Sincere condolences are offered to Jack and to their children, from all at the College and from all the ex-students who remember Jack and Ruth with great affection.

gradsouthwest :

Free website for job opportunities for graduates Gradsouthwest.com is a regional website, developed to help students and graduates seeking employment in the South West. Registering with Gradsouthwest is easy, it only takes seconds, and is completely free.

24/7 access to jobs and information. Vacancy searches to your exact requirements. Email alerts as soon as relevant vacancies appear. Online CV facility.

To register go to: www.gradsouthwest.com

Click on 'students and graduates log in here' on the homepage and follow the simple step-by-step instructions.