

issue 23
winterspring '04

life after dartington

the newsletter of the dartington
college of arts association



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

contents

blind ditch	3
stewart mcgill	5
graduation 2003	6/7
cinders mcleod	9
news from ccep	10
cartoon where are they now?	11
news in brief	12

issue number 23

winterspring 2004

newsletter

Dartington College of Arts
Association

this newsletter is produced at:

Dartington College of Arts,
Totnes, Devon TQ9 6EJ
t 01803 862224
f 01803 861666

editor Jo Woodcock

design Sue Snell, Scriveners

print Nick Walker Print

photos Kate Mount

cover picture

Imogene Newland, 2003
Music graduate, during her final
performance.

The views expressed in articles
are those of the individual
authors and do not necessarily
reflect those of Dartington
College of Arts or the Alumni
Association.

editorial

e.j.woodcock@dartington.ac.uk

A big thank you to all those who responded to the readership survey. We have taken your comments and suggestions on board and hope you will enjoy the new-look newsletter, with interviews with graduates from three different decades.

To celebrate the changes, we asked Cinders McLeod, who studied on the Art & Social Context course in the 1980s, to contribute a cartoon, which we hope will become a regular feature. Cinders is a political cartoonist of international renown and it seemed appropriate to include an interview with her as an introduction for those not familiar with her work.

The Blind Ditch Performance company, composed of fairly recent graduates, has proved to be an interesting feature of life at Dartington. Two of its members are interviewed by Josie Sutcliffe as the company begins its second year of residence.

To take us much farther back in time there's an interview with an ex-student from the 1970s, Stewart McGill, who says he was once a 'Higher Close hippy'. Stewart has come a long way since then and is doing seriously good work as Director of Playbox Theatre at The Dream Factory in Warwick.

Many congratulations to the Class of '03, who graduated last November. This was Sir Brian Bailey's last appearance as Chairman of the Board of Governors. His funny and very witty speeches will be sadly missed. We wish him all the best for the future and welcome Professor John Bull, who takes over as Chairman.

Many thanks once again to our contributors. Would you like to see your life and work featured in the next newsletter? Time to get in touch.

Happy reading

Jo Woodcock

blind ditch

Performance company

Blind Ditch have just

begun their second

year of residence

at Dartington.

To mark this, Josie

Sutcliffe, HEFCE

Business Fellow

talks to two members

of the company,

Cat Radford and

Paula Crutchlow.

Josie You initially said that as a company you wanted to work on issues of identity and belonging. How have these issues manifested in your work and are they ones that you are still engaged with?

Paula Blind Ditch Performance is an international company. Cat and I are English, our other three collaborators, Henning, John and Volkhardt, are Norwegian, Scottish and German. *Land Marked*, the first piece that we made after finishing our post-graduate studies, was partly an investigation of the cultures, languages and personalities that make up the group. But we also wanted to make work that reflected the environment we were living in, rural Devon, a new home for all of us. We were all somehow foreigners here so we began talking and making around the concept of land marks, those we see and experience every day, as well as those which mark important moments from our lives in time and place.

Cat Significantly, *Land Marked* was created both here at Dartington and through a residency at Mousonturm in Frankfurt. The piece shifted from a rural landscape in England to an urban landscape in Germany. Having always lived in a village, living in a European city for 5 weeks made me think about my place both in the world and in the company, and what I actually wanted to say. I still want to say things about the rural idyll that is Devon, that isn't actually an idyll at all.

Paul In Frankfurt our understanding of the cultures within the group expanded quite dramatically. The native English speakers had to look to other members of the company as translators; both of language and culture. This affected the process of making the piece which then became about how people make communities and what manipulations happen around that: the stories we tell about ourselves to be accepted, to find our place, what we bring with us to a new place and what we can't leave behind.

Josie *The Travelling Guest Book* and *Wishes For A Better Future* have only happened in England, in English. Will you continue to explore the multi-lingualism used in *Land Marked*?

Paula The use of language in *Land Marked* was partly about the way people sat in their

bodies when they spoke the language that they'd learned from childhood. How that is connected to ownership of place. How that communicates. When Cat spoke some German in Frankfurt, her body shifted into the body of a visitor and was uncomfortable. When Heiko Fischer (a previous collaborator) spoke German instead of English his gestures became more fluid, his body relaxed. I'm still interested in that. I don't think we've moved away from that investigation of language. I think we've focused in on one part of that, in *Wishes for a Better Future*.

Paula Our research for *Wishes for a Better Future* was partly based on video interviews that we made with tourists and locals in the South Hams. We were interested in how tourism affects the Devon landscape and its people, and we had funding from South Hams District Council for *The Travelling Guest Book* (video stills with an audio CD composed from the interviews by John Drever - the Scottish collaborator) and research money from Arts Council England - South West, to integrate live performance and video in devised theatre. Working with video and with the voices and images of local people meant that we were again asking questions about how multiple presences could exist in the same time and space, especially when some of them were recorded - stuck in a particular time and rhythm.

I think the more specific you are about the environment you are questioning, the more you open up space for people to understand their own communities and landscapes through that specificity. Language is a part of that. At the moment I don't know how we could translate the Devon voices and action into another language. It speaks about the landscape it comes from.

Josie Can we talk about how you work together in terms of running the company?

Paula When we started working together as a group, I had some idealistic vision that it would all be equal in terms of responsibility and ownership - which is really naïve because democracy doesn't actually work in that way - it's a combination of what you want to do, what you have the skills to do and how loud your voice is! Over the last year Cat and I have held something together for a while, both administratively and



This is an edited version of the interview. If you would like a copy of the complete version, please contact the Editor.

Blind Ditch are currently looking for one or two self-motivated collaborator/s from any arts discipline and/or skilled in arts management to be part of the growth of the company.

If you are interested in generating, leading, managing and manifesting projects which cross the fields of theatre, live and visual art please contact us for more information.

steering the company - partly because we have an understanding of where it's going and partly because we are the members currently living in the area.

Cat The idea at the beginning was that we didn't have to be in the same location, that we should be able to work from our separate spaces, communicating by phone or email. That somehow doesn't happen all the time, partly because Dartington has become a centre where we meet, where we store our stuff and where we have conversations – it's a resource that keeps the mind focused on the job in hand.

Josie I know that you have all had to take on other work (portfolio working) so Blind Ditch is the company but not your main job. It feels like a massive and difficult jigsaw, given everyone's different practices - because devising and making theatre is a very particular thing, a collaborative thing. My observation, as Business Fellow, is that like most other theatre companies, you are not able to commit exclusively to the company because there isn't the money to do it. Always the catch 22 - you do more outside to earn your bread and butter which means less time to do Blind Ditch work. After the support you've received from Dartington to get going, do you now feel that you are moving forward?

Cat We are beginning to understand that we don't have to be a company of 5 always. Blind Ditch could produce something which is undertaken by someone coming into the company to do it. Or I could work on one project while Paula or Volkhardt or John or Henning work on something else with some other people.

We all have different specialisms and skills... different obsessions that we bring to our devising process. But we want to expand our practice as well, so at the moment we are beginning work on a new piece for next year with an Exeter writer, Natalie McGrath, and though we hadn't previously thought much about participatory arts we were recently asked to put forward an idea for a local project. Expanding our working partners is exciting for us - we increase the skills and vision of the company and find out more about the community we live in.

Paula People's roles are beginning to shift around and it's starting to open up the kind of work that we make. There is a world of opportunity for this group of people to work in different creative environments and earn money from that - but I still think that

company members should continue to do work that is not Blind Ditch. I wouldn't want to solely do Blind Ditch work. We need other food. I think that it would just implode.

Josie There's another interesting theme here, the *business* of being a theatre company. The notion of the ideal and the creative mission and what people want to do as artists. Does this conflict with the idea of having a company that operates as a business in the commercial world and has as one of its aims to make a decent living?

Paula This is an old question that people have always struggled with. Do you compromise your standard of living to do something that you think is exciting? Or do you compromise the amount of time you spend working on something because no-one will give you money for the initial stages, even though it could well be something that people give you money for later on? With any piece of work you need a starting point, you make your own brief. So why not make some of your starting points fit into someone else's need, and see how it travels from there?

Josie So is Blind Ditch an active company that wants to be in the market place, not to make money but to make work that also makes money, so that you can live, so that you can function? Do you get into an area of commercialisation when you're thinking, what do we have that we can sell in order to make more of those products which have an artistic pull for us?

Paula It's a multi-tasking world. To be an artist in 2004 means that you are also curator, documentor and manager of your own work which has pros and cons. Selling work as well as making it - or even selling it before you've made it - affects the time and head space you have to actually make the work. Sometimes I feel like I'm becoming a generalist rather than a specialist and that bothers me. So although working with Blind Ditch is a process of negotiation and growth which sometimes doesn't move as fast as a solo artist could, in the end I like to feel that the resources we have as a group and the possibilities open to us for creating a fertile working environment are worth it.

Blind Ditch current collaborators are Paula Crutchlow, John Levack Drever, Henning Hegland, Volkhardt Müller and Cat Radford.
t 01803 861623 or
e blindditch@dartington.ac.uk.

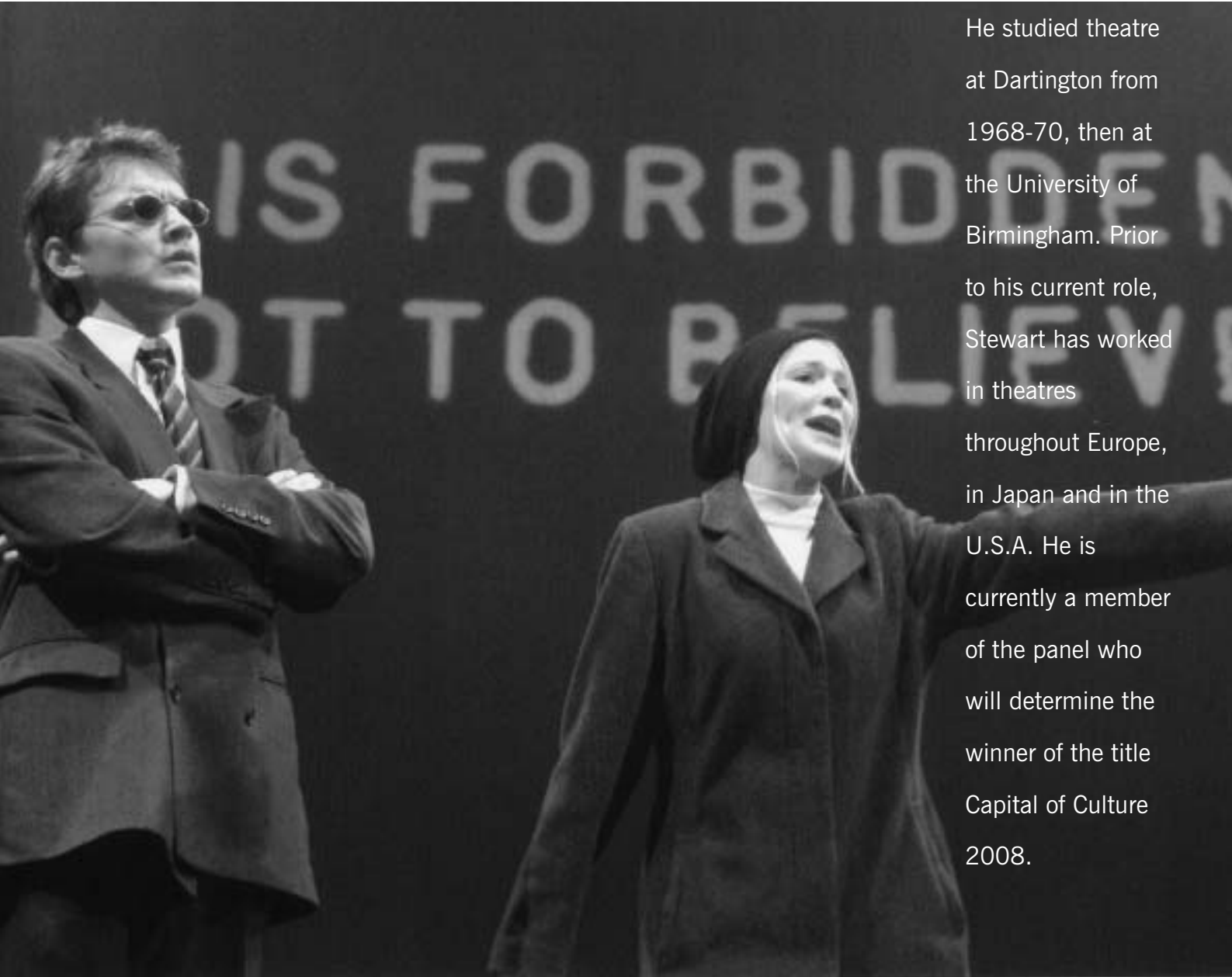
Photos are of Blind Ditch in performance.



play box theatre

Stewart McGill is the Artistic Director of Playbox Theatre.

He studied theatre at Dartington from 1968-70, then at the University of Birmingham. Prior to his current role, Stewart has worked in theatres throughout Europe, in Japan and in the U.S.A. He is currently a member of the panel who will determine the winner of the title Capital of Culture 2008.



What were your plans immediately after leaving Dartington?

I really did not want to continue to Rolle College* and felt very low that the experiences gained at Dartington were to be somewhat diluted. So I took leave for a year and gained an insight into other forms of theatre, including administration. This helped me and also paved the way to complete the Rolle experience a year on. Better timing and a more willing attitude.

Could you describe the pathway which led to eventually becoming Director of Playhouse Theatre?

I worked in education for quite a few years directing theatre departments and eventually creating a theatre within the Chelmsley Wood area of Birmingham that would serve the locale and the education establishment that employed me. What an adventure - we struck up vital relationships with companies, artists, writers and so forth bringing to an area of often despair engaging and rewarding work. I needed to be more effective outside the confines of formal education and therefore was a willing collaborator on the Playbox Theatre concept when I joined in 1990. This was to be a theatre run by professionals but in the service of young people...a model of

Photo of multimedia production **Believers** commissioned by Playbox Theatre Company.

Ron Hutchinson text.
Ben Steele-ex Dart-video design and VJ.
Marie Gabrielle Rotie Choreography.
Nemaveza Original Score.
Co Director Mary King.
Photo Peter Coombs.

cont. on page 8

Jan Cain, who was awarded a First Class BA (Hons) Degree in Performance Writing. Jan was the successful applicant for the one year post of Graduate Trainee in the Dartington Library.



Sir Brian Bailey

graduation award c

Saturday 8 November 2003 at 3pm The Great Hall Dartington



Professor Alan Read *and* Jane Chapman



Professor Alan Read *and* Rosamund Strode



(left to right) Bobbie Cox, Peter Cox, Mary Bartlett *and* Bram Bartlett

"I never really understood the term 'it is the company you keep' until I came to Dartington for the Graduation and Awards Ceremony in 2003. Here alongside the well deserved recognition of students receiving their first, second and third degrees I found myself sitting between Peter Cox and Mary Bartlett to the one side and Jane Chapman and Rosamund Strode to the other. This relationship in such a vivid space as the Great Hall brought home to me the exceptional honour that Dartington was bestowing on me in the form of College Fellowship. The work of this congregation to be here at all, graduating, and the longer term commitment of my colleagues in Fellowship and honorary degrees reminded me of work still to be done and challenges to take on in the field - now with the sense of recognition from the peer group one most cherishes, colleagues and students, as an added spur to performance."
 Professor Alan Read January 2004



Jennifer Malarkey *left* and Holly Macinnes-Hurd

eremony



(*left to right*) Holly Edwards, Rachael Lynch, Daniel Matthews and Katie Walshaw, who is this year's Student Union President.



Islay Macrae *left* and Anusia Manduk-Cheyne

It was a day of awards for Dartington people, and a special celebration for two families intimately connected with the Estate. In recognition of their outstanding contribution to the arts, Mary Bartlett was awarded an Honorary Master of Arts degree from the University of Plymouth, and Peter Cox, Founder Principal of the College, was awarded an Honorary Doctorate of Arts degree of the University of Plymouth.

Sir Brian Bailey was awarded an Honorary Doctorate of Laws of the University of Plymouth. This was his final year as Chair of College Governors, a post he had held for ten years. In his citation, the Principal, Professor Kevin Thompson, said 'Sir Brian has fulfilled the role of Chairman with conviction and strength of purpose, and to great effect, and the University of Plymouth is proud to recognise his outstanding achievements by awarding him an honorary degree.'

Fellowship of the College was awarded to Rosamund Strode, Professor Alan Read and Jane Chapman.

Rosamund Strode was an early Dartington student, studying with Imogen Holst in 1948. She joined the Purcell Singers in 1952, the year in which Imogen began work in Aldeburgh as Music Assistant to Benjamin Britten. When Imogen retired Rosamund took over this post, remaining in Aldeburgh after Lord Britten's death in 1976, where she worked for the Britten estate and the Britten-Pears library until her retirement in 1992. Rosamund was also on the Board of G. & I. Holst and joined the Council of the Holst Foundation, becoming Chairman of both at the end of 1992.

Professor Alan Read will be remembered fondly by many theatre graduates as the tutor in charge of the placement programme at Rotherhithe Theatre Workshop in South East London, an urban base for a number of students in the 3rd year of what was then a 4-year course. Alan's first job had been assistant editor of the Theatre Papers and co-ordinator of the Council of Europe workshop, both based at Dartington. In 1991, on the closure of the Rotherhithe base, Alan worked for three years as a freelance writer and theatre-maker in Barcelona before taking up the post of Director of Talks at the Institute of Contemporary Arts in London. In 1997 he was appointed Professor and Chair of Drama and Theatre Studies at the University of Surrey, Roehampton, a post he currently holds.

Jane Chapman was a student at Dartington from 1979 to 1982, specializing in the harpsichord, which she studied with Roy Truby and later with Ton Koopman at the Amsterdam Conservatory. Since then her performances of 17th and 18th century music, as well as new works, have won her international acclaim. In April she contributed to the launch of the College's fundraising appeal, giving an intense and passionate performance, a very generous gift as her partner Gerry Farrell, another Dartington music graduate, had died only days before. Jane says she remembers her time at Dartington as one in which anything was possible and it seemed entirely natural to be playing the harpsichord, studying sitar, and singing in a jazz duo. Jane has returned to Dartington to perform and to work with students, sharing her passion and encouraging the crossing of stylistic boundaries.

This was also an important day for the 120 graduands who received their degrees, and whose families and friends watched as they were presented to Professor Roland Levinsky, Vice Chancellor of the University of Plymouth. Professor Levinsky was the instigator of an emotional moment for the graduands, asking them to applaud their families and friends in acknowledgement of the support given during their time at Dartington.

Processional and recessional music for the ceremony was provided by a String Quartet composed of violinists Aaron Catlow, Ruby Colley and Misha Law, and 'cellist Clarissa Carlyon. They played Aaron's compositions, 'Dinsar' and 'Fragment'.

Many congratulations to the Class of 2003 and to all those who received Honorary Degrees and Fellowships.

what could be a National Theatre for Young People. The concept grows daily...even though now we have our own superb complex in Warwick designed by some of the worlds leading experts.

What are the aims of Playhouse Theatre? How would you describe your work there?

To change the lives of young people through the participation and engagement in their own theatre. This company celebrate the role of children and young people as artists and through our diversity of work we aim to change perceptions of what can be achieved. Our departments engage with children as young as 3 in the pre-school theatre and take it up to 25 within the company. Our work embraces theatre, movement, circus arts, music-theatre, video and sound design for both training and creation. We aim to cross barriers in performance and at the moment am collaborating with ex-Dartington student Benedict Steele, David Coulter and Butoh teacher Marie Gabrielle Rotie to make our living performance response to 9/11. The barriers are always there to be broken with young peoples' work and I am proud that we are constantly able to seek out challenge.



What has been the greatest challenge in your current position?

I think raising the funding required to make our own theatre, The Dream Factory here in Warwick, and striving daily to get the wider world to value the role of young people in the arts as artists and not simply participants in educational social engineering.

What's the best thing about your job?

Watching creation with the young who bring a sense of immediacy and challenge to their work. They are ready to tackle anything and will respond to the greatest of tasks with energy, enthusiasm and passion. The hallmarks of our company.

What's the worst thing about your job?

The continual downgrading of young people's achievements by others both in and outside the industry.

What would you describe as your greatest accomplishment in life?

Being a co-creator with Founder Mary King of this pulsing and vibrant work-in-progress that is Playbox Theatre.

If you couldn't be in the job you're in now, what would you be doing?

I used to say 'running the RSC' when I was at Dartington...yes, that would have been good. I guess writing is also a passion.

With regard to the way in which theatre is being used in education, you say, in a recent Guardian article, 'I view the scene in this country with increasing despair'. Do you think there is a solution to this, a way of turning things around?

Theatre has been charged with solving social ills through its educative role...this has made it unwelcome for many. If young people view the arts as curriculum extensions, then what hope for these becoming central to one's life after school? I think we need to re-explore the role of the creative artist and their engagement with the young both as individuals and companies. Many education departments were created to justify funding but without rationale...I want young people to have performing arts in their lives but as a means of expression and engagement, not as a route to righting the social ills of a diverse country.

How has Dartington influenced your life and work?

Dartington remains at the heart of my work, an approach to the arts that is all embracing and genre crossing. I believe that it was, and is, ahead of its time, and now I smile when theatre writers speak of fusion/multidisciplinary work. We were engaged on this in 1969/70 with Ruth, David, Yon and Peter Hulton, who gave me a love of Japanese theatre techniques that I still cherish and have used both here and in Tokyo. Dartington is a co-creator of Playbox Theatre without knowing it...there is something in the spirit that remains forever present. I place it at the heart of my creativity.

*At that time, the theatre/dance course was a two year, Dip HE course. Students completed their degrees with a year at Rolle College, Exmouth.

Interview by Jo Woodcock

cinders mcLeod

Why did you decide to study in England, and at Dartington in particular?

I began life as a misfit in Toronto. The first time I stepped out of this isolation was when I was 12 and my mother took my family to Mousehole, Cornwall, for a summer. Pete and Erma lived in the fisherman's cottage next to ours - Pete was a plumber turned stainless steel jewellery maker. Erma had been a genetic engineer's assistant until she met Pete. Theirs was a world of stone circles in moonlight, 'bloody-hells' and long, investigative talks. Then it was just a matter of doing Toronto time, until I turned 19. Research into arts colleges brought Dartington's brochures to my door and I knew where I had to go. Why Dartington? I didn't know but I knew. Then Dartington helped find me the words to say it.

Was it your ambition to become a cartoonist? What were your influences?

I don't think I ever had ambition to become any one thing in particular, which is one of the reasons why Dartington was so right for me at that tender time. I played double bass and I was headed for the Toronto Symphony Orchestra, but I dropped out when it became more oppressive than creative. I had been cartooning since I was a child. My Dad, a closet cartoonist, would keep us quiet in public spaces by starting a cartoon strip we kids would finish. It ended up having the opposite effect: I learned it was a skill that could be used to shout about life's injustices.

My influences, apart from my Dad, were more about the injustices I wanted to chart rather than any famous scribblers in particular. I grew up with the Saturday colour comics pages and Mad magazine and a lot of great library books Dad would bring into the house, but when I look back at formative moments, I think they were more of the inquisitive kind - like when a Toronto Island science school teacher wrote in my autograph book 'yours 'til peace comes to Ireland', or when the Vietnam draft dodger lived with us, or when I handed out my first boycott Californian grapes leaflet. There was a world that wasn't quite right out there and being in a world that wasn't quite right either, I was driven to link up and make things better.

How would you describe the first steps you took towards becoming a political cartoonist?

The first art-student-serious-cartoons I drew at Dartington were a soft, unsure and sorry species. It was really my performance art that freed and fired me up for the 'ink'. The cartoons became a method of recording the performances and were a lot more lively for it. Then it was the politically informative

Dartington and post-Dartington, when I was in a band with fellow ex-theatre student Clea McIlraith in London, that the 'think' matured. Alongside that time, I finished my degree in film and studied humour's radical and conservative agendas (thanks John Hall) and why are there are (apparently) no women cartoonists. This was an important stage in my understanding of the political cartoon, and the hijacking of its proud and screeching history by the dumb-downed, duelling hard and floppy cartoon noses of politicians on the rise and fall. I can sum up my cynicism with this simple exercise: draw a stick man, add a big nose - hey presto - a cartoon. Draw a politician - the likeness can be crap - now draw a big nose - like your political cartoon. I'm with Vicky who believed 'a cartoon is a signed statement of principles.'

My road to published cartoonery had a tentative start in City Limits. Then arts groups like Gulbenkian, Youth Clubs UK and Director's Guild began hiring me to draw cartoons at their conferences (issues, not faces). The Independent on Sunday gave me a look-in and then when I went to Glasgow, the Herald took me on, and was a faithful employer for the next decade. I also had regulars in The Express (Alien TV) and Scotland on Sunday (Sod the Public), but it was really my Broomie Law cartoon that broke political cartoon ceilings. The newspaper editorial cartoon was still a no-go zone for girls so when asked by the Herald's features editor to create a single panel for the features page, I snuck my subversive little number in the back door. The cartoon, named after the once busy Glasgow docks, was inspired by Italian-Scot Oscar Marzaroli's 1950s-60s photographs of the Gorbals children, with their hard wee faces and props of adult power - high heels, dolls and handbags. I named the strip after the main character - a 5 year old street urchin who keeps asking questions. The other characters were her baby doll Annie S. Land who believes everything the spinmasters tell her, her red and grumpy historian Granny Mary Hill, her cynical handbag, Hagg's Castle, who gets the best cracks, and diary Molly Cate who gets the brunt of them. Broomie Law ran for four years and was published in book form by Luath Press in 2000. Tony Benn, Alex Salmond and Elspeth King endorsed it. But the new editor of the Herald, Douglas Hume, didn't, and fired me the day after the book hit the shops. That's when I had had enough and after 22 years, moved back with my young family to Canada. It was a final rejection of many things. It was big disappointment with Britain time.



Cinders McLeod

was a student on the Dip HE Art & Social Context course. She left Dartington in 1984 and within a few years had become a well-known and respected political cartoonist.

news from ccep

Would you say that political cartoons have the power to change things?

Hmm. I fear for political cartoons. There's space for Steve Bell's dissenting voice but where are the others? Jeremy Hardy says it best in his ultimate (another casualty of dissent) piece in the Guardian: *My own feeling...is that the increasingly humorous tone of the news media is not an illuminating, penetrating, invigorating or even uplifting trend, but a whimsical levity calculated to reassure us that nothing really matters any more. A little chuckle and everything's all right again in our post-modern consensual culture. In fact, much of satire, and even much of investigative journalism, has become part of a self-cleaning establishment, a purgative tonic for the belly of the beast. Frankly, I do not see my job as keeping our rulers on their toes; I'd rather see them hanging by their feet...I certainly believe that a sense of humour is essential, but as a way of looking at the world, not as a way of packaging it for public consumption.*

If the truth is told, cartoons do have the power to change things, but truth is truly radical and censorship is rife just now. Still, it's not insurmountable. One of my highpoints of the last decade was my involvement in the international political cartoon exhibition 'The Great Challenge.' It was a repeat of a 1957 exhibition by the same name and coincided with the 50th anniversary of the Universal Declaration of Human Rights. When I walked into the room, I felt hope. It felt good.

What plans do you have for the future?

Soon after moving to Canada, I covered for one of the Globe and Mail's (Canadian broadsheet) two political cartoonists. Unfortunately, he eventually came back to an iron clad contract so I have moved aside as a design editor for the time being, which is challenging and rewarding, but my voice has certainly dimmed somewhat. While I was with the Herald, I proposed I became their war cartoonist. Joe Sacco had better luck with the New York Times. I would still like to explore that idea. I would like to be one of the 1.5% of women editorial cartoonists in North America. I would like to write a dirty comedy. I would like to kiss Jeremy Hardy. I would like to hang Blair and Bush. I would like everything.

Thanks to Chris Crickmay, David Harding, John Hall, Alenka Dorrell, Ben Davies, Steve Marchant and Clea McIlraith.

- We're currently planning our third Futures Week with information stalls, seminars and one-to-one consultations designed to help Stage 3 students with job seeking, freelance arts practice or engaging in further study - and generally thriving after College! If you are interested in sharing some of your Life after Dartington experiences, have a "specialist subject" seminar to offer or can think of an "If only I'd learnt about that...." topic for inclusion, please let us know.

- We're also working on our Careers and training website, and hopefully by the time you read this, you'll be able to go on the College website and find our annotated weblinks pages that are searchable by art form practice and region. Don't forget if you're looking for work in the South West, you can register FREE of charge on www.gradsouthwest.com. Once you've given your details, they'll automatically email you information on opportunities that match your needs as they come on stream. And if you're an employer, you can place job vacancies on the site, also free of charge! Go directly to the site or contact l.brown@dartington.ac.uk for further information.

- The Peninsula Programme is an exciting collection of projects encouraging young people, who wouldn't normally have thought going into Higher Education a possibility, to learn more about their options at College or University. DCA is working with Falmouth College of Arts on providing creative workshops in and out of schools to encourage young people to consider an arts degree, and the University of Plymouth is leading on a project called Alumni Profiles. The idea is that real life case studies of people who have successfully studied in HE and found work - especially if they've had barriers to get over - will help to inform and inspire young people to do the same. We'll be contacting you again to see if you would like to contribute to this project.

- Don't forget if you work in the South West, you can access our Enterprise services supporting arts practitioners and creative businesses. Contact s.benians@dartington.ac.uk if you want to find out more about business briefings, continuing professional development and other projects. We're just putting together major funding bids to develop our services, including offering intensive "incubation" facilities to start-up creative enterprises. If successful, we hope in particular to support DCA graduates through the scheme. Watch this space!

Mary Schwarz Director
m.schwarz@dartington.ac.uk

A cartoon commissioned from Cinders specially for Life After Dartington, can be seen on page 11.

You can find out more about Cinder's work from her web site: www.broomielaw.com
If you'd like to purchase her book of *Broomie Law* cartoons please order direct from Luath Press, www.luath.co.uk



cinders mcleod

Jane Corry

BA (Hons) Theatre + Arts Management 1994

...is in partnership with colleague Jennie McClure as CorryMcClure - producing and managing contemporary performance. Current clients: doo-cot - www.doo-cot.com - (touring this spring with Golem), A2, Gary Rowe Dance Company (Gary is a Dartington theatre graduate) the Cholmondeleys and the Featherstonehaughs.

Tim Plester BA (Hons) Theatre 1994

Actor/writer Tim has appeared in both series of Paul Whitehouse's BAFTA-nominated comedy-drama 'Happiness', as well as 'Residents', 'Shoreditch Tw*t', 'Goths', 'Silent Witness', 'Dalziel & Pascoe', and several episodes of 'Casualty'. Tim also wrote the script for the award-winning short film 'Ant Muzak' (starring Nick Moran & Mackenzie Crook), which will be shown on Channel 4 in May this year.

Natalie Waldbaum BA (Hons) Visual Performance 1999
Has just moved to Poland to work with Teatr Wybrzezak in Gdansk, running an arts in education project to combat anti-semitism.

Celena Bretton

BA (Hons) Theatre + Performance Writing 1997

Has been Sector Hub Manager for the Community Media Association, developing projects in community radio, video and television and digital convergence across the UK and Europe, but is about to move to California, to pursue a writing career.

Stephen Evans BA (Hons) Theatre 1995

Member of a five man sketch comedy team, 'The Dutch Elm Conservatoire' preparing for Edinburgh 2004, then hopefully a TV show. See <http://www.dutchelm.co.uk> for more details. Recently completed a BBC pilot for comedy sci-fi show 'Full Power', starring Sanjeev Baskar. Will be working with Tim Plester on another short film 'Blakes Junction 7', starring Johnny Vegas and Martin Freeman of 'The Office'.

Evghenia Sakellariadi Dip HE Music 1982

...studied Civil Engineering at the University in Ancona, Italy. Stayed on at the University doing research and is now Lecturer in Soil Mechanics. Mother of 4 year old Harà. Since 1994 Aikido has been another important part of her life. (1st DAN last summer!)

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.

news in brief

congratulations

... to **Tim Mercier**, co-writer and director of the film *Auto da Fe*, which was premiered on BBC 3 on 1 July 2003. Tim is a 1990 graduate of the Art & Social Context course.

... to **Liz Hall** and **Konstantin (Gunsch) Bikos**, music graduates of 2002 & 2003, both of whom were awarded full AHRB (Art & Humanities Research Board) scholarships for their MA courses at S.O.A.S. (the School of Oriental & African Studies)

... to **Edward Cowie**, Director of Research, whose 60th birthday was celebrated by the BBC with a special concert at St. Bartholomew's Church in London featuring the BBC Singers, but also including other soloists and ensembles, which was later broadcast on Radio 3.

do you know . . . ?

... **Kate Fish** who studied at Dartington from 1971-73. Her friend Clare Mortimore (née Robson) would love to get in touch.

... **Maureen Macintosh**, who was Matron in the late 60s, and whose husband David was a mature student at the time. Tony Pearson would like to find her.

message from madeleine innerd

Madeleine is a 2003 music graduate, living in London, who would like to contact any Dartington graduates interested in collaborating with her. She is currently writing experimental music with visuals, and is looking for people who have experience with theatre, film, or visual performance, in order to put installations and/or similar events. e madeleineinnerd@hotmail.com

death of anne cooley

Anne Cooley, College Governor, passed away in her sleep on 7 January 2004. We offer our deepest sympathies to her family.

new books by alumni

... **Liza Granville**, Performance Writing graduate 1998, whose novel '*Curing the Pig*' was published by Flame Books. Available direct from: www.flamebooks.com

... **Myer Fredman**, international conductor who studied at Dartington in the 1950s. Myer's '*The Drama of Opera: Exotic and Irrational Entertainment*' is published by Sussex Academic Press and is available direct from: www.sussex-academic.co.uk

and staff ... *Dancing on the Edge of Europe* is a 'living document' of conversations with 19 of Ireland's contemporary choreographers. Conceived, compiled and edited by **Diana Theodores**, Research Fellow in Choreography at Dartington College of Arts, Devon and Writer-in-Residence at the Institute for Choreography and Dance in Cork, Ireland. ICD Press, 2003. ISBN 0-9538394-2-7. www.instchordance.com

journal of visual art practice . . .

... Volume 2, Number 3 features a history of the Art & Social Context course at Dartington, written by **Chris Crickmay**, former head of this course. This edition of the journal also includes articles by former tutors on the A&SC course, **Sally Morgan** and **Pen Dalton**. A copy of this issue is now in the Dartington library.

readership survey draw

... Winner of the Readership Survey draw was **Steve Thornley**, 1993 Music graduate, who received a copy of Tony Gee's book *A Moveable Feast* with accompanying video. Congratulations to Steve and a big 'thank you' to all the readers who took part.

correction You will have read in the last newsletter that Annabel Arden had been appointed Director of Theatre. Unfortunately she was unable to take up this post. Professor David Williams is Director of Theatre for this academic year.

future dates for your diary

The end-of-year platform performances will take place over the following weekends:

Contexture
17 - 20 June

Presence
24 - 27 June

All past graduates welcome