

**“It was forty years ago today” –  
Locating the early history of performance art in Wales, 1965-1979**

**Interview details / *Manylion cyfweiliad***

Interviewee(s) / <i>Cyfweilai/Cyfweleion</i>	Wyndham <b>Heycock</b> (WH) (speaker, male) Sarah (Sally) <b>Heycock</b> (SH) (speaker, female)
Interviewer(s) / <i>Cyfweilydd/Cyfweilywyr</i>	Heike Roms (HR) (speaker, female) Rebecca Edwards (RE) (speaker, female)
Duration / <i>Hyd</i>	01.50.18 CD 1: 00.00.00 – 01.03.03 CD 2: 00.00.00 – 00.47.07
Recording Date / <i>Dyddiad Recordio</i>	29 April 2010 [2010.04.29]
Location / <i>Lleoliad</i>	Interviewee’s home, Brackla, Bridgend
Access Restrictions / <i>Cyfyngiadau Defnydd</i>	<b>Restricted Access:</b> unedited version kept by Dr Heike Roms, Aberystwyth University. <b>Open Access:</b> edited version. Personal information has been removed – see noted periods of silence: CD2: 00.20.52 – 00.24.26 CD2: 00.29.49 – 00.34.43 CD3: 00.37.57 – 00.42.58
Recording Equipment / <i>Offer Recordio</i>	Marantz 661 and boundary microphone
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Number / <i>Rhif</i>	IWFYAT-SI-6

**Key people / institutions mentioned:**

Barry Summer School - BSS  
Cardiff College of Art - CCA  
Glamorgan Education Committee – GEC  
Royal Photographical Society – RPS  
Lawrence “Larry” Adler – LA  
Shirley Cameron  
Ian Carr  
F.C. Cook  
John Epstein  
Pat Evans  
Terry Frost  
John Gingell – JG

B.J. Griffiths – BJG  
Robin Howard  
Tom Hudson – TH  
Patrick Hughes – PH  
Meredudd Jones - MJ  
Peter Maxwell Davies – PMD  
Roland Miller – RM  
Leslie Moore – LM  
Terry Setch – TS  
Ann Sutton  
Don Rendell  
Harry Thubron  
Ernest Zobole

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**Performances Mentioned:**

(Numbers refer to reference numbers in *IWFYAT Database* [www.performance-wales.org](http://www.performance-wales.org))

DB 15 – Shirley Cameron & Roland Miller [Title unknown] [Milk piece]

DB 2080 – John Gingell *Black Food/White Thoughts*

DB 2245 – Patrick Hughes [Title unknown] [Garlanded Tree]

DB 2247 – unknown participants [Title unknown] [Jazz in the Swimming Polo]

**Interview Summary:**

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CD1		
<b>Background</b>		
00.00.21	WH	Describes the Barry Summer School (BSS) [ <i>officially called: Glamorgan Summer School</i> ] as the most formative period of his live. Background details: brief biography, war service in the RAF until 1946. Started as Assistant Further Education Officer [for Glamorgan]. County Further Education Officer at the time B.J. Griffiths. The office included being Principal of BSS. Heycock then became principal of Summer School, but worked closely with Leslie Moore (LM), who was the County Art Advisor. WH describes them as being effectively joint principals. [ <i>Interjection from SH: points out one of Leslie Moore's paintings in the room.</i> ] WH started at BSS in 1962 when LM had already been involved for some years. As a 'bloody bureaucrat' [WH] he enjoyed working with these 'wonderful people'. Had previously worked voluntarily in the arts for people with disabilities in Wales.
00.03.14	HR	Asks about history of Barry Summer School.
00.03.21	WH	BSS had been at teacher training school before the war, but this changed due to LM. The first post-war principal for the BSS was Meredith Jones, who was also the leader of the Tai Bach Youth Centre (described by WH as his true 'university'). Jones 'breathed life' into BSS. He was succeeded by B.J. Griffiths, who was WH's 'boss' when WH started as Assistant Further Education Officer. WH describes character of Griffiths. WH took over in 1962. He describes himself and LM as the 'best principal' the BSS ever had. His and LM's policy was to always aim to attract the best; invited Hephzibah Menuhin, Peter Maxwell Davies and Larry Adler. [ <i>Interjection: SH joins conversation to help with chronology.</i> ] Attendance rose from around 300 to a 1000 students during WH's time as principal, with some enrolled on more than one course. Mentions as further teachers: Tom Hudson (TH), John Gingell (JG) [mistakenly called 'Peter Gingell'], Terry Setch (TS),
00.07.25	HR	Asks how they knew the teachers.
00.07.30	WH	LM was contact on the artists' side.
00.07.35	SH	[ <i>personal interjection</i> ]
00.08.13	WH and SH	Recalls meeting Peter Maxwell Davies [PMD], one of the 'most amazing guys' he met at the BSS. PMD and Larry Adler (and Adler's family) stayed with WH and SH. WH recalls being exhausted by the end of each summer school.

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00.09.27	HR	Asks about preparations; asks about funding.
00.10.05	WH	The Glamorgan Education Committee funded the BSS, even though the majority of students came from outside Glamorgan. WH had to annually submit a plan to the committee for the BSS before being given funding, but once approved he was given the money, 'no questions asked.' Committee was chaired by Dorothy Rees.
00.11.14	WH (and SH)	Describes his vision for the BSS. Believes education and art should open doors for people, and that 'art should help you see things in a different way.' Notes his disappointment at a recent television programme on Goldsmiths, which reflected the current commodification of art. Talks about working for arts for people with disabilities in Wales, and an auction that he organised to raised money, to which Kyffin Williams contributed.
<b>Approach to art at BSS; breadth of courses; opposition to BSS</b>		
00.13.40	HR	Comments that the artists that attended BSS were considered 'cutting-edge'.
	WH	Agrees; names John Epstein, Terry Setch.
	HR	Notes that these were not traditionalist artists.
	WH	Mentions Patrick Hughes (PH); relays an anecdote regarding a student breaking a leg on a child's bike in PH's class.
00.15.00	HR	Asks if the challenging nature of the art was challenged by GEC.
	WH	Confirms that he had full support of GEC.
00.15.22	HR	Notes the breadth of courses that were offered. BSS now known primarily for art and music, but also included sports and languages.
	WH	Emphasises that he had to fight the establishment of the college. SH and WH were students in 1948 when the BSS reopened after World War II. Principal of the (Barry Training) College at this time was (Dame) Ellen Evans, who maintained a strict policy of segregating men and women. When WH took over, doors of the hostels were still locked at 10pm; WH insisted on changing this policy, as he can recall seeing famous artists having to clamber through windows at night. Mentions Ann Sutton's [weaver and teacher at the BSS] room being on the ground floor, and Sutton allowing for her bedroom window to be used to re-enter the hostel at night. Mentions also John Makepeace [furniture maker].
00.18.28	WH	Not everyone stayed onsite; local people travelled daily and some lived in lodgings outside of the college.
00.18.53	HR	Asks about make-up of the students and how WH and LM went about putting together the programme.
00.19.18	WH	Once tutors were chosen they had a free hand to decide what was taught, and WH believes this is what attracted tutors as the fees were relatively small. Mentions Larry Adler as example. However, WH had general control over the activities. Recalls Roland Miller (RM) painting large yellow lines on the wall of the building, claiming this would help people get an idea of distance. Dr E. D. Lewis became head of the college following Ellen Evans, and he was not wholly co-operative with the BSS. WH recalls he had to fight his corner.

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Opposition to BSS (cont.); overseas students; mix of students		
00.22.00	HR	Asks why the college was resistant to the Summer School.
	WH	Believes that as the College was the proprietors of the site, they saw BSS as messing around with their property, especially as the activities of the College were very different throughout the rest of the year. WH describes the strictness of the College, and wanting to loosen the rules during the BSS. Reiterates the ridiculousness of Terry Frost having to climb through Ann Sutton's window.
00.23.30	HR	Summarises the programme-making process. Asks about student recruitment and selection process.
	WH	Anyone could attend the BSS as long as there was room on the courses; operated on a first-come, first-serve basis. Copies of the brochure were sent to embassies, which attracted foreign students. Tutors from abroad would also be invited. Mentions Zdenek Broz [violinist] from Czechoslovakia. Fees were minimal. GEC gave a grant to BSS each year of around £20,000-£30,000. A substantial amount of money, especially as it was spent on students that did not live in Glamorgan. WH is not aware of ever receiving any criticism regarding this policy.
00.26.00	WH	[Recalls some responses to the BSS and its legacy:] After having moved to Nottingham, WH went to the London Contemporary Dance Group in London to ask advice, where he met Robin Howard and Michael "Mike" Jessett, who was working as a guitarist in Robin Howard's restaurant. Jessett had taught at BSS, and was keen to help WH because of BSS.
00.27.18	WH	Attended a meeting of the Royal Photographic Society in Bristol, and the Secretary of the RPS told WH that 'the biggest single influence on the development of photography in post-war Britain was the Summer School'. Fred Cook (as F.C. Cook) was in charge of photography; also mentions Heino Juhanson from Estonia and Jorge Lewinski (as J.S. Lewinski) from Poland as photography tutors. WH reiterates that he always tried to get the best people that he could to teach the courses at BSS.
00.29.05	HR	Asks about the students that attend: if they were practising artists, amateurs, or professionals.
	WH	Attendance was a mixture, and WH calls this 'a wonderful thing' about the BSS. For example, there would be a postman and a principal of an art school together in the same group. No distinctions between the students were made, and WH recalls that disparate groups melded together.
Socialising		
00.30.00	HR	Asks about the social aspect of BSS.
	WH	Was responsible for increasing the social side of BSS. Notes that famous artists came to the school to do recitals: Larry Adler, John Lill. Recitals were free to students of the BSS and held in the hall in the old part of the training college.
	SH	People socialised in the evening in the bar, or would go out into Barry itself. [Refers to a fire poke made by Ivan Smith] Reiterates that the

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		standard was very high at BSS. SH attended usually for a fortnight, but could not stay for the month because of family commitment. Would take her daughter with her. She attend the 'keep fit' course and the dance course, and can remember the art group making a mural and the dance group dancing to the mural.
	WH	Emphasises that much inter-group activity would take place.
<b>Jazz</b>		
00.33.10	SH	Remembers seeing a member of the jazz group in the swimming pool with a saxophone. <b>[DB 2247]</b>
00.33.23	WH	BSS was the first jazz summer school in Britain. Received a call from Pat Evans in London to ask if he could start a jazz summer school. WH had some reservations because of 'the mythology of jazz and wild nights' as he had to submit the whole programme to GEC every year. But no one even questioned why jazz was being included at the BSS. 80 to 100 students enrolled on the jazz course, with tutors including Don Rendell and Ian Carr.
00.35.19	HR	Agrees that BSS had a huge impact on jazz in Britain, and especially on the jazz scene in Cardiff.
	WH	Jazz tutors would often go on to perform at the Brecon Jazz Festival after the BSS. Talks about having to do boring talks at the start of each course, and livening things up by giving Welsh nicknames to people.
<b>BSS after WH; WH'S career after the BSS</b>		
00.37.30	HR	Asks about the nature of WH's job during the course of the summer school, and if it was mainly 'to keep it all on the straight and narrow.'
	SH	Agrees with this description. Mentions that it was hard to get Harry Thubron (TH) to mark his register.
	WH	Briefly talks about Harry Thubron, the 'great art guru' of the time, and repeats how hard it was to get HT to do the required admin work.
	HR	Asks if there were ever any problems or threats to BSS.
	WH	Not in WH's time, but he believes it deteriorated when it placed in the hands of University of Glamorgan. WH went back briefly to volunteer, but left after professor suggested including astrology classes at the summer school.
00.39.05	WH	Left the BSS when he left for Nottingham in 1973. WH was principal for 11 years; the longest-serving principal of the BSS. LM also finished in the same year and died shortly afterwards. After WH left, the Summer School then moved to Porthcawl to a secondary school in the wake of local authority reorganisation.
	HR	Notes that she did not know about the existence of the Summer School when she was at University of Glamorgan.
00.42.00	HR	Notes and questions the lack of published literature regarding the BSS, despite its influence.
	WH	Wrote an introductory chapter about BSS that was sent to several publishers some years ago, but remains unpublished.
	SH	Suggests that one did not appreciate its importance when one was actively involved in the BSS. SH continues to meet students at BSS, for example her current aerobics teacher. Mentions training of further education teachers at BSS.

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00.44.50	HR	Emphasizes community aspect of BSS.
00.45.05	WH	Pre-war BSS was for teacher training. When WH became involved BSS would issue certificates for those who wanted to teach in adult education or youth centres, which would require students to complete a teaching element. Students would return for a fortnight for this, after having completed their study of choice.
00.45.57	SH	Talks about the number of people she has met through PE lessons and sport who had attended the BSS. Alludes to dance classes that were taught by Eira Moore.
00.48.10	WH	Eira and Leslie Moore's house was a social centre for BSS. Mentions LM's generosity. Mentions Kenneth Martin, who taught sculpture, and kinetic art.
00.49.23	HR	Asks if people returned year after year.
	WH/SH	Yes: WH recalls TF came for years; TF also came to an event organised by WH when in Nottingham.
	HR	Asks if there were expectations that work produced during the BSS would be presented or exhibited.
	WH/SH	An open day would be held at the end of each fortnight. Drama and dance groups would perform short pieces, and the art and craft classes would exhibit their work.
<b>Practicalities, equipment, etc.; John Gingell: <i>Black Food/White Thoughts</i></b>		
00.50.40	HR	Suggests that the technical requirements for these classes were quite specialist, and asks if it was all provided by the college.
	WH	They used the boys' grammar school workshops.
	HR	Notes that artist Shirley Cameron has stated she was attracted to the BSS by the abundance of materials available.
	WH	Tutors would give a list and the equipment would be provided for them.
	HR	Asks how many people WH had working with him.
00.51.16	WH	WH, LM, John Deere, and one other member of staff from the education committee, as well as John [surname unknown], who was WH's secretary.
	SH	Recalls Gwen [surname unknown], an elderly tutor running the millinery course.
00.52.48	HR	Asks if the more traditional and the progressive elements in the BSS rubbed up against each other.
	WH	No major problems with it.
	WH	Talks about unpredictability of Patrick Hughes – recalls seeing yellow footprints over the lawn one day, leading to a tree which contained PH <b>[DB 2245]</b> .
00.53.35	SH/WH	Recalls John Gingell (and a group of hooded people) spraying black paint onto food. <b>[DB 2080]</b> WH describes the piece, and can remember catering staff being angry. JG wanted to call attention to the waste of food. JG later apologized to the kitchen staff. WH originally thought it was an action by RM.

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Historical context		
00.55.13	HR	Contextualises the period: 1968 student riots, radicalism, politicisation, etc. Asks if these developments had any influence on the BSS.
	SH	Not reflected in that sense. But recalls the impact of the Soviet's invasion of Czechoslovakia in 1968, which resulted in students unable to return home.
	WH	Would always bring over a group of Czechs and Slovaks to the BSS. They were not allowed to leave their countries as private individuals, so WH had to find ways to invite them. Mentions that government agents would be in the group. But no other overtly political troubles, as BSS already 'bubbling cauldron of a place'.
00.57.48		HR suggests that the BSS had no hierarchies to rebel against.
Tom Hudson and John Gingell		
00.58.02	HR	Asks if there was a relationship with the Cardiff College of Art [later known as Cardiff School of Art and Design], as Tom Hudson [from 1964 Director of Studies at CCA] attended the BSS before starting in Cardiff.
	WH	Shows a photo of teaching staff at the BSS taken in 1965, which features TH; PH.
	HR	Asks about TH's contribution to the BSS.
	WH	TH had an ebullient attitude.
01.00.18	HR	[shows documentation of work made at BSS and found in JG's archive, mostly featuring environmental work] Reads description of <i>Black Food/White Thoughts</i> [DB 2080] from JG's archive.
	SH	Recalls students bringing objects back from the beach.
	WH	Believes that photos were taken at Barry, but is unsure. [In reference to photos shown to him.]
CD1 ends: 01.03.03		
CD2		
Records of Barry Summer School; discussion about further tutors		
00.00.00		[Continuation of discussion regarding photographs.]
00.00.57	HR	Asks if there are any other records of the BSS.
	WH	Only the minutes of the GEC, although WH is unsure of their current location; either in possession of the City of Cardiff or at Glamorgan Record Office. There would be two sets of minutes for each Summer School: one would be the proposal for coming year, and another would be the reflective report of the past year. WH is unaware of any other documentation that might have been made.
	HR	Comments on the lack of documentation. Asks WH and SH if they know of anyone else who would have memories of the BSS.
	SH/WH	Discussion about who might be able to remember. WH talks about Eira Moore attending an art course at the Summer School when it was located at Glamorgan University. WH notes that artworks in their own collection are mostly by friends who were associated with the Summer School.
	SH	Bert Isaac had given a painting to SH and WH when working at the BSS. Alludes to a tapestry made by a student, which they subsequently bought.

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	WH	Suggests contacting Ann Sutton.
00.05.50	WH	Emphasises that many art college lecturers attended as students due to the high standard of the Summer School. Recalls Anton Ehrenzweig, who was brought in by Harry Thubron as a psychiatrist to explain pictures. WH also remembers bringing films to show at the BSS as part of the evening entertainments. (Recounts anecdote of Ehrenzweig's response to the film <i>Divorce, Italian Style</i> ).
	HR/RE	Enquires if WH is able to recall anything regarding a demand for an elephant made by Roland Miller [anecdote recounted by Hugh Adams, art critic].
	WH	Is unable to recall.
00.09.46	WH	WH travelled to see exhibitions and to see what was current. But WH notes that it was LM who was the major link with the invited artists.
	SH/WH	Discussion regarding an area organiser called Jim Redman [ <i>name unconfirmed</i> ]; SH shares an anecdote about visiting a pub in Cardiff, when Redman had to pay for a round of expensive drinks. WH states that the 'bedrock of the Summer School was LM and myself.' Both worked well together. [ <i>WH becomes upset at the memory of LM</i> ].
00.14.33	SH	Discusses the work of Sally Moore, daughter of LM and Eira Moore.
00.15.37	HR	Asks whether questions of Welshness arose in relation to the Summer School, and asks whether there was use of bilingualism.
	WH and SH	There was a Welsh group for learning the language, but the BSS was not conducted bilingually. SH notes that they were in an 'un-bilingual area'. Although the number of Welsh-speakers has increased since then, during the time of the Summer School 'everybody spoke English and that was that.'
00.17.00	WH	Discusses procedures followed by the GEC that were in place from the time WH worked for the Committee, and still were being observed when WH returned from Nottingham to take up a position as Councillor.
<b>00.20.52 – 00.24.26</b>		<b>SILENCE – personal material edited.</b>
	WH	Notes that he has always loved his work, and he has never had to work with money being the main motive.
	HR	Suggests that universities have benefitted from initiatives such as the BSS and the educational revolution of the 1960s as what is taught now is much more creative and playful.
<b>BSS programme</b>		
00.25.35	HR/WH	[ <i>Talk through copies of the BSS programmes that were brought by HR and RE.</i> ] [ <i>SH shows gift from the soft furnishing class.</i> ] WH recalls 'Ernie' [i.e. Ernest Zobole]; HR reads names from programmes [Harry Thubron; Mark Boyle; Robin Page; Kenneth Coutts-Smith; Terry Setch, John Epstein]
	WH	Recalls John Epstein who was responsible for a visual arts course. WH suggests that he pushed boundaries, although does not remember specific of Epstein's <i>Black Box</i> project.
00.27.48		Asks HR about the nature of her research.
	HR	Talks through the aims and parameters of the project, and the proposed outputs of the research. Believes that the history of the BSS is deserving

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		of a dedicated book.
	WH	Reiterates that he wrote the initial chapter for a book on the BSS, but did not receive encouragement from publishers.
<b>00.29.49 – 00.34.43</b>		<b>SILENCE – personal material edited.</b>
<b>Cameron &amp; Miller; attitude of students</b>		
00.34.43	RE	Asks if the students ever had reservations about taking part in the experimental or challenging nature of Roland Miller's work.
	WH	Notes that RM only taught during one Summer School. Describes a performance done by RM and Shirley Cameron during one lunch break. <b>[DB15]</b> RM stood outside of the large dining room window in full view of everybody. SC poured a jug of water over RM, ran around the building and poured another jug of water over him. WH admits that he found it difficult to find significance in such work. However, he notes that one thing he learned at BSS was to be supportive of artists. Does not recall any trouble, aside from the lady who fell from the child's tricycle [as mentioned above].
<b>00.37.22 – 00.42.58</b>		<b>SILENCE – personal material edited.</b>
00.42.58	WH/SH/HR	Discussion about the BSS's impact and influence on different areas of the arts. SH discussion of a Peter Maxwell Davies piece. Brief discussion regarding WH's move to Nottinghamshire and the responsibilities of his new position. Thanks and close of interview.
CD2 ends: 00.47.07		

-end-

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