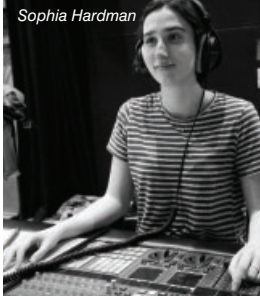
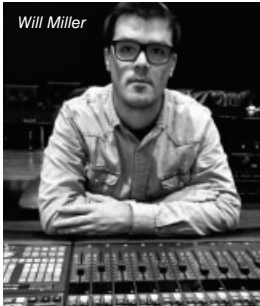


See me now

THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS



Sophia Hardman



Will Miller

Double Sound Tech win

Sound Technology graduates Will Miller and Sophia Hardman were among the winners at the film and TV industry's most prestigious audio awards.

The Cinema Audio Society (CAS) celebrates creative, artistic and technical excellence in film and TV sound production. Its awards for Outstanding Achievements in Sound Mixing highlight the work of a production's sound team and its individual members.

Will (2014) and Sophia (2015), who both work for Twickenham Studios, were flown to Los Angeles for this year's CAS Awards ceremony. They were part of the sound team for *Black Mirror*, which was named Best Television Movie or Mini Series. 24-year-old Will, who was re-recording mixer, says it was an amazing experience. "What an unforgettable weekend - having the opportunity to travel out to LA, attend the awards, win, and then celebrate with everyone.

(continued on page 5)

Madeline, with cast of *In The Long Run*.
Photography: Sky

Mum's the word for Madeline

Based loosely on his childhood in 1980s London, Idris Elba played the part of his own father in *In The Long Run*. Madeline Appiah played opposite him - portraying his mother. No pressure then? "One day on set Idris invited me to lunch with his mother," recalls Madeline, "I must admit I was a bit nervous."

Acting graduate Madeline had nothing to worry about though. "Meeting Evelyn was great. She's

so warm and funny. It completely took the pressure off.

"Idris also gave me the freedom to explore character choices, although he did provide me with a few nuggets, a few phrases she uses."

35-year-old Madeline has worked with Idris before, playing his mother in a one-off Sky Playhouse production *King for a Term*, which was the precursor for the sitcom *In The Long Run*. "I'm

a huge fan of Idris and have admired his work and what he's doing in our industry pushing boundaries, producing exciting and inspiring projects and encouraging new talent, so getting the opportunity to work with him has been amazing. To be called back to play the part in the TV series meant a lot."

(continued on page 3)

All in a morning's work

There's never a dull moment for Matt Scott (*Management*, 2015). As an assistant producer on *This Morning*, one of daytime TV's most-watched shows, Matt has to fill two hours of live television twice a week covering everything from topical issues to showbiz news and lifestyle segments.

(continued on page 2)

Hanging out with presenters Phillip Schofield and Holly Willoughby on the set of *This Morning*

A night at three operas

TriOperas brings together three classic operas and performs them in the space of 90 minutes. With a cast of just 14 it's a busy show to be part of. Just ask Dance graduate Sianna Bruce (2013). "I'm an aerialist in the piece and I also sing as part of the ensemble. I have some solo lines and also dance as part of the ensemble. Altogether, I have 12 costume changes and six wigs."

Turandot, *Madame Butterfly* and *Carmen* are each condensed to 30 minutes. "The idea is to bring these legendary operas and this music to life in a new way and make them accessible to everyone, not just opera fans," explains Sianna.

The iconic music is fused to new elements – both contemporary and traditional. "The director Pamela Tan-Nicholson has added more spectacle. As well as the aerial acrobatics, it also features Kung Fu, traditional Chinese wushu, as well as different styles of dancing including hip-hop."

TriOpera had its opening run at the Peacock Theatre in Holborn, London between 23rd May and 1st July. 27-year-old Sianna featured heavily in all three operas. "We have the vocal female leads and the physical female leads. I played the physical female lead in all three.

"I played out the story in a physical way, by doing aerial. In a way, I was almost a stunt-woman-esque version of the characters."

Sianna describes the eight week, six-days a week rehearsal period leading up to the performance as "challenging" and "intense" as she worked on her aerial performance as well as her singing and dance rehearsals. She feels her training here really helped. "Having been trained vocally and physically, if I missed a dance or singing rehearsal because of my aerial work, it was easy for me to catch up. It's a language I've trained in."

Originally from Scotland and now based in London, Sianna has spent part of the summer teaching aerial at the Irish Aerial Dance Festival and will re-join TriOperas in September as the show tours China.

After that, she'll be heading to South America where she's researching and developing a new project *Now We Are the Spectacle*. "I'm working with a couple of other aerialists, one who comes from a martial arts background.

"We're doing a skills swap, which again relates back to LIPA. Working with different people and finding common ground and a language you can speak to each other with - and then using that to communicate with an audience."

Sianna performing at Bliss Aerial Camp in Goa

All in a morning's work continued from page 1

The 24-year-old, originally from Herefordshire, says: "We are constantly talking to agents and managers about celebrity guest availability and any promotional work they are up to. We also have an amazing news team that have their ear to the ground looking for new stories, topics and human-interest guests for the show. But we also change topics last minute, sometimes moments before going to air, despite how much work that is, to make sure we're not missing anything and are staying relevant and reactive. We also run our own stories and investigations that then become front page news. It's a balancing act!"

Matt, who now lives in London, tells us the laughs between the presenters on-screen continue off-screen too. "The talent on the show are all lovely. We have our own family of presenters and reporters that get on so well with the team, which makes it fun."

Since graduating, Matt has worked on shows including *The X Factor*, *Britain's Got Talent* and *Saturday Night Takeaway*, before joining *This Morning*

in November. He's bumped into lots of our graduates along the way. "When I worked on *The X Factor*, I was in a design meeting about Sam Smith's guest performance and there were three LIPA grads plus me sat around the table - crazy! On *This Morning* I meet lots of agents and managers, who accompany their guests to the show and so many are LIPA grads. And I recently did a shoot for *Saturday Night Takeaway*, where I filmed a family in Wales for a surprise and the tech engineer was a LIPA sound graduate. They're everywhere."

Matt says his favourite thing about working on the show is the variety. "No two days are the same and I'm also constantly learning thanks to our topical news items. I've had the pleasure of producing some incredible presenters, briefing them and scripting words that come out of their mouths. Plus, I get to meet celeb guests and even film stars I never would have imagined meeting. You get immune to being star struck, but I do pinch myself every now and then."

Jack makes musical Collateral

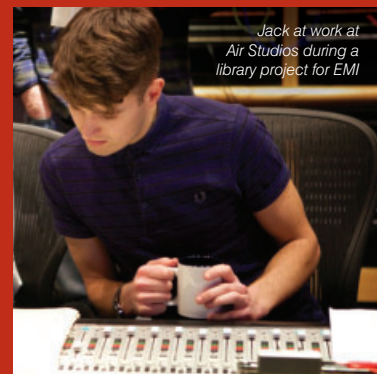
"Sometimes it needs to be big, dramatic and in your face, sometimes it needs to be minimal and go completely unnoticed. Music can have a drastic effect on how the emotion of a scene is interpreted."

Jack Halama* is talking about composing for film and TV. Over the last five years, the 2010 Music graduate has written additional music and played on some of TV's most gripping dramas. His work could be heard earlier this year on BBC One's *Collateral*, which featured an all-star cast including Carey Mulligan, John Simm and Billie Piper. It was the latest in a string of projects with screen composer Ruth Barrett for the 29-year-old.

"I think the end product came out really well. We used quite an interesting palette of instruments, as well with marimba, kalimba and steel chimes/vibes with electric guitar and string orchestra, all recorded live. We recorded an orchestra in Budapest remotely from London, which was really fun. We were talking to them on WhatsApp and listening back live in Ruth's studio as they played."

Among his many credits, the London-based composer has written music for BBC One's *The Split* and *Love, Nina* and ITV1's *Fearless*. He's also written the theme music for popular factual series *Paul O'Grady: For the Love of Dogs*.

Recently, Jack has been working on Netflix's World War II feature epic *Speed Machine* and children's



animation series *The World of Beatrix Potter*, soon to be released on Amazon Prime.

Jack says he doesn't watch his TV projects when they're broadcast, but *Collateral* gave him the opportunity to see his work with an audience: "I went to the première at the BFI and it was nice hearing the director and writer speak about the music so kindly and great to hear the music and see it on the big screen."

Speaking about working with Ruth Barrett, Bristol-born Jack tells us: "It's been absolutely brilliant for my development. It's something I'd recommend to anybody who's looking to get in to composing work: find yourself an established composer and ask to do assistant work for them. It allows you to work on really high-end stuff, as well as watching and learning from the best in the business."

*Jack Phillips at LIPA.

The alumni network

Pretty much every discipline specific SEE ME NOW day (and thank you for returning to share your work experiences) someone mentions 'Without that graduate's help, I would not be where I am now'. So we've decided to make graduate networking a regular yearly feature. If this has happened to you, please let us know.

Madeline (our cover story) was cast by a LIPA graduate. Here are two more graduates who have benefitted from our graduate network.

I see success

The band I SEE RIVERS are a great demonstration of how the links made here can shape a career. The trio of Norwegian Music graduates met here, with three other alumni holding vital positions in their team. Eline Brun from the band says: "The connections made at LIPA are very important for us. We have so many friends from our time there, who we still love and see as often as possible."

Eline, who's from Jostedal and Gøril Nilsen from Hammerfest, both graduated in 2016, while Lill Scheie, from Oslo – who started at the same time but on a Foundation Certificate – finished her degree a year later. Eline lists the other graduates they work with. "Our manager Tom Uebelgünn did the Management course; Alec Brits, who was on the Music course, is our mixing engineer and Rosa Murdoch, who also did the Music course, works for us as a PR representative through Lander PR."

That Lill finished a year later than Eline and Gøril could have been a problem for many bands eager to launch their careers – but not so for them. "Lill had to focus on her course work as well as the band for another year," explains Eline, "but LIPA has always been so supportive of our band and has always given us space to tour and create music. We saw it as an opportunity to have another year of LIPA's support, which was really important for us."

Over the last 12-months the band, who describe their music as 'float folk' have toured Europe supporting other artists,

as well as playing a series of summer festivals. Eline admits these support gigs can be intimidating. "There's always a fear that not many people will show up for your set. And if they do, they won't really listen to our music, since that's not the reason why they came."

"We always remind ourselves that we're playing for a brand new audience and therefore only have fans to gain and really nothing to lose."

Eline and Gøril, who are both 24 and 25-year-old Lill, moved in together while they were studying in Liverpool and have recently relocated to Tenby. Eline says this close friendship is a great strength. "Since we know each other so well we're able to be very honest with each other in the creative process."

"We're also able to write quite personal lyrics as we're used to sharing and talk about most things."



I SEE RIVERS, left to right
– Gøril, Lill and Eline

Mum's the word for Madeline *continued from page 1*

Madeline, who graduated in 2005, is currently playing the part of Zelma in *Tina - The Musical* at the Aldwych Theatre. She was chosen for the role by casting director Pippa Ailion and associate casting director - and another of our graduates - Natalie Gallacher (Management, 2005). "A great casting director can be an actor's best ally, they can steer you towards what the director and producer are looking for. Natalie was that person in the audition."

As well as Natalie, Madeline's also worked with graduates Jamie Lloyd (2002), Alex Baranowski (2005) and Donnaleigh Bailey (2005). "It's so nice whenever I see other LIPA graduates and we are so respected in this industry."

Directors I've worked with speak so highly of LIPA students because they know we put the work in and are passionate."

London-based Madeline's other high-profile project over the last 12-months was playing Guildenstern in the Robert Icke directed *Hamlet* at the Harold Pinter Theatre, which starred Andrew Scott. "I enjoy working in the different genres. I trained as a theatrical actor and have done mainly that but I do like TV. It's been great exploring those opportunities."

"There's nothing like theatre though. Having the audience as that extra member of the cast, taking them on a journey - that's electric."

Joss' gigs are sounding great

"It was definitely a bucket list moment for me," says sound engineer Joss Walker. Last year, while on tour with The National, the US band were invited to play on *Later... with Jools Holland*. "I'd watched that programme for years growing up, so spending time in the TV studio and being part of the show was amazing."

As a freelance engineer for leading technical production companies Skan PA Hire and Clair Global, Joss has worked on shows for huge acts as diverse as Liam Gallagher, Pharrell Williams and Take That and on sporting events like Formula E and the World Boxing Super Series.

The Sound Technology graduate (2016) tells us: "The biggest production I've been part of so far was Bruno Mars' XXIVk World Tour for Clair Global. The sheer scale of which was incredible and although it was immensely hard work, it was very rewarding. We won a Namm TEC award for Best Tour Sound Production and rightly so."

Joss, who lives in Uppsala in Sweden, started to work for the two companies while he was still studying here: "After my second year I got my first break with Skan PA, patching the stage for the visiting bands at Download and Glastonbury festivals. That same summer, I was a monitor engineer on other European festivals for Clair Global. Skan PA then offered me my first European tour as a systems tech for Sufjan Stevens – I've balanced working for the two companies ever since."

Speaking about LIPA's connections, 25-year-old Joss says: "They were incredibly valuable for me, from arranging site visits at theatre and arena shows to check out behind the scenes, to the SEE ME NOW graduate conference, where I made contacts who later employed me."

Joss, originally from Berkshire, frequently finds himself working with other graduates: "I regularly work with Tom Tunney, Skan PA's technical manager, and while on tour I'll often get to work alongside graduates from other audio companies like Max Taylor, who works for Liverpool-based Adlib."



Joss sets up for a
Liam Gallagher gig in
Barcelona

Dressing *The Ferryman*

For most wardrobe departments, the idea of performers' costumes getting dirty is a headache, but this definitely wasn't the case for Thea Kay during her work on Olivier Award-winning *The Ferryman*.

The play, which was directed by Sam Mendes and starred Paddy Considine in its original cast, is set in 1980s Northern Ireland and follows the trials and tribulations of a large farming family.

As head of wardrobe, the Theatre and Performance Design graduate (2008) made sure the costumes reflected its rural setting: "The costumes had to look as though they were hand-me-downs and covered in mud and dust. We spent a lot of time breaking down costumes and 'mudding' them up. Each evening we'd wash the costumes and then spend the next day re-working dust and mud into them."

Of course, a farm wouldn't be complete without animals, which posed some interesting challenges for Manchester-born Thea: "We had a real goose and a rabbit in the show. The rabbit had to live in a pocket of a coat before he was revealed on stage. A lot of thought had to go into making a pocket that was big enough for the rabbit to be safe and cosy, but practical enough for the actor to fit his hand in and seamlessly reveal the rabbit."

Thea says her experiences here were invaluable on this production: "I really enjoyed that I got to work so closely with many different departments on *The Ferryman*. At LIPA, you are encouraged to

collaborate with each and every department involved in putting on a show. This is so true to life in the industry. The wardrobe team on this production had to work closely with stage management as some of the set dressing maintenance was looked after by us. It was also the same with the wig department and we covered some of the make-up cues through the show."

Thea now lives just outside London with her husband Sam Palmer, who is also featured in this year's See Me Now (see page 8). At the time of writing, Thea has just started maternity leave as the couple are expecting their first baby.



Thea (second left) with *The Ferryman* wardrobe department outside the Gielgud Theatre

Jack's alright

Theatre and Performance Technology graduate Jack Coleman has won one of the lighting industry's top awards for new designers. Jack was named as winner of the Association of Lighting Designers' (ALD) prestigious Michael

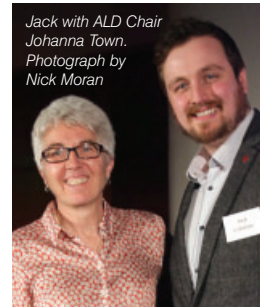
Northen Bursary. He said the win took him by surprise. "It was a real shock to win it. I only managed to put my portfolio in at the last minute because of my workload. I really didn't expect to win."

The Michael Northen Bursary is awarded annually to a recent student who has demonstrated strong, imaginative and creative lighting design. The ALD judging panel, which is made up of industry professionals from a variety of disciplines and backgrounds, praised Jack for his collaborative approach to design – describing his entry as 'arresting and atmospheric' and based on detailed research.

Jack, who's 24-years-old and based in Worcester, picked up the award in December. "It's difficult to know how much of an impact it's had, but I certainly think it's helped me get a 'foot in the door' at a few new places."

Since graduating in 2016 Jack has been working for Worcester Live, The Other Place RSC, Swan Theatre, Worcester and Malvern Bard. He believes LIPA prepared him well. "The lecturers are always pushing you to do your absolute best, so you are used to working flat out and can cope with just about anything."

As for what he's learnt over the last two years. "Just be nice to people, you're all working together as a team, often you're all tired – be a decent human being. I've got the job I've always wanted and I love it, it's the best job in the world. Why be miserable?"



Jack with ALD Chair Johanna Town. Photograph by Nick Moran

Monumental mixing with Rudimental

When we caught up with James Lewis (Sound Technology, 2005), he described it as "the busiest time in my career so far". Among the projects that had been keeping the mix engineer occupied was drum and bass act Rudimental's third album.

"I've known Amir from the band for a long time. I've worked with him on a few things and did some vocal production on their second album. Initially, the band asked me to mix a couple of tracks on this album, but it turned into nine. Having that long relationship has meant that although it's a big project, there's been complete trust and ease."

Toast to Our Differences features guest vocals from artists including Anne-Marie, Jess Glynne, Macklemore and Maverick Sabre. "It's really a celebration of difference and a coming together of cultures. There's drum and bass as you'd expect but also elements of soul, it's genre-defying, so one of the challenges has been making it all fit together. We've been using the new iZotope Ozone 8 software which allows you to use a preceding song album track as reference enabling me to A/B it with the current mix

ensuring it fits tonally and that's been really helpful."

James, who comes from Peterborough, says he got his first break through Sound Technology graduate, producer Mike Crosse. "When I was in my second year at LIPA, I knocked on the door at Motor Museum studios in Liverpool. Mike was resident producer there at the time and I got to work on some of the first Arctic Monkeys tracks with him. He became a mentor to me and that's never really changed."

The 37 year-old has also had the opportunity to learn from one of the world's leading mix engineers having trained under GRAMMY Award-winning mix engineer Manny Marroquin (Kanye West, Rihanna, John Mayer). "Manny really emphasised the importance in provoking emotion with a mix. Many mix engineers are focused on the



James (second left) in the studio with Rudimental

technical aspects of the track, however Manny encouraged me to concentrate more on creating a journey for listener dynamically and he shared his philosophies and techniques to enable me to do this."

As well as his work with Rudimental, James has recently mixed up-and-coming DJ/producer Alex Adair's *I Will* featuring vocalist Eves Karydas. Looking ahead, he's hoping to land mixes on the new album with John Newman, who he's collaborated with previously.

Music of the knight

When it comes to musical theatre, there are few names bigger than Andrew Lloyd Webber. As the composer behind some of the world's best-known musicals, there are always high expectations when the curtain opens on a new production.

That's where David Wilson (Music, 2009) comes in. As head of music for Andrew Lloyd Webber's Really Useful Group, David is responsible for the musical quality of major productions of shows like *Evita* and *The Phantom of the Opera* globally, including on Broadway and the West End.

David, originally from Harrogate, regularly works directly with the man himself: "I work with Andrew on anything musical that he is working on. This could be transcribing his compositions for a new musical, working with him on orchestrations and arrangements or producing new recordings and cast albums."

The 31-year-old joined the Really Useful Group in 2011 as assistant music manager, before taking over as head of music in 2014. It's a varied role which has taken him around the world and even to the GRAMMY Awards, where earlier this year he did the arrangement of *Don't Cry for Me Argentina* for stage legend Patti LuPone's performance.

He tells us: "In the last few years, I've worked on three shows on Broadway, two US tours and I'm about to open *School of Rock* in Australia. I'm currently working on the revamped production of *Starlight Express* in Germany. It's one of my favourite shows (mainly because of the roller skates) and it's been wonderful working with Andrew, songwriter Richard Stilgoe and choreographer Arlene Phillips on this brand-new version of which I am doing the new orchestral arrangements."

Also part of the *Starlight Express* team is Fiona McDougal (Music, 2010), who is the vocal coach on most Really Useful Group shows and has recently joined David out in Germany.

London-based David revealed he's also been developing an exciting project – a new musical of his own: "I've always been interested in musical theatre, but my love was always writing music. One of the great things about working at Really Useful Group is that I'm very much supported in my own writing. Andrew recently bought a theatre called The Other Palace, which is intended for writers to have their musicals workshopped and performed. I'm intending to workshop my own show there in the not too distant future."



David at the West End première for *School of Rock*

Double Sound Tech win *continued from page 1*

"It was such a surreal experience to be at an event attended by so many industry professionals, who inspired me to get in to mixing."

Sophia, who's based in south London, was foley mixer on *Black Mirror*, she says the win came as a surprise. "Our category was full of huge hit shows so the expectation was that one of them would win, when *Black Mirror* was announced I couldn't believe it."

As well as his award for *Black Mirror*, Will was also shortlisted as re-recording mixer on *Eric Clapton: A Life in 12 Bars* (Motion Picture – Documentary), while another graduate – Rory de Carteret (2012), who works for Boom Post – was nominated for his work as ADR mixer on *The Crown* (Television Series – One Hour).

Twickenham-based Will believes his time here and the emphasis placed on professional development has been crucial to his success. "LIPA has amazing studio facilities and teaching staff, which allows students to develop a detailed and comprehensive skill set.

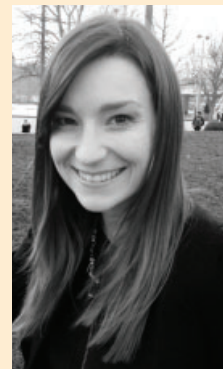
"However, it would have been difficult to put those skills to work in the real world without a knowledge of how best to enter and progress up through the industry."

For Sophia, who's 25-years-old, the versatility she learnt has proved to be invaluable. "In my working life, inevitably things change and having that ingrained desire to figure out problems and adapt workflows has come from my time at LIPA, which I'm very grateful for."



Sound team for *Black Mirror*. Will second left, Sophia fifth left. Photograph by Alex J. Berliner/ABImages

Meet the new boss



The issue of gender equality has been high on the news agenda for the last 12-months, with the entertainment industry particularly in the spotlight.

Anna-Sophie

Mertens is one of just five female national music promoters in the UK. She says the situation is improving, but slowly. "I have seen a far greater discussion around gender equality so we are making progress. However, there are still far too few females in senior positions."

Anna-Sophie, who's originally from Hamburg, works for music promoter Live Nation in the UK. She believes the music industry can do more. "We all need to make a conscious effort of encouraging balance, creating better opportunities for females and challenging biases, whether conscious or unconscious."

For her part, Management graduate Anna-Sophie works with the Music Venue Trust, where she mentors aspiring female promoters. Her success also makes her a role model. Last year she was named as a future leader in the music industry with *IQ Magazine's* Tomorrow's New Boss

award. "It was a huge honour to win, especially as it was voted for by my peers. The award took place on International Women's Day which also made it a significant moment."

Anna-Sophie - who is 31-years-old - joined Live Nation in 2009 as a freelance promoter rep and in 2015 became a promoter in her own right, working with Sigrid, Ariana Grande and Emeli Sandé among many others.

Graduating in 2009, Anna-Sophie says the contacts she made during her three years here are invaluable. "LIPA provided me with a great network of people all across the industry - artist managers, label employees, A&Rs and artists of course. I continue to bump into alumni and when I do, I have an instant connection.

"There are also a few people, over the years, we have hired from LIPA that are up to great things at Live Nation."

For Anna-Sophie, who's based in London, the best part of her job is, "delivering unforgettable concert experiences for fans and artists." But she admits the industry does face challenges. "We are continuously getting squeezed on the deals and artist fees, making it more and more risky to promote shows.

"Luckily, I work for a company that can weather these challenges, but it must be tough for smaller independents out there."

LIPA rules

What's it like to perform at one of the biggest music events of the year, with one of the UK's highest profile artists? Olivia Higham, who danced with Dua Lipa at the BRIT Awards, used one word to sum it up, "intense".

Olivia was one of the dancers who appeared in Dua's performance of *New Rules*, a song co-written by another LIPA graduate Caroline Ailin (Music, 2012). "It was a dream to do the BRITs," says Olivia, "it's such a huge event and Dua is one of the artists I've always wanted to work with. It was an amazing feeling being on stage performing to so many people."

"I think my family were really proud but mainly they were intrigued. They wanted to know what Dua was like. She was great to work with and really appreciative of her dancers."

26-year-old Olivia wasn't the only one of our Dance graduates performing at the BRITs, Charlotte Wildrienne (2013) and Stevie Mahoney (2013) were also on stage with her for *New Rules* – with choreography by Amy Tomlinson (2011), while Renae Hughes (2017) performed with Rita Ora. "It always



makes me happy to see other LIPA graduates and it makes work much easier because you have this connection, a shared way of doing things."

Olivia completed the Foundation Certificate in Dance before moving on to the degree programme and graduated in 2014. She spends part of the year working in Amsterdam where she's assistant choreographer on ITV's *Dance, Dance, Dance* - alongside another former LIPA student Josh Wharmby. "This is my second season as assistant choreographer. It's great fun, but also very hard work. Not only are you training the celebrities to dance, you are also choreographing for 12 professional dancers while working with cameras, with green screen – everything you could think of really."

"The training at LIPA really has helped with that, especially collaborating with designers, technicians and musicians."

On top of her work as a dancer and assistant choreographer, Olivia also works as a dance teacher. She believes her time here helped her develop such a diverse career. "The variety on the course enables you to become a versatile performer which increases your work options."

Lighting up the opera scene

Leeds-based George Leigh always knew he wanted to specialise in set and lighting design and that he wanted to work in opera. So the chance to work on six operas with Charles Edwards, a leading set and lighting designer in the genre, was a dream collaboration for the 24-year-old.

George, who graduated from Theatre and Performance Design in 2016, tells us how the course helped him: "Most theatre design courses focus on set and costume, so if you have an interest in lighting, then you have to make a decision before you start the course. At LIPA, I didn't have to. The way the courses are set up mean you can study the areas you're interested in."

He was introduced to Charles through contacts he made on his second-year work placement at Opera North. After a placement with him on an English National Opera production, George was invited to join Charles as associate designer on *The Little Giants*, a season of six one-act operas at Opera North.

The Manchester-born designer explains that the project was a complex undertaking: "The productions ranged from classic Italian verismo opera to a more contemporary 1950s American style. Unusually, particularly for opera, this season had a relatively short design period. The final iteration of the design was started in November 2016 and we presented the final model at the end of January 2017. We then had a period of about two months to make any necessary changes, create the artwork for the printed media within the realised design and, for me, to draw up all the set and props in AutoCAD, ready to go to the set builders."

After *The Little Giants*, George teamed up with director Karolina Sofluak to enter the prestigious European Opera-Directing Prize, making the final four from 200 entries. The winner of the Prize will have their production staged as part of Opera Holland Park's 2019 season.

George is currently working on set, lighting and costume design for Opera North Youth Company and the Left Bank Opera Festival and lighting two dance productions at Lakeside Arts in Nottingham. "I'm also working with Charles again on a number of projects, one of which is the next revival of *Jenufa*, for Santa Fe Opera in 2019. Things have gone full circle, as that's the same production I did a work placement on for ENO two years ago."



George discussing one of his set designs at Opera North. Photograph by Tom Arber

A touch of genius

"Truly enlightening, intense and mind-bending," says Dance graduate Sanea Singh, when asked what it's like to work with multi award-winning choreographer Wayne McGregor. "His way of working is precise, focused and dynamic. I feel very lucky to have watched a genius like him create in real time."

While in her final year at LIPA 23-year-old Sanea, who graduated in 2017, applied to be part of Wayne McGregor's first Peer Group, which is a year-long programme at his studio offering tuition and mentoring to students and recent graduates. "I've been following the work of Company Wayne McGregor for years and the fact they were only looking for six dancers did make me nervous, but I applied anyway."

"To my surprise I was invited to an interview with Wayne himself and soon found out I'd been chosen to be part of the programme."

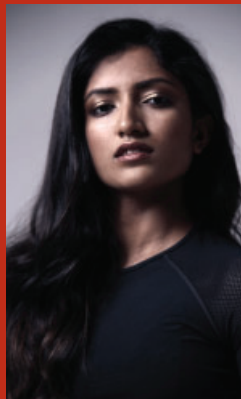
Wayne McGregor is famous for his innovative, multi-dimensional work - which has kept him at the cutting edge of contemporary arts for two decades. Company Wayne McGregor is the resident company at Sadler's Wells Theatre and Wayne is resident choreographer at The Royal Ballet. He's created new work for La Scala, Paris Opera Ballet and New York

City Ballet among many others.

During her time as part of the Peer Group, Sanea - who's from India, but based in the UK - was the only Peer dancer who got a chance to tour with the Company and Wayne. "I got to spend a lot of time with the dancers of Company Wayne McGregor when they toured India and assisted them for over 15 workshops across the country."

"I learnt a lot from their lifestyle and what's required to be a professional dancer with a successful worldwide touring company. It was inspiring and the most profound learning experience."

Despite the Peer Group programme ending in March, Sanea's relationship with Company Wayne McGregor continues. "We are always welcome to take part in company class and train with them whenever we are in London, which is amazing."



Snapshots

2014 Graduates

Welcome to the seventeenth edition of Snapshots, a series of alumni newsletter supplements providing short profiles of graduates from LIPA's Higher Education programmes, nearly four years after they graduated.

The 2015 graduate supplement will be issued with next summer's edition of LIPA's alumni newsletter. Graduates will be contacted in spring 2019, however, you can update your profile at any time by ringing Jan Buchanan in alumni relations on +44 (0)151 330 3261, by emailing alumni@lipa.ac.uk or by writing to The Liverpool Institute for Performing Arts, Mount Street, Liverpool L1 9HF, UK.

The graduates featured in this edition of Snapshots studied one of the following Higher Education programmes running in 2014:

BA (Hons) Acting

BA (Hons) Community Drama

BA (Hons) Dance

BA (Hons) Music

BA (Hons) Music, Theatre and Entertainment Management

BA (Hons) Sound Technology

BA (Hons) Theatre and Performance Design

BA (Hons) Theatre and Performance Technology

LIPA

THE LIVERPOOL INSTITUTE
FOR PERFORMING ARTS



Full details of our current Higher Education programmes can be found at www.lipa.ac.uk

If you graduated in 2014 and you're not featured in this supplement then please do get in touch – we'd love to hear what you are up to.

The Liverpool Institute for Performing Arts, Mount Street, Liverpool L1 9HF, UK. Telephone +44(0) 151 330 3000

LIPA

THE LIVERPOOL INSTITUTE
FOR PERFORMING ARTS

Latest enterprise news

Our teaching and enterprise funds pioneered business awareness for everyone. The prompt was a remark by singer/songwriter Joan Armatrading who told me: 'When I signed my first contract, I was the only person in the room who didn't know what was going on'.

Later on, when work patterns for our sector started emerging, it was clear that understanding the basics of business was an essential. Although not spread equally across every occupation, nearly 70% of those working in the creative economies are self-employed.

So everyone had to know how to manage their professional lives, if they weren't going to be ripped off or fall foul of the tax man. You may decide to let yourself be ripped off for a more impressive resume and a longer-term benefit, but you'll do this through knowledge, not ignorance.

Our records show that around 160 new businesses have been started up by our graduates, some with our help, some not – like the first two profiled on this page.



Jess and Laura

(formerly The Thompson Twins)



Our indistinguishable duo trained here as dancers (leaving in 2000) and danced for five years afterwards - among other jobs. They now run **Brown and Green**, a catering company they created, in five locations, with 85 people on the payroll. But, to create this, they went through years of getting up at 05:30 every morning to run their first concession (a kiosk on Gypsy Hill Station, London), as well as carrying on as dancers after they closed the kiosk at 14:00.

"The key is confidence, believing in yourself. Anyone can be an entrepreneur, go to a bank and get a loan, our first was £30,000." says Laura.

How did this come about?

During those five years, Jess and Laura ran children's parties as a side-line. Quite soon, it wasn't just the party, but the food as well, which was how they began children's party catering. Then came *The Restaurant* – a competitive TV show with Raymond Blanc at the helm. You had the shell of a restaurant and had to open it, serving tantalising food within a limited time in competition with eight other couples. Our two were the runners up and realised this was something they could do.

The opportunity (with the demanding hours) of the first kiosk turned up later. Eighteen months later, another kiosk, a station away, became available. Someone informed them that a park café concession was available in Sydenham Park. Recently, they won a huge 150 two floored venue concession in Crystal Palace Park. They can walk between all their ventures. And, finally, they bought their own building in Crystal Palace High Street with a restaurant on the ground floor.

"We pretty exclusively employ dancers and actors, many from LIPA and The BRIT School. We're really flexible and can cope with auditions and tours and have them back if they are reliable and good."

Lago Theatre

"I'm lost and unhappy if I'm not doing something and, top of the list, is my career," says Rob Hadden (Acting, 2015). "I was energised when we first went to Edinburgh (assisted by the Edinburgh Fund); I kept thinking: there are different ways of doing this."

The show was *Revelation 1.18* written by fellow year mate Jack West. Aside from Rob, in the cast were Craig McDonald (Acting, 2015) and Josh Quigley (Acting, 2015). The next outing was the third year company season, when *No Help Sent* (another Jack creation) was premièred at the Liverpool Playhouse studio.

Then came the move to London, for everyone. And the task of putting on one of Jack's plays (*No Help Sent*) in the capital was how Lago Theatre was born. The company name? Their flat that was above the Lago Bar in Liverpool.

With a £1,500 investment to cover everything, they played *No Help Sent* for a week in the Etcetera Theatre in Camden, achieving five star reviews and three capacity shows (40 seater)... and made a surplus.

The next plan involved hiring the upstairs workshop space at The Arts Theatre, London to present to agents, promoters and theatres, which resulted in *Wine* playing for a week at the Tristan Bates Theatre in the Actors Centre.

The next move is launching The Lago Rep Season (again in the Actors Centre) in September featuring Jack's three existing plays. Aside from the cast of six, Callum Hill (Management, 2014) is helping out with finance and marketing. LIPA has invested in this, while Selladoor Worldwide have agreed a free rehearsal space for two weeks. The next stage might be a longer, 90-minute, Jack original.

"It's a long slog, but we are slowly making progress", says Rob. "If we'd trained in the south, it could have been easier for us. Good to see that it's becoming easier for current graduates, if the last showcase was anything to go by."



Artist and activist



"In my mind, austerity is an economic violence that destroys lives and communities," says Sam McKay as he discusses working in community arts in 2018. "We're meeting needs that the state refuses to and often actively creates."

Ten-years on from the financial crash, Sam, who graduated from Community Drama in 2014, believes the work of practitioners like himself has taken on a greater significance. "When you cut funding for community groups, older people become isolated. When you cut language classes for migrants, refugees are unable to settle. When you cut funding for mental health services, young and vulnerable LGBT people have nowhere to turn in moments of crisis. We're determined to stand-up for the people the state is looking to abandon."

Partly as a response to the problems he was seeing, Sam set up community arts and theatre company Pockets Theatre in Leeds two years ago. "I had ideas for projects that I knew would only come to life if I did it myself."

They're currently working with children and young people, new and emerging artists and the LGBT community. "We like to ensure we're properly embedded in the settings we work in, so we're not just parachuting in for funding or taking advantage of a vulnerable group to make art for ourselves."

As well as Pockets Theatre, Sam, who is 25 and based in Leeds, is currently studying for a PhD at the University of Leeds and is also part of fellow graduate Maggie De Ruyck's team at Leeds Playhouse. He feels his time at LIPA prepared him for this portfolio career. "It's about exploring and being creative. I didn't study the Acting degree at LIPA, but we were trained in acting so I've worked as a professional actor. I regularly produce large site-specific shows. I direct. I project manage. We also covered a lot of cultural theory which underpins my PhD research about arts practices with asylum seekers and refugees."

"This is something so unique to the Community Drama course at LIPA. It sets you up with expertise and skills for so many different places of work. It also helps that the course is highly regarded across the sector."

Looking to the future, Sam has a busy 12 months lined up, with projects covering food sustainability, increasing theatre careers for young people and commemorating the 50th anniversary of the Stonewall Riots. All of which he will tackle with commitment and passion. "Ultimately I think if you are an artist in 2018 and you aren't also an activist – you're wasting your time."

Beyond the Globe

A few months ago, Sam Palmer made a big decision. Having finished his role as deputy head of sound at Shakespeare's Globe, he was approached to work as a production sound engineer for sound designer Simon Baker.

It was a huge opportunity, but marked a big step and a change of focus for the Theatre and Performance Technology graduate (2009). "I decided to give it a six-month trial to see how it fitted me and so far it's pretty good. Simon's a great guy to work with and we try to build our teams with people that we like and get on with personally, as well as professionally."

Sam, who lives in East London, first worked with Simon while he was at Shakespeare's Globe during artistic director Emma Rice's final summer season. Since taking the leap, he's worked on shows such as *A Christmas Carol* and *Mood Music* for the Old Vic.

His current project is black comedy *Killer Joe* at Trafalgar Studios, starring Orlando Bloom. Sam tells us: "It's a fairly small show, with all playback operated by the deputy stage manager. This adds a level of complexity, as the install needs to be operated by someone with no sound training. It needs to be foolproof and simple to operate."

The 30-year-old, who hails from Nottingham, says the most rewarding show he's worked on recently was *Brief Encounter*: "It went off on a little tour and was installed into an old cinema in the West End. Simon had designed a system that was adaptable to all the venues, but I had to come up with a way for it to tour and then install. The cinema was a very tricky space that required complex rigging solutions and other strange arrangements."

Reflecting on his time with us, he says: "LIPA was the perfect place to experiment. I really valued not learning what to do, but learning what not to do. A good grounding in fundamentals was a perfect base to build upon and I wouldn't be where I am now without it."

After *Killer Joe*, Sam is trying to wind work down, as at the time of going to print, he's expecting his first baby with his wife, Theatre and Performance Design graduate Thea Kay (also featured – see page 4).



Sam at the mix position at Shakespeare's Globe

Rachelle's chance to Shine



It's a dream scenario, graduating from LIPA and immediately landing a part in one of the UK's most anticipated new musicals, *The Band*. "I honestly couldn't believe it," says Acting graduate Rachelle Diedericks (2017). "From my very first audition I had so much fun that when I actually got the call telling me I got it, I thought it was too good to be true. The whole process only took three weeks, making it even harder to believe."

The Band is written by LIPA Companion Tim Firth, featuring the music of Take That and opened in September 2017. 21-year-old Rachelle says Take That have been actively involved throughout the production. "The boys would constantly drop into rehearsals and see how things were going and make sure we were all enjoying it."

"During our opening in Manchester, Mark Owen came into our dressing room to chat about our character back stories and give us a pep talk."

While the show was at The Opera House, Manchester Gary Barlow, Mark Owen and Howard Donald from Take That joined the cast for the encore. "It was electric. They're such amazing performers. It was fantastic but also very surreal to be on stage with the UK's most successful boy band."

In December, *The Band* is set to make its West End debut with a six week run at Theatre Royal Haymarket. "I never thought performing in the West End would be something that I'd get to do," admits Rachelle.

"I loved living in London when we were rehearsing, so knowing that I get to work there and perform there is going to be great."

Originally from South Africa, but now based in East Sussex, Rachelle plays the part of Debbie in *The Band*. Following the show's critical and commercial success the tour has been extended until March 2019 and Rachelle is loving life on the road. "It's so much fun because we get to see so many parts of the UK."

"I also think the audiences that come to see our show are amazing because they're not afraid to really get invested in the story and start singing along with us."

Pressing play on audio drama

The recent boom in podcasts and audiobooks has been good to David Beck (Acting, 2003). As a director with audio production company Wireless Theatre, he transports listeners to fantastical times and places – without even having to leave the recording studio.

David, who grew up near Bristol, tells us: “I started out with Wireless as an actor, but I gradually moved over to directing. I’d gained some decent knowledge of the format from acting in a large number of their productions and directing also seemed to suit me better.”

Since joining Wireless, David has directed Owen Teale and Laura Carmichael in three Ibsen dramas, as well as audio productions of *Hamlet*, *Macbeth* and *Romeo and Juliet*. He’s also directed the full-cast dramatisation of *Just One Thing After Another* starring Ben Miles, Gemma Wheland and Jonathan Bailey.

As the demand for quality audio drama increases, the company are getting busier and busier. Among its own original plays, the company makes content for Amazon’s audio entertainment platform, Audible. Last year they produced a number of adaptations for Audible including *Murder on the Orient Express* with Tom Conti as Poirot and *Treasure Island*.

Most recently, David finished an epic eight-and-a-half-hour production of *The Arabian Nights*. He tells us: “I thought we were never going to finish it, it just went on. It was massively challenging but brilliant.” Next up is an adaptation of a German crime novel.

Reflecting on the differences between directing for stage and for audio, the 36-year-old, who now lives in East London, says: “The possibilities with audio drama are endless. It presents a whole new set of challenges for the actors as well as the director, but the challenges



Getting hands on in the studio, David creates sound effects for *Murder on the Orient Express*

are generally where the best stuff lies. I remember an actor tweeting something like ‘Today I’ve been chased by dinosaurs, burnt in the Library of Alexandria and fake snogged an actor from *The Crown*.’ Those are the sorts of things that strike terror into me when I first read a script, but everything is possible and that’s why it’s so fun.”

Light music

Inspired by watching festivals and concerts on the TV as a child, lighting designer Danny Burrows wanted to work in the music industry from a very early age. Since achieving his ambition, he’s not been disappointed. “Working in live music offers a lot of variety. Being in a situation where anything can and will happen becomes rather exciting.”

Danny graduated from Theatre & Performance Technology in 2014 and since then has been working as a freelance lighting designer and technician. His recent credits include Skepta’s sold out *Konnichiwa* album launch show, and tours and festival appearances with Stone Sour and Catfish and the Bottlemen.

One of the big pluses of being involved in live music for 24-year-old Danny is the travelling. “I really enjoy being out on the road. It’s the best thing about my job.” So far this year he’s visited Prague, Zurich, Basel, Berlin, Stockholm and Helsinki. “It can seem daunting at first, when I look at the dates in my calendar, but you quickly develop into a touring family when you are on the road and that helps a lot.

“I do miss home and my life in Liverpool for sure, but it’s worth it for the job I get to do.”

Danny, who’s from the Wirral and now based in Liverpool, believes the practical nature of the course here helped him make the transition from student to professional. “The experience I gained from working on LIPA productions has been really useful. It gave me the confidence to go out and work and not be scared to ask questions when I don’t know something.”

With summer underway, Danny will be working the festival circuit. Danny admits the work – and the environment – can be challenging. “A lot of what I do is based around setting up systems and making them work. In a festival situation, the amount of time you have to complete these tasks is massively reduced. And I’m not a massive fan of portaloos.”



Young talent steps out

In November, sound FX editor and sound designer Ben Chick was named by industry magazine *Broadcast Tech* as Young Talent for Audio Post Production. Ben says it was an “honour” but isn’t getting carried away. “The post-production audio industry seems like a relatively small community, where reputation and the standard of your current work is all that matters.

“So, I just want to keep my head down and continue producing the best quality work possible for every project.”

2015 Sound Technology graduate Ben has just embarked on a freelance career after spending two years at audio post-production company Hackenbacker. While at Hackenbacker, his credits over the last 12-months included *Diana and I* (BBC), Mitchell and Webb’s new sitcom *Back* (Channel 4) and ballet fantasy film *Iris Warriors*, which is released in September.

As well as those high-profile projects, 24-year-old Ben also likes to work on smaller independent films in his spare time, collaborating with friends and fellow Sound Technology graduates Sophia Hardman and Will Miller (who both work at Twickenham Studios). “I love doing these. We use them as a chance to bounce ideas off each other and experiment.

“It gives us all a great insight into other post-production audio disciplines and the fluid collaboration has led to the creation of some awesome sounding moments.”

The work on these productions isn’t just about developing and expanding skills though. “It’s a chance to meet like-minded creatives, many of whom are at the beginning of their careers. There are some directors I’ve been working with for a few years now, who are doing incredible stuff.”

Originally from Birmingham, Ben is now based in Soho. “I’m in love with London and the Soho vibe, the perceived prestige but the down-to-earth reality.

“I also love that sound is seen as a dark art. Mostly unrecognised but incredibly important.”



Anna's a northern star

Growing up in Greater Manchester has had a big impact on Anna Berentzen. After graduating from our Foundation Certificate in Acting in 2013 and our Acting degree course in 2016, the Stockport-born actor has been based in Manchester. She's now on a mission to make opportunities for young creatives and performers in the region.

She tells us: "I am really passionate about the need to create high quality, innovative work outside of London. I want to focus my energy exploring different locations, creating work that is relevant to the people of that area. Manchester is an excellent place to do that."

Earlier this year, she staged an original production at arts centre HOME. After meeting the show's co-director Yandass Ndlovu through the Royal Exchange's Young Director Training Scheme, together they devised *See Me After*, described as 'an explosion of dance, spoken word and sound'. Anna tells us: "We wanted to create an environment where people could meet creatives from the area and collaborate across different art forms to make something that would be impossible to do without the input from everyone involved. Ultimately, I think our passion for generating opportunities for the incredible young talent in our city was what got us our place."

As well as creating her own work, the 24-year-old has been appearing on screen in high-profile TV drama. She recently played a young Helen McCrory in ITV1's *Fearless* and appeared in the David Morrissey-fronted *The City and The City* for BBC Two.

Last year, Anna took the lead role in horror short *Real Gods Require Blood*, which was screened as part of the Semaine de la Critique category at Cannes – the first British film in years to make the cut. Again, her Manchester roots played an important part: "The film was about Manchester, set there, written by Tom Benn, who was born there and acted by myself and other Mancunian actors. The screening took place the day after the horrific terror attack on Manchester – the



Photography: Nicholas Dawkes

love, loss, and pride we felt for our resilient city was overwhelming."

This summer, she'll be associate director on *The Tempest* for the Royal Exchange, produced by Management graduate Max Emmerson. Anna's also looking at building on the work she started with *See Me After*, finding new ways to collaborate with local artists and making more groundbreaking work in the city she calls home.

Never too old to learn



"I'm 26-years-old, so it's impossible for me to fully understand what it's like to be an older person," says Machteld De Ruyck, as she discusses her work as older people's programme manager at Leeds Playhouse. "It's vital that I listen to people constantly and every day I learn something new."

Machteld, or Maggie as she's known, graduated from Community

Drama in 2014. Specialising in theatre and health, she worked as a facilitator and director across Europe. After coordinating creative and social engagement programmes at care facilities in the south west of England, she joined the Leeds Playhouse.

A large part of her work is running Heydays, which is the longest running older peoples' programme in a UK theatre (over 27 years). More than 200 people attend the weekly sessions. "I think they feel a sense of ownership and a sense of belonging to the building, like they're part of the Playhouse community," explains Maggie, "and they are. They're an integral part."

Earlier this year, Leeds Playhouse staged *Every Third Minute*, a festival completely created by people living with dementia (it included a concert by Music graduate Hannah Peel, who performed music inspired by her grandmother's battle with dementia). Maggie says the festival was inspirational. "One of our festival curators, who lives with dementia, co-wrote a play for the festival.

"It was incredible to see that play performed in our courtyard theatre and then touring care homes and then see the confidence grow in someone who's living with dementia and living well with dementia."

Based in Leeds, but originally from the Netherlands, the biggest challenge for Maggie is balancing her role as a manager, while creating and delivering programmes - but she believes her time at LIPA prepared her well. "We did so many different things while we were at LIPA. We were out in the community, making theatre and writing, as well as our own professional development. It gives you a very versatile and very useful tool box."

Maggie's currently working on a new outreach programme that's being funded by Comic Relief. "It will be a pop-up Playhouse that will travel around Leeds reaching marginalised older people in the city."

Calling an Olivier winner

They say never work with children or animals but Rebecca Gee had to contend with both as ASM book cover on the West End production of Jez Butterworth's *The Ferryman*.

Rebecca (*Theatre and Performance Technology*, 2016) says it meant there was lots that could go wrong: "The goose can poo onstage. The babies can cry and scream through one of the actors' speeches. There's a whole harvest roast dinner to be cooked during the first act, which has to be served warm onstage during act two. So there were live animals, live babies, food to cook, blank firing guns and blood.

"My favourite part was a four-minute pause, where the crew, stage management, LX and wardrobe teams all descended upon the stage to do a live scene change with the audience watching. It was a lot of pressure to

remember everything that needed doing within the time. I think the fastest time we did it was around three minutes 20 seconds."

23-year-old Rebecca, who hails from Wigan, worked on the show alongside fellow graduate Thea Kay (see page 4) and tells us it marked a massive moment in her career: "It was a huge step up for me and eventually meant calling the show a few times a week. Calling a West End show has always been on my bucket list, I just didn't expect to do it as soon as 18 months after graduating. This is definitely the show I'll be talking about in interviews for the next few years."

The Ferryman is now destined for Broadway but Rebecca will be staying in London to work as ASM on her biggest musical to date, *Little Shop of Horrors* at Regents Park Open Air Theatre.



Rebecca with the Olivier Award for Best New Play, one of the three won by *The Ferryman*

Olga has designs on a thriller

Olga Skumial had to learn fast when she joined the team on TV series *Snatch*. She started the day after meeting the production designer and initial filming had already started two months before. "I had to read the first five episode scripts in one day to catch up with continuity and understand the characters and story. Almost at the same time, I had to start the preparation for my unit shoots. It was the most busy and intense four months but I truly enjoyed it and learnt a lot during that period."

As an art director on the series, Manchester-based Olga (Theatre and Performance Design, 2009) is responsible for the second unit and the openings for each episode. Her role sees her coordinating dressing props teams, working with special effects teams and renting vehicles, animal handlers and acrobats, as well as measuring the locations to make technical drawings. She's even had to learn how to drive a digger.

The organised crime thriller, based on Guy Ritchie's film from 2000, stars Rupert Grint and Marc Warren. After just a few days, Olga had to decorate and organise season one's opening scene. "I had a team of 15 set dressers and buyers, with 72 hours to prep everything including decorations, special effects like fire catchers and stunts. The shoot went fantastically well although I lost my voice. After that, I felt I could do anything. It was the ultimate TV drama test."

Far away from London's criminal underworld, the 38-year-old has worked for children's channel CBBC since 2011 and is a production designer on *The Dengineers*, where she designs dream spaces for kids and gets to talk about the process on screen.

Olga also regularly designs set and lights for ballet productions in her home country of Poland. She tells us: "I've fulfilled my dream and feel very lucky to be working fluently across TV and theatre as a set and lighting designer. LIPA definitely gave me the confidence in my abilities and the belief that everything is possible, which is as important as knowing 'the job' you do. I am very grateful for my time there and would never change my decision to come to the UK for study."



Olga (left) walking onto stage at the Opera House in Wroclaw, where she designed set and lighting for the ballet *Romeo and Juliet*

Update from our founder



I'm writing this just as one of our most extensive experiments is ending its unusual run. Our whole second year has teamed up with Slung Low, a company that, amongst other activities, puts on mass dramatic adventures outside, often with huge community casts and large explosions. Trains, castles, swimming pools and town centres are locations. Alan Lane, the founder and his merry chums, have helped us create 16 events on one night. You join a group and can see just five each night – ending up in St James's Gardens, complete with flares, band and a giant torso. Do we still push boundaries? We do.

The funding body, I mentioned last year, has awarded us nearly £4m following what we've been told was one of the most outstanding bids. What's the money being spent on? Upgrading and adding new spaces, facilities (including a lot of online stuff – soon you will be able to apply to us online) and starting new courses (these will, of course, be described on our website). We are pleased, but the application process was exhausting.

Back, though, to that funding body (because we never give up). We've been given leave to appeal to the Parliamentary Ombudsman, while every Liverpool university has reached the same conclusion we did: the funding body did not follow their published assessment process. What happens next? If we win, which we intend to, bureaucracy will be in a right pickle.

What else can I share? For years, we've been trying to encourage Paul to write to people we'd had on our master class wish list. (Master class aren't the

right words, what we used to call 'Conversations With'). This year started with Bill Nighy, while at the end of May we had Danny Boyle (his appointment to direct the next Bond film has just been announced) and Sharon/Ozzy Osbourne in the afternoon. Three luminaries in one day.

One guest, who visited us this year, was an old chum, Ken Robinson. If you have not watched his first TED talk 'Do schools destroy creativity?', you have an 18-minute treat ahead and can join the 35 million who have watched it already. It's the most watched TED talk of all time. He told me that when he met the UK Minister for Schools, he was greeted by 'So you are the enemy' and all because our government does not want schools to offer a broad, balanced curriculum that includes the arts. As we grow our schools, we will stand up against this rubbish.

Our primary school was rated 'Good' by the school inspectors (OFSTED), while our sixth form are going to be inspected in 18/19. The government has just announced that bids for the next wave of free schools are open, so we need to polish up our application to start the LIPA High School. This needs some 900 students to make it financially viable. Quite a few big questions. One of them: if we were successful, where's it going to be? Obviously we'd like this nearby.

For the majority of this graduating year LIPA has always been in existence - rather different for our first graduating year in 1998!

A handwritten signature in blue ink, appearing to be 'Mark'.



Graduation 2018

At our graduation in July, we are awarding Companionship to seven people, who have shared their skills and expertise with us, as well as recognising our eleventh and twelfth Honoured Friends.

Companions



Paul Burger

Paul is founder and partner of Sohoartists, a boutique artist management company that focuses on developing new talent and World Music artists, as well as running a consultancy for artists and labels. Paul has over 40 years' experience of working in the music industry. He spent 27-years at Sony Music working in a variety of senior management positions, including chairman and CEO of Sony Music UK and Ireland,

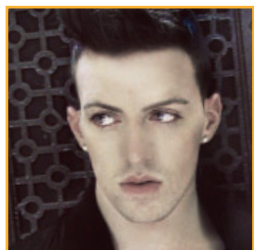
overseeing the careers of artists as diverse as Leonard Cohen, Jamiroquai and Celine Dion. Paul is chair of the board of governors of The BRIT School and a board member of the Music Managers Forum.



Ali Campbell

Ali is a community arts artist, practitioner and teacher working in the fields of applied performance and development theatre. He has over 25-years of experience, including 20 years at the Education Department of Glyndebourne Opera as its youth opera artistic director and artistic director. He has also completed educational outreach work for the British Museum, Tate Modern and the City of London Sinfonia among many others. Ali is

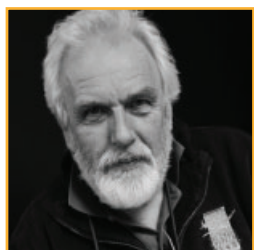
one of the leading exponents of the Oppressed movement and is a reader in applied performance at Queen Mary University.



Dean Lee

Dean is a dancer, choreographer and teacher working in commercial dance, theatre, TV and film. His commercial work has seen him perform with Janet Jackson, Kylie Minogue and Cheryl Cole among many others. His TV appearances include *Strictly Come Dancing*, *Ant & Dec's Saturday Night Takeaway* and *The Royal Variety Performance*. Dean has also appeared in the West End and worked on the film *The Bad Education Movie*. As

choreographer his work has been seen on *The X Factor* UK and USA and he was assistant choreographer for Kylie Minogue's *Kiss Me Once* world tour. Dean works as a teacher across the UK and US.



John Leonard

John is a sound designer, with over 40 years of experience. He started his career at the Bristol Old Vic in 1971, then after a successful spell as a freelancer, he joined the Royal Shakespeare Company, where in 1984 he became head of sound and an associate artist. During another period of freelance work he won a Drama Desk Award, a Sound Designer of the Year Award and wrote the acclaimed text book *Theatre Sound*. John

works extensively in the West End and on Broadway. His recent credits include *Long Day's Journey Into Night*, which was performed in London, New York and Los Angeles.



Nile Rodgers

Nile is an award-winning composer, producer, guitarist and arranger. In 1976, he co-founded pioneering disco band Chic with bass player Bernard Edwards. Their hit singles included the US number one *Le Freak*. In 1983, his work on David Bowie's album *Let's Dance* made him the go-to producer of the era - with Madonna, Duran Duran and Mick Jagger among his credits. In 2013, he co-wrote and performed on Daft Punk's single *Get Lucky*,

which earned him two GRAMMY Awards. Last year he was inducted into the Rock 'n' Roll Hall of Fame and in September he releases *It's About Time*, Chic's first new album since 1992.



Felice Ross

Felice is an international lighting designer working in theatre, opera and dance in Europe, Israel, South Korea, South Africa and the USA. Her designs have been seen at some of the most prestigious venues, including the Royal Opera House, Opéra National de Paris and Washington National Opera. Born in America, she is now based in Israel where she was head of lighting for the Israeli Opera. She has been awarded the

annual prize for best lighting in Israel three times, as well as best lighting in the Akko Theatre Festival and best lighting for a classical play in Poland.



Toyah Willcox

Toyah is a musician, actor and writer, who already had a career at the National Theatre, as well as appearing in the films *Jubilee* and *Quadrophenia* when her music career took off. In 1981, she had three top 10 singles, including *It's a Mystery* and a platinum selling album. Since then Toyah's maintained success in both disciplines. In a career spanning over 40 years, she's released 24 albums and appeared in more than 40 stage

plays and 20 feature films. Toyah continues to tour, she co-wrote the songs for *Crime & Punishment: A Rock Musical* and recently appeared in the stage adaptation of Derek Jarman's *Jubilee*.

Honoured Friends



Maria Walker

Maria is chief operating officer at Twickenham Studios. The oldest film studio in the UK, it was earmarked for closure in 2012. Maria, who has spent her entire career working in the film and TV industry, spearheaded a successful campaign for it to be saved and was employed by the new owner. In the six-years since, she's been instrumental in turning it around. Staff numbers have grown from nine to over fifty and this year its work

has been nominated for an Oscar, two BAFTAs and an Emmy. In June, Twickenham Studios announced it was expanding with new facilities at the former Littlewoods building in Liverpool.



Professor Nigel Weatherill

Nigel is vice-chancellor and chief executive of Liverpool John Moores University, holding senior positions at Swansea University and the University of Birmingham before his appointment in 2011. He is a trustee at a number of organisations, including the Royal Court Theatre, Liverpool and is the higher education representative for the CBI North West Regional Council and the Arts Council (North). He is a Fellow of the Royal Academy

of Engineering and a Fellow of the Royal Society of Arts. In 2015, Nigel was appointed as chair of the Royal Liverpool Philharmonic and commissioned as Deputy Lieutenant of Merseyside in 2016.

Contacting the Editor

Corinne Lewis, The Liverpool Institute for Performing Arts, Mount Street, Liverpool L1 9HF UK. Tel: +44 (0)151 330 3000, email alumni@lipa.ac.uk

Thanks to all the graduates and staff who contributed to this edition, including writers Jan Buchanan, Mark Featherstone-Witty, Charli McCann and Joe Norman. The opinions expressed in this newsletter do not necessarily reflect those of the Institute and we reserve the right to edit any material.

LIPA

THE LIVERPOOL INSTITUTE
FOR PERFORMING ARTS