

# Se-e Me Now

THE LIPA ALUMNI E-NEWSLETTER

WINTER 2008/09

**Welcome** to the Winter 2008/09 issue of your e-newsletter. Following our reunion for our first cohort of graduates in April, we are planning a second for those who graduated in 1999, 2000 and 2001. So if you spent your third year at LIPA *Living La Vida Loca*, were a millennium graduate or remember your final year as the one when the first *Lord of the Rings* movie came out, this is for you. The date to circle in your diary is Saturday 9<sup>th</sup> May, more details will follow shortly. Don't forget you can network with other alumni by registering on the web site <http://www.lipa.ac.uk/alumni> You can also keep in touch by joining our groups on facebook and myspace, just follow the links from the alumni site. Finally, if you have any suggestions for services you would like us to provide or would like to update your contact details please send us a quick email [alumni@lipa.ac.uk](mailto:alumni@lipa.ac.uk)

## Congratulations to ...

Eugene McGuinness whose self-titled second album was made 'CD of the Week' by *The Sunday Times*. *Eugene McGuinness* was awarded a four-star rating and lavished with praise: "An album that somehow manages to sound both finely crafted and thrillingly spontaneous, that courses with sharp observation, dark allusion and vivid storytelling."

Singer-songwriter Eugene is now taking his eclectic sound on a UK tour, supporting electro pop sensations Goldfrapp.

## ...And to

Fables who won the MBF (Musicians Benevolent Fund) Songwriting Award of 2008 in November; the prize is £5000 to cover the costs of recording, promoting and touring two sets of original music. The five-piece band were the unanimous choice of the panel chaired by singer-songwriter legend Joan Armatrading, following in the footsteps of LIPA winners The Wombats in 2005, and Hannah Rei in 2006.

The songwriter Michael Halls, who formed Fables, and three of his band mates Gareth Bullock, Oliver Hardaker and Ellie Redhead studied for the Diploma of Popular Music and Sound Technology in 2006 and are now on the BA Music programme along with fifth band member Louis Querelle.

## Razorlight's Sharp Sound

Razorlight's new album *Slipway Fires* blazed its way to the number four slot in the UK charts on release, with a little help from two of our Sound Technology graduates.

The album was produced by Mike Crossey and mastered by Robin Schmidt, both graduated in 2001.

Uber-producer Mike has worked with bands including the Arctic Monkeys, Foals, Blood Red Shoes, the Kooks and The Enemy. In an interview with the *Liverpool Echo* Razorlight frontman, Johnny Borrell, described him as "A total legend...we heard Mike and he just blew us away." Mike has recently produced the debut album *Broken Hearts and Maladies* for The Aeroplanes, with 2002 Performing Arts Music graduate Vicky Edwards on bass guitar.

Robin Schmidt's studio, 24-96 Mastering, based in his home town of Karlsruhe, Germany, has recently launched an eMastering service to make remote mastering easier and faster (<http://www.24-96.net/>).



## From Theatre Weepie to Tots TV

Emma Nowell was part way through a UK tour of *Blood Brothers* when she got the news that she had landed the role of presenter on TV show *Hi-5*. The 2004 Acting graduate gave her last performance as Linda in Willy Russell's musical drama on a Saturday, and started rehearsals on the pre-school programme on the following Monday. Emma tells us about her role as the girl who steals the hearts of both brothers: "I absolutely loved playing Linda, it was a part that stretched me and tested my acting skills night after night, it was a dream role." Very different then, from presenting the wordplay segment of *Hi-5*, exploring language and letters through songs and stories with the help of her puppet, Chatterbox, but Emma enjoys the challenge. She has run her own theatre school 'Make Believe' for two years, and gets a real buzz out of teaching and working with children.

Filming was intense, the cast recorded 40 half-hour episodes in just nine weeks. Emma describes the show as: "A bit like S Club 7

does *Blue Peter*. Each week has a theme and a song of the week that we sing to open and close the show. *Hi-5* launched in Australia 11 years ago, is screened in 118 countries and has a global audience of over five million people. There are three sets of presenters, the Australians, the Americans and now our UK one. We just want our UK audience to enjoy their very own home-grown version of the show, if it can be sold in other European countries that would be a bonus!"

*Hi-5* will be screened three times a day, everyday on the Cartoonito channel (Sky 619). The show will go out on GMTV/ITV next year and the team have their fingers crossed for a UK tour in the summer.

## A Year in the Life



*The Taming of the Shrew*  
Set Designer  
Francis O'Connor,  
Assistant Designer,  
Michelle Smikle

It's hard to imagine a better introduction to the world of theatre design than the one experienced by Michelle Smikle this past year, since she beat off many other hopefuls to win a twelve-month internship at the Royal Shakespeare Company.

2007 Theatre and Performance Design graduate Michelle has crammed a lot into her year. One of the projects was to make architectural models for the design of the new Royal Shakespeare Theatre auditorium and building using reams of technical drawings and CAD designs. Amongst the highlights were working on sets for *Loves Labour Lost* starring David Tennant, in a Stratford invaded by crazed *Dr Who* fans, and acting as design contributor with Little Angel Theatre on a development workshop for their new production of *The Tempest* marionette style, to be staged in London next year.

In October she assisted on the design for a new play *The Tragedy of Thomas Hobbes* at Wiltons, the world's oldest music hall. And since finishing her internship in November she has worked in one of the

country's newest venues – the 'inside out' concept Curve theatre at Leicester on their first production *Simply Cinderella*.

Michelle enthused about her experience "I've learnt an immeasurable amount about how this industry operates and varies from place to place, theatre to theatre. All the skills I learnt at LIPA have been executed and advanced, particularly my model-making skills...I have also learnt a huge amount about different rehearsal processes and techniques and how the director gets from script to stage with the actors." She now intends to put her considerable talents to use working as a freelance designer.

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## Bond of Brothers

Twins Ben and Michael Sewell shared most things as boys, both achieved gymnastic success as teenagers and they graduated together from the Acting programme in 2007, but they have never shared a stage until now. The brothers play twins in Pilot Theatre's 10th anniversary production of *Lord of the Flies*.

We spoke to Michael about the acclaimed adaptation of William Golding's dark story about a group of boys stranded on a desert island, who quickly lose the veneer of civilisation to reveal the savagery within. "It's a very intense piece, we had to do improvisation workshops to get into the mindset of the boys in the play", he says. "Physically it is very demanding, there is a lot of climbing and jumping, and swinging of heavy metal bars. In the first part of the play our characters, Sam and Eric, provide the comic relief; but as the play goes on the atmosphere becomes much more sombre and they are badly bullied. Performing eight shows a week has been emotionally draining as well as tiring, but

very rewarding." As brothers the two offer a special degree of realism to the roles, Michael explains: "We don't have to try to manufacture a bond for the audience to believe in the relationship, it's already there."

The ten-month tour, which ends in April, has played to packed houses and a young audience because the book is studied at GCSE and A-Level. Both theatregoers and critics have showered the production with praise. Ben and Michael have thoroughly enjoyed working together, and would love to explore similar roles in the future.

## Spider Woman

One of the highlights of Liverpool's Capital of Culture celebrations was 'La Princesse' the gargantuan spider that roamed the city streets from 3<sup>rd</sup> to 7<sup>th</sup> September, and made news around the world. The fifty-foot mechanical creature was serenaded by musicians stationed on cherry pickers, including 2008 Music graduates Rachael Gladwin and Line Haukland. Line played cello in the street theatre performances while Rachael's harp music symbolised the spider's soul.

The project was created by French company 'La Machine', and everyone involved was sworn to secrecy until the arachnid was unveiled. Playing a harp on a platform strapped to a cherry picker, 50 feet in the air, must rate quite highly on the scale of unusual gigs, but Rachael loved the experience. She says: "As the harp represented the soul of the spider there were a lot of solo moments for me, which was great - when she went to sleep or in between tunes with the whole band I was required to improvise and watch the spider and feel her moods for my inspiration ... by the end of the project, everyone had really come to think of her as a real creature, we were all very fond of her!"

The spectacular performance included snow, fireworks and flames,

but the hardest thing to contend with was the weather – torrential rainstorms marked the weekend and Rachael had to take cover under a custom-built shelter. Rachael's highlight was the Sunday night finale, she describes the moment: "I was looking down at a crowd of I think maybe 200,000 people. The whole show ended with a ten-minute harp solo and as I finished playing it, all those thousands of people started cheering and I had the biggest buzz of my life! We performers do love showing off, the bigger the crowd the better!"

Rachael will be rejoining La Machine in Japan at the end of March as one of two British musicians selected to perform in Yokohama. She will also be touring with Emaline Delapaix in February and appearing at Glastonbury with The Matt Halsall Sextet.

## 6ix Toys in the Classroom

Since graduating from the Music programme this year, seven-piece funk band 6ix Toys have secured a record deal with First Word Records, released their self-titled debut album and their first single, a cover of Prodigy's *Voodoo People*. They have also appeared at the Isle of Wight and the V Festivals. Now four members of the band are sharing their experience of how to break into the music business with young people in Merseyside colleges, as part of LIPA's widening participation programme.

Paul Burton, Marco Bernardis, Tom Ashbrook and Jacob Foord are running workshops for students studying music at BTEC, GCSE and A-Level. After opening with a blast of the 6ix Toys sound, the four get their audience to work on all aspects of a successful launch into the industry, ending with a five-point plan on how to make the breakthrough. Paul and Tom have also worked with pupils of all ages in regional schools, so between them the band have made a connection with over 100 young people with an interest in a music career.

LIPA's Widening Participation Officer Michelle Gammo-Felton said that the feedback from pupils was enthusiastic: "The workshops were really engaging and exciting, the guys kept the pace up and kept the groups interested, they learnt so much more from a real life experience than they could from a book."

Meanwhile 6ix Toys have also been receiving accolades from the music world, with a "10 out of 10" rating from Craig Charles on BBC6 Music's *Funk and Soul Show* and airplay from Radio 1's Rob Da Bank who described the band as "brilliant."

If you would like to help reach young people and encourage them to think about studying for a career in performing arts please contact Michelle on [m.gammo-felton@lipa.ac.uk](mailto:m.gammo-felton@lipa.ac.uk).

## The Come Back Queen

As a Marketing Manager for SJM Concerts Julie Morgan is obviously doing an excellent job – having worked on Take That's come back tour, her company is now promoting the band's next one, with record-breaking results. She explains: "Although the come back tour was a great success the 09 Stadium tour has been even greater with over one million tickets snapped up by fans - taking sales for the tour to a completely unprecedented level and making The Circus Live the fastest selling tour in UK history."

Julie, who graduated in Enterprise Management in 2002, always wanted to work in the Music industry and now finds herself in her dream job, she says: "The best part of the job has to be going to the gigs and seeing some of the best bands around at the moment. Getting the opportunity to watch The Killers from the stage at a festival and seeing the crowd erupt; seeing bands like The Arctic Monkeys and Vampire Weekend play in tiny venues knowing that in a year's time everyone will be clamouring to see them". The job involves a lot of networking and Julie casually mentions: "Meeting Noel (Gallagher) in his dressing room or playing pool with The Killers" as highlights.

Julie assures us that the job isn't all rock and roll, SJM promotes a wide variety of concerts across different genres for all sizes of venue. However, she may also soon be working on another come back tour for a much loved band...but she's sworn to secrecy and can't tell us who.

## Starring Role in School Play

Claire Eden\* remembers studying the work of award-winning playwright John Godber as a schoolgirl. Fast forward a few years and Claire found herself auditioning before the great man for a lead role in Hull Truck Theatre Company's 21<sup>st</sup>-anniversary production of his play *Teachers*. She recalls it was a nerve-wrecking audition, as she was told not to prepare anything, then had to perform two speeches and a song, along with readings from the play.

Claire, who studied the Postgraduate Diploma in Acting in 2007, was delighted to hear she had been selected to perform in the comedy three-hander. It was a demanding production as she played multiple characters. As well as playing schoolgirl Hobby she explains: "I also played Mrs Parry, the head teacher, Mr Basford the deputy head, Mrs Jones another teacher, Oggy Moxon the school bully and various other school children including Piggy Patterson and Ron. At first the change between each characters made the show really hectic as I never really came off stage for longer than time to grab a quick mouthful of water. Main characters were identified by prop pieces to help the audience as all three of the cast played Oggy but other than that it was a case of physical and vocal changes, I even managed to include a scouse accent!"

*The Stage* review of the September production said: "Claire Eden makes an assured and often inspired professional stage debut. Her playing of Mrs Parry, the head teacher, has immediate impact." Sounds like a gold star performance from Claire.

\*Known as Claire Savage during her time at LIPA

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## Climbing High in Sound Engineering

When he was working in the recording studio for his Sound Technology degree, Matt Sewell-Rutter never expected to be using his skills some 20 metres in the air. But that's where he found himself whilst working as a freelance Sound Engineer on the installation for The Royal Festival Hall, he explains: "We were working at alarming heights as we installed large ceiling mounted speakers some 60-foot above the stage. Thankfully nothing went south." Having worked on sound installation at other major venues including the National Theatre, The O2 arena and The Barbican, Matt says that each job is different: "Projects at the NT often provide logistical hurdles to overcome, and are more complex than most installs as we cannot take any systems offline because the theatre's shows continue to run throughout the year."

The 2004 graduate has also worked on the installation for hit West End shows including *Daddy Cool*, *Hairspray* and *Never Forget*. He has developed his skills working alongside such luminaries of the theatre world as Olivier Award-winning sound designer Mike Walker (*Aspects of Love*; *Jerry Springer - the Opera*) and Musician /Composer Steve Sidwell (everything from *Moulin Rouge* to the choir on the Honda commercial.)

Sometimes Matt goes on tour as a production sound engineer, he describes his role: "It involves the fit-up and get-out of each show, which for *Never Forget* involved weekly moves of a huge Opus system and 60-frame Cadac console. A small team of two or three would stay for the opening night and then leave the touring team to it until the next move."

Matt loves the variety of his freelance work; he says "It also allows me the time and flexibility to work on musical and engineering related projects from a multi-purpose studio space in Brighton. Given that I still get to record, engineer and work alongside musicians on a daily basis I'm thankful to have the best of both worlds."

## Dancer in a Spin



2009 will be something of a whirl for Christina Gusthart, with a European and UK tour on the calendar, along with trips to India and Los Angeles. After graduating in Dance a few months ago Christina appeared in the starring role in the TK Spin production *In Time*, written and directed by Davie Fairbanks. The moving story of Lexi, left to raise her younger sister after their mother's death in a car crash, and faced with giving up her dreams of becoming a professional dancer, is told through dialogue and dance against an original soundtrack. After attracting interest from investors the show is scheduled for a UK tour in March.

As part of her final year project Christina organised Dance Out Loud, Liverpool's first hip-hop dance convention hosted at LIPA and featuring some of the biggest names in hip-hop. Following its successful debut she will be arranging the convention again for spring 2009, through her dance company Xena Productions.

Christina tells us about her other plans: "I will also be part of Gullivers Boom Box summer tour from May to September, a performance of urban street dance, which will take in France, Spain and the UK. In September I will be going to LA for three months for dance training, and I am waiting for a date for my trip to India for a Bollywood contract."

## Killer Role for Emma

Most actors would like to get their teeth into a really evil role, but on the nastiness scale Emma Vaudrey's most recent challenge takes some beating – she played Britain's most prolific female serial killer.

Emma, who graduated in Acting in 2000, appeared on our screens in October as Mary Ann Cotton in Martina Cole's *Ladykillers* on ITV3. Emma describes her role: "My character was known as the black widow. She killed 21 people including her mother, more than one husband and other members of her own family by poisoning them with arsenic. She killed the husbands for the insurance money and anyone else who got in her way. It was a great role to play, I did a lot of research into Mary Ann's life to get into character and I really enjoyed the Victorian period setting and the gothic feel of the production." The part was quite a change for Emma who has previously appeared on TV as the sensible police officer daughter of Ricky Tomlinson in *Nice Guy Eddie* and a teacher in *The Bill*.

Emma's next role sounds rather more innocuous, she is about to start filming for a new Jimmy McGovern drama *Moving On* in which she plays a florist.

## Christmas Gifts and New Year Opportunities

The festive season in Trondheim, Norway's most historic city, brings sub-zero temperatures, snow and a traditional Christmas market. For Anette Ystgaard it also meant that for the second year running she would be part of a chilly performance in the centre of her home town. 2006 Dance graduate Anette choreographed *Kongens Gave* or *King's Gift*, a nativity-themed production with music and dance, performed on an outdoor stage in the middle of the festivities from 12th to 20<sup>th</sup> December.

After a short break to thaw out, Anette starts rehearsals for *Pretty Miss Pearl* in the New Year. The film uses a mixture of dance, live action and animation to tell the story of a rich and beautiful girl who has everything in life except love. She plays Miss Pearl, her first lead role in a film, opposite award winning Norwegian actor Torbjorn Harr. Anette will be using her dance skills to full effect to express her character's emotions and expressions through movement. The film is produced by Open Eyes AS and Storm Studios, one of the oldest animation and visual effects studios in Scandinavia, which has worked on such films as *Batman Begins* and *The Chronicles of Narnia*.

## Shaping the Arts with Plastersine

Talking to Laura McLaughlin, Musical Director of performing arts organisation Plastersine, it's easy to see how the company got its name. Plastersine sees itself as shaping the future of performing arts and it certainly has a flexible approach to working with the communities it serves.

Working with children in its academy, after school clubs and summer school has spread the word to the extent that Skelmersdale based Plastersine's recent production of *Robin Hood* had a cast and crew of over 200 people, 175 of them children (the envy of any West End musical). The group also works with teachers and schools and provides workshops to adults with motivational or self-esteem issues. Laura, who graduated with a Community Arts degree in 2006, cites working with young people who have spent most of their lives in care as one of her most rewarding projects. She tells us: "The challenge is breaking down the boundaries of us being an 'authority' figure and really getting to a level where they feel they want to learn from us. That is the biggest reward, knowing you've helped, challenged and given someone the

## Kneehighs and Lows

The show must go on as everyone tells us, from the stalwarts in those old Hollywood musicals to Freddie Mercury. As a freelance Stage Manager it's Amy Griffin's job to make sure that happens.

The 2004 Theatre and Performance Technology graduate finds that her duties vary enormously from job to job. Highlights have included working as Company Stage Manager with the acclaimed Kneehigh Theatre's production of *Rapunzel*, where her responsibilities included wardrobe and props; altering a unique Vivienne Westwood dress and caring for the two rabbits that toured with the show. Amy says "*Rapunzel* was a great show - brilliant crew and amazing acting company, and it went to New York; a pretty perfect job!"

Other jobs have been less than ideal, she tells us: "The main actor in *Accidental Death* caught a stomach bug from his daughter and was vomiting every ten minutes - I had to get buckets in the wings and rush to the chemist to get him drugs. As Stage Manager I have to do whatever is necessary to get the show up - the audience never knew he was ill." Amy also worked as a Props Hand on last year's *Dr Who Christmas Special*, where she was the only female amongst a crew of burly males and spent many hours transforming a shampoo warehouse into an aliens' lair.

Amy is excited about her next role, she starts a three-year contract as cover Deputy Stage Manager with the Royal Shakespeare Company in January, when she will begin rehearsals for *Julius Caesar* and *A Winter's Tale*.

opportunity to learn a new skill, even if at first they didn't want to get involved."

The Company is currently working with the NSPCC on *The Dream Factory* a show with a roller coaster storyline which tackles the emotional issue of abuse, but manages to leave audiences on a high. There are also plans for an "X-factor" type show open to talented performers in The Skelmersdale and Ormskirk areas. The Plastersine model is being rolled out with five new Academies opening up in the area next year. You can find out more at <http://www.plastersine.com>



## Hospital Dressings

We all know that working in Casualty can be intensely demanding – coping with all that blood and trauma...but it was all in a day's work for 2003 Theatre and Performance Design graduate Jennifer Robertson when she worked as a Costume Dresser on the BBC medical drama. She had to know the script inside out before filming, so she could be prepared when storylines made extra demands on the costumes of its female stars in the shape of vomit and gore. She also had to keep careful track of continuity, making notes on things like collars and stethoscopes to avoid any errors that could be picked up by sharp-eyed viewers.

Jennifer's freelance work includes stints in wardrobe for opera, theatre and on the film *The Relief of Belsen* and as a Designer for the Nuffield Youth Theatre. TV presents a different set of problems, Jennifer explains: In theatre, the costumes need to be able to withstand ongoing performances. Generally in television, they need to be durable of course but, you can cheat some things, like safety pinning a blouse at the back because it won't be seen in shot. During rehearsal on camera, I'm looking at the shot and thinking about how I need to dress the artist from what we can see on camera. There's almost a finer attention to detail, especially for breaking down of costumes and fabrics used. You cannot have a noisy fabric that will be picked up by sound or really stripey patterns that wobble on camera. With more programmes being filmed in HD, the camera is less forgiving, even the supporting artists in the background will need their own dressers!"

Jennifer finished filming in November, but loved working with the *Casualty* crew, and hopes to be invited back in the New Year.

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## Mamma Mia Brings Back Memories

Assisting the Lighting Designer on the production of Mamma Mia in Norway early next year will bring back memories for Kristin Tunold-Hanssen: The UK creative team is arriving to get the Norwegian version up and running and Kristin will once again be part of an English crew.

After graduating from the Theatre and Performance Technology course in 2004, Kristin returned to her native Norway to work as Chief LX for the Riksteatret. Working with the Lighting Designer, it is her job to make sure that the lighting rig will be as close to the original concept as possible when a production is on tour. She tours twice a year for three months at a time. Kristin has also created the design for puppet theatre shows, including *Alice in Cyberspace*, which she describes as: "A modern dance/video installation/puppet show, directed by Kjersti Alveberg one of the more influential people in Norwegian modern dance. The piece was an important part of that season's programme, well known people were involved, and the combination of art forms created an interesting but very rewarding challenge."

Kristin loves her role, she says: "I have a blast doing my job, I get to practice what I learnt at LIPA and then some, I have a bunch of great colleagues and look forward to going to work every day. I get to tour around a beautiful country and meet strange and wonderful people. I'm now looking forward to working with the UK production team in Oslo and working the English way again."

## Grant Gets with the Programme

For 2008 Management graduate Grant Brisland, there were no worries about finding employment after graduation. Grant was appointed Programme Co-ordinator for The Courtyard, Herefordshire's Centre for the Arts, during the final stages of his degree studies. Grant has climbed a steep learning curve since taking on the job; duties of the newly-created role cover everything from auditioning to tour booking, but he is taking it all in his stride. He says: "My training at LIPA, especially the allowance of practical working and assessment, has truly set me up for this position."

"My main responsibility is to programme an eclectic mix of work for the venue; this involves film, drama, dance, music, comedy and visual arts. Once programmed I disseminate the information between departments and strongly assist the marketing department with their marketing plans and audience development projects... I take on the position of Assistant Producer for our in-house work and co-productions. This is arguably the most exciting, but challenging, part of my position. Aside from all the calculations of expected audiences and the far more enjoyable side of auditioning, my key role is ensuring everyone is up-to-date on production information. As we venture into the world of touring I am having to quickly learn the tools of a tour booker too!"

For Grant the appointment did have one drawback though, he tells us: "My only slight regret is starting this job during my training as I haven't managed to watch an episode of *Loose Women* since last summer..."

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Stories by Jan Buchanan.

Thanks to Corinne Lewis and all of the graduates who were featured in this newsletter

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*Wishing you a Happy & Successful 2009 from  
all at LIPA*

## Apply Now For LIPA's Part-time Masters Programmes

LIPA is offering three part-time Masters qualifications, which may be of interest to a wide range of LIPA graduates. The courses are delivered part-time, over two years and nine months, starting in September each year. Teaching will be delivered over a number of weekends and during some school holidays.

The tuition fee for each MA is £4,475, for 2009 entry.

For more information please contact the admissions team at [admissions@lipa.ac.uk](mailto:admissions@lipa.ac.uk), or check out the website at [www.lipa.ac.uk](http://www.lipa.ac.uk)



### MA in Contemporary Theatre Practice

This is for performers, actors and directors wishing to develop and enhance their own creative practice. It encourages your growth as an individual theatre artist, able to confidently create work that pushes the boundaries of what we currently conceive of as theatre. We integrate practice with critical theories in the field. You examine the significant features of ground-breaking theatre practice and apply practice through research, developing practical skills and cognition in acting, directing, movement, voice and performance technology.

Photograph: Ashley Shairp

### MA in Dance Theatre Practice

This offers professional dance practitioners the opportunity to explore, identify and develop a range of dance theatre practices, as well as developing your ability to self-define and reflect upon your work as an artist. The course also encourages practitioners whether performers, teachers, lecturers or choreographers to test new territory and become confident artists as researchers. By applying practice as research you develop your thinking and artistic skills, facilitating your growth as an individual dance artist/practitioner.



Photograph: Justina Bubulyte



### MA in Performing Arts Education

This is for teachers of performing arts, drama and dance in schools and colleges. It is run in conjunction with Liverpool Hope University. Through action research you have the opportunity to develop best practice in your department. The MA will assist you with:

- Threshold assessment
- UPS progression
- AST/Excellent Teacher applications
- Meeting Performance Management targets

Photograph: Don McPhee