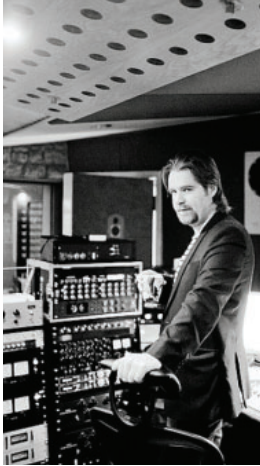


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THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS



Mike at Motor Museum Studios in Liverpool

Mike makes the BRITs list

The last year has been a vintage one for über-producer Mike Crossey. He's clocked up his sixth number one with the new album from The 1975 and realised his ambition to top the US charts with the release. He also worked on a track with American band, 21 Pilots, for the album *Blurryface*, which was another US number one.

Meanwhile, back in the UK, the album he produced for Wolf Alice, *My Love is Cool*, was nominated for the 2015 Mercury Prize. To crown it all, in February, he was nominated for the 2016 BRIT Award for Producer of the Year.

Last year was also significant for the 2001 Sound Technology graduate, because he moved to Los Angeles, taking his family and entire recording studio with him. Mike is married to 2001 Music graduate Rosie Morris, who regularly plays drums for him on sessions and they have a two-year-old son, Morgan.

(continued on page 3)

Spellemann victory for Bow To Each Other



Gunhild (left) and Megan (right) accept their trophy. Photograph by Johannes Andersen

Synth-pop duo Bow To Each Other have triumphed at this year's Spellemann Awards (often referred to as the Norwegian Grammys), taking home Best PopGruppe Album for their second album *My Heart is a Target*.

Bow To Each Other are otherwise known as Music graduates Megan Kovacs and Gunhild Kristoffersen (both 2008). Megan and Gunhild have been together as a group for five years and are based in Norway, which is 31-year-old Gunhild's home country.

Megan, who hails from Canada, tells us: "When we found out we'd been nominated, it was a very long jaw drop, dead silence and then just running around the house laughing and squealing a little. We didn't expect to win at all. No chance. When they called out our names at the awards ceremony, it was total shock and then we were completely elated. Didn't come back down to earth for at least a couple of weeks afterwards."

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Performing with a West End wonder

Starring in a West End show is quite a feat, but it doesn't get much better than sharing the spotlight with a bona fide legend. For his latest role in *The Go-Between*, Stuart Ward (Acting, 2005) gets to perform every night alongside none other than



Photograph by Tristram Kenton

Michael Crawford, returning to the stage for his first leading role in 20 years.

Speaking about working with the *Phantom of the Opera* star, Stuart says: "It's been great. Michael came straight over on the first day of rehearsals and said he was glad to have me on board. He's a real professional and a stickler for detail and he does a fantastic job. He's always got a smile on his face and telling jokes backstage."

The show is a new musical adaptation of the classic L.P. Hartley novel, which tells the story of a secret love affair between upper-class Marian and tenant-farmer Ted, played by Stuart. The tale unfolds through the narration of Michael Crawford's character who, as a boy, unknowingly ferried love letters between the two.

(continued on page 6)

The sound of summer is Clean Cut Kid

If you're looking for a boost this summer, a *Pick Me Up* or a dose of *Vitamin C* might be in order. Both are gems of upbeat melodic pop from Clean Cut Kid, purveyors of songs that you will be replaying in your head, long after the tune has ended.

Alternatively, you could get a ticket to any one of the 27 UK festivals that the band is playing this summer, including Glastonbury, Leeds, Reading, Latitude and Secret Garden Party.

The hectic schedule follows on from a whirlwind few months for the band who have been championed by Annie Mac, the *NME* and the *Sunday Times*, among others. The quartet, who all studied on the Music programme, are Mike and Evelyn* Halls (2009 and 2011 respectively), Ross Higginson (2013) and Saul Godman. Mike and Ross both previously studied for the Diploma in Popular Music and Sound Technology.

Evelyn picks out some of their recent highlights: "Our first festival show was Latitude last year. We had no idea that so many people would turn up and to have them singing back a single we'd had out in public for just two months was insane. It was only our fifth gig as well, so we just couldn't believe what was happening.

"SXSW was the most amazing week of music, meetings and exploring Austin. It's a boss city and to be there playing gigs was a dream come true. Doing Radio 1 Live Lounge was a pretty big moment too, but definitely the most nervous we've ever been! A couple of others would have to be CMJ festival in New York, our first video shoot and the first time we got recognised on the street, ha-ha."

The LIPA connection does not end with the band members. Most of their releases have been recorded by Richard Turvey (Sound Technology, 2008). They also have a unique dynamic with their managers Alex le Roux and Adam Beaney (Music, 2010 and 2008 respectively) built on total trust and a relationship that goes back years.

Clean Cut Kid's fourth single, released on 3rd July through Polydor, is *We Used To Be In Love*. In October, the band embark on their second headline tour of the year. Their eagerly awaited debut album is due for release early in 2017.

*Evelyn Burke while here

From left Saul, Ross, Mike and Evelyn. Photograph by Rob Moulder



Prize role for Siobhan

"I've had the opportunity to meet some incredible talent both on- and off-screen and being part of career-defining moments for them, is pretty special," says Siobhan Pridgeon (Management, 2010).

As Senior Awards Officer for BAFTA, she manages the British Academy Television Craft Awards and the British Academy Children's Awards and works across the film, television and games ceremonies too. From looking after the voting process to ticketing and handling relationships with nominees and winners, it's never a dull moment for the 28-year-old.

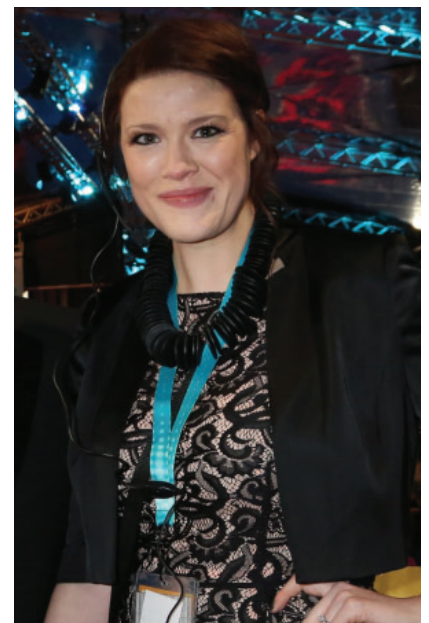
Siobhan, who is from Northampton and now lives in London, explains: "We definitely work long hours in the weeks running up to any of the five ceremonies, with ticketing for the film and TV awards typically going on until the early hours in the few days prior to collection and weekends of the ceremonies also being a given.

"Everything with awards ceremonies seems to

come down to the wire, attendees (particularly on-screen talent) might change their mind multiple times in the run-up to the ceremony and sometimes we might find that the seating set up on the day is different to the plan due to sight lines or seat kills. It's all hands on deck and it's all worthwhile in the end."

Although there's a glittering host of A-listers at each ceremony, Siobhan explains there's no time to get star-struck. "I do meet various winners, nominees and presenters, usually backstage, in order to get them to complete paperwork, sort tickets, get to press or do filming - generally there isn't much time to get things done before moving on to the next person, so we have to be professional and pretty efficient.

"However, at the end of the evening when we clock off, the BAFTA staff rock the dance floor and are often joined there by winners and presenters - Tom Hiddleston even took over the DJ booth at the TV awards this year."



Bringing Detroit to the West End



Simeon, far right, in his Jackson Five get-up

Simeon Montague couldn't have found a more perfect fit for his West End debut. Currently appearing in *Motown the Musical*, the Dance (2013) graduate admits: "I should have been born in that time. Motown is responsible for some of my favourite songs and I think if I'd been alive then I'd definitely have wanted to be part of it."

The show tells the story of Motown Records and how it launched the careers of Diana Ross, Stevie Wonder, Smokey Robinson and Marvin Gaye, among many others. The Jackson Five also make an appearance in the show with Simeon playing Jermaine Jackson. The jukebox musical is packed with 50 classic Motown hits including *Dancing in the Street*, *Ain't No Mountain High Enough* and *I Heard It Through the Grapevine*.

The 25-year-old from London says: "It's an incredible show and to be part of the original West End cast is such a blessing. My favourite part is when I sing *My Girl*. It's my solo and there are moments in it, where I really get to challenge myself."

The show opened in February and was originally scheduled to finish in October this year but, due to its popularity, *Motown the Musical* is now booking until October 2017. Simeon tells us: "The reaction has been amazing. The show is packed out every night and some people have seen it four times already. The audience love the show and we get a real buzz off that, which comes through on stage."

Being part of the show has led to performing on *The Jonathan Ross Show* and *Britain's Got Talent*. It's also led to Simeon meeting the founder of Motown, Berry Gordy. "When we were on *The Jonathan Ross Show*, we sat with him and he told us about the real-life characters we're playing. It was so surreal. He was just casually mentioning so many of these iconic legends."

Mike makes the BRITs list continued from page 1

The 37-year-old is enthusiastic about relocating. "We are really enjoying living in Santa Monica near the ocean. I have been working on some exciting things since moving here. In particular I have just spent a month with RZA from Wu Tang Clan and Paul Banks from Interpol on their collaboration that will be out later this year. I got to learn some serious production chops from RZA."

"I have also just completed an album with a band from Toronto called K.I.D, who were an unsigned development project. They are just about to sign their major record deal with Columbia Records USA."

Also accompanying Mike on his move to the West Coast was Jonathan Gilmore (Sound Technology, 2012). He explains "Jon is my right hand man and to be honest I spend more time with that guy than anyone else. We have been working very

closely now for around five years and we have become a very fluent working team. He is super talented and a good friend."

Mike has also worked extensively with fellow Sound Techies Robin Schmidt (2002), his go-to mastering guy and Mike Spink (2001), who has engineered many tracks with him over the years.

Artists Mike has worked with include Ben Howard, Jake Bugg, Foals and Arctic Monkeys, but he gets a special buzz from working with unknown acts.

"The most joy I get from my job is developing new artists from the ground up and seeing them go on to be successful. My favourite projects are usually the ones where there is no history and no aesthetic yet defined for them. So, whoever is the best unsigned act playing in their bedroom right now, that's probably the artist I would like to work with the most!"

Bar Bar Black Sheep

Down in Milton Keynes, Georgia Tillery (Community Drama, 2013) is leading the charge to change the town's arts scene. Setting up arts organisation Black Sheep Collective in her hometown just months after graduation, the company aims to make art that breaks boundaries and goes against the norm.

Georgia explains how the company got started: "My business partner and I had become bored and annoyed with the lack of positive arts engagement in the city and wanted to do something about it. After graduating I was inspired and ready to take on the world."

Black Sheep Collective specialises in street arts and performance, busking and fringe theatre to engage the community in arts activities and happenings. Last year, 24-year-old Georgia wrote and directed a "twisted" version of *Alice in Wonderland* called *Where's Alice?*, which was performed with education workshops running alongside the project. During the Rugby World Cup, they were commissioned to manage outdoor performers and buskers at Milton Keynes train station and outside the stadium to create a spectacle to the games.

A recent addition to their work is an arts bar and coffee shop. "Opening Bar Bar and seeing our business grow has definitely been a massive achievement this year. I was so proud of our company for reaching our crowdfunding target and raising the profile of our organisation. We have a small gallery space for local artists to hang their work and hold events and performances including a monthly open mic night and a book club."

The coffee shop is also helping those in need. Georgia explains: "We have a suspended coffee scheme where our customers can donate money to put towards a coffee for someone less fortunate."

On top of this, Black Sheep Collective is helping to inspire students on the Fine Art and Creative Business HND at Milton Keynes Theatre. They're teaching on the course as a real life case study.

Georgia reflected on the lessons learnt here: "I wasn't scared or intimidated when it came to setting up Black Sheep Collective and I owe so much to the Community Drama team. I still use tricks and techniques that I was taught in my first year, many years ago now."



Making Disney dance magic



Since completing the Diploma in Dance in 2010, dancer and choreographer Josh Wharmby has performed alongside some of the world's top-selling artists including Nicole Scherzinger, Take That, Pink, Will.I.Am and Rita Ora.

He's now turned his hand to film, acting as assistant choreographer on Disney film *Tini* which was mainly shot in Italy. "I haven't done a lot of music videos, so this gave me the chance to learn about working with the camera. It was great experience working on a multi-million dollar film and an assistant

choreographer credit for Disney always looks good on the CV."

An audition to become a dancer on *The X Factor* kick-started Josh's professional career and gave him the opportunity to work for renowned choreographer Brian Friedman. "I was offered a week originally and they kept offering me more and more. Then I didn't really stop for three years."

Josh went on to work with Alexandra Burke for two years, supporting her as she toured to places like China and Poland. Last year, the 25-year-old from Liverpool performed with Taylor Swift at the BRIT Awards and in February got to work with a disco legend. "I performed with Gloria Gaynor when she opened the National Television Awards. She did *I Will Survive* so that was a pretty cool job. She was lovely to work with."

When he's not dancing for pop icons, Josh also has a busy schedule of workshops and travels all over the country to teach, as well as running classes closer to home. He teaches regularly here and is head of commercial dance at Rare Studio.

Josh has an active social media presence and regularly shares videos of his choreography. "I see it as the most effective tool for sharing my work and promoting myself and my classes. It's a really handy way of connecting with people in different countries."

Nominations galore at Sell A Door

It started with a group of students creating a single show to take to the Edinburgh Festival. Since then, Sell A Door Theatre Company has flourished, creating productions that have won plaudits from audiences and critics alike, including nominations for an Olivier Award and a raft of WhatsOnStage Awards.

Co-directors of the company are 2009 Acting graduates, David Hutchinson (28) and Phillip Rowntree (29). * Phillip describes the current set up: "We employ 12 full-time members of staff working across operations, finance, creative and programming. Beyond that, we employ between 20 and 30 people per production. At the moment, we have around 100 people working outside of the office across our shows."

"Currently, we have *Avenue Q* (now in its third year), *American Idiot* on tour following its successful run in London last year, where it is due to return this year, *Footloose* has just extended its UK tour until November this year and *James and the Giant Peach* is on a world tour. We have *Little Shop of Horrors* opening in August, *The Broons* out this autumn and some exciting musicals and plays soon to be announced, planned for 2017 and beyond."

Their West End production of *American Idiot* was nominated for seven WhatsOnStage Awards earlier this year. Another show, which Sell A Door co-produced, *Hand to God* was nominated for the 2016 Olivier Award for Best New Comedy. While these accolades were a cause for great celebration among the Sell A Door team, their real motivation comes from the audiences who enjoy their shows night after night.

Our graduates have featured regularly in the company's productions, both on stage and behind the scenes and the duo keep an eye out for alumni when interviewing or casting. Performers include actors Richard Morse, David Hunter and Holly Easterbrook and musicians James Newton and Sam Fluskey. Backstage, Chris Bogg and Joe Green have worked in sound and Tom Boucher in lighting, to name a few. The company has also taken a student from the Management course on work placement for the last three years.

Ultimately, Phillip ascribes the success of the company to hard graft: "David and I (and our staff) work long hours, weekends and check in while we are on our holidays. We have a huge amount of responsibility for people's wages and their wellbeing while they are working for us and that can be stressful, so a drive and desire to produce work is imperative. We also have to be objective about the work we produce. There are shows that I adore that I can't produce, because of their financial viability."

* Phillip Wright while here

www.selladoor.com/home



Sell A Door's *American Idiot*. Photograph by Darren Bell

Sophia's making blockbuster sounds

Within two weeks of studying sound for film and TV, Sophia Hardman (Sound Technology, 2015) knew she'd found her calling. Now she's working for the world-famous Twickenham Studios as a sound assistant, on big budget films like *Jason Bourne* and *The Martian* and TV series including BBC One's *Poldark*.

Sophia, who is originally from Manchester, explains, "I came to LIPA with the aim of becoming a music producer, but I realised it wasn't for me. I started to question what else I might be able to do in the audio industry. Then in the second year we started learning about film and TV and I was hooked straight away."

The following summer, Sophia went to work with Twickenham Studios as part of the first internship scheme between LIPA and the film studio. "Luckily my internship coincided with a time when they were super busy and super short-staffed – so my four-week placement quickly turned into four months and I had to balance working there with finishing my final year."

During that time, the 23-year-old got to work on projects like Ridley Scott's epic *Exodus: Gods and Kings*

and was credited as Foley editor for the Channel 4 series *Babylon*.

Juggling her work and studies at the start of her third year paid off, with Sophia going to work there full-time within a week of finishing at LIPA. Her role as a sound assistant sees her working as a technical assistant for the site, as well as a Foley assistant and sometimes acting as a mix technician.

Sophia is one of two Sound Technology graduates currently working at Twickenham Studios. 2014 graduate Will Miller has been promoted to mix technician at the studio and until recently, David Chin (2015) was also working there as a junior engineer. When the internship scheme was running last summer, the studio's CEO referred to the site as 'LIPA on Thames' because of the number of students and graduates based there.

Sophia says that working alongside a fellow graduate is proving handy: "My next step is to move from sound assisting to more of the mix technician side of things, which is what Will's just done. He's giving me some support and helping me learn what I need! My eventual goal is to become a dubbing mixer – but that's a long way away."

Caesar's striking mixes

Flood and Alan Moulder are two of the most respected record producers in British music, but Caesar Edmunds (Sound Technology, 2013) describes them as "family".

Caesar works at the producers' Assault & Battery studios as a mix/record engineer. He first joined them in 2012 for a short work placement and has been there ever since.

"I was a fresh undergraduate and it was the first professional studio I ever got into. They were working on Foals' *Holy Fire* at the time, and as soon as they played the first song, I was in awe. Then the next week, Jimmy Page from Led Zeppelin walked in and Alan was going to mix their last ever gig. I asked if I could carry on and stay for the rest of the summer, they obliged."

Speaking about working with Flood and Alan Moulder, the 27-year-old from Singapore says: "They are awesome mentors and really

took the time to nurture me. There are no words that can really describe it, I'm blessed to be working with them."

During his time at Assault & Battery studios, Caesar has worked with artists such as Interpol, La Roux, Royal Blood and Brandon Flowers.

Now based in London, he says he loves the artists he gets to work with: "Even artists I don't really know, I end up listening to and liking their whole back catalogue. I definitely pinch myself every now and then. There are huge fan boy moments that happen every so often. Things like working on the *Gone Girl* soundtrack with Trent Reznor and Atticus Ross, and PJ Harvey's first number one album. I grew up listening to these artists – I can't explain the joy."

Caesar says he runs into fellow graduates at the studios and likes finding out what



they're up to: "Occasionally, things get sent my way that have some involvement from a fellow graduate. I'll bump into graduates in the studio corridors too. It's always great to see them doing well."

Gavin's rocking the boat

"Looking out and seeing all your heroes sat in the front row was a bit mental!" says Acting graduate Gavin Spokes (2000) on his performance at this year's Olivier Awards.

Gavin was nominated for Best Supporting Actor in a Musical for his role as Nicely Nicely Johnson in *Guys and Dolls*. During the ceremony at the Royal Opera House, the 37-year-old performed the show-stopper *Sit Down, You're Rocking the Boat* alongside the whole company, accompanied by a 55-piece orchestra. In front of him was a sea of theatrical heavyweights including Judi Dench and Mark Rylance.

"I hadn't been to the Olivier Awards before and, to be honest, it was all a bit of a blur. Having to perform added to the terror but it was lovely to be asked and an amazing experience. The camera turning on you when they say your name as one of the nominees was so surreal. I was pretty sure I wasn't going to win though, so that eased the pressure a bit."

The actor lives with his wife Emma Annetts (who graduated from Dance in 2001) in Leighton Buzzard and was at home when he found out about the nomination. "My wife was following the nominations on Twitter. She screamed and threw her phone down on the bed having read my name. I was very flattered, and a bit overwhelmed."



Gavin (left) in his Olivier-nominated role as Nicely Nicely Johnson

Talking about the role which earned him his nomination, he describes Nicely as "an absolute joy of a role – as his name would suggest. He's the eternal optimist and constantly upbeat. Nothing like me. Miserable git that I am."

Gavin, originally from Dunstable, has racked up some impressive theatre credits in the last few years having also starred in the National Theatre's *One Man, Two Guvnors* on tour. He's now hoping to focus more on television work after he takes his final bow as Nicely in August.

Spellemann victory for Bow To Each Other

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Megan and Gunhild added new elements to this album like horns and the occasional electric guitar to give a different energy to their music.

Megan adds: "We made *My Heart is a Target* by working a lot from our home basement studio and working with different producers in Oslo and Bergen. One of the songs was made entirely by us just sending files back and forth. We never actually worked in the studio together."

The album was mixed by fellow Music graduate Snorre Bergerud (2009).

Winning the Spellemann Award felt especially significant to the duo because the production of the album was self-funded, with some funding from the Norwegian agency FFUK and contributions from friends and fans through a crowdfunding campaign.

"It definitely feels great to receive recognition for something that you have put so much effort and money into."

Shortly after their win, Bow To Each Other landed a dream gig, supporting Norwegian singer-songwriter Susanne Sundfør on tour. "That was pretty great. She is one of the best artists we know and it was a huge honour to be asked to come along as support."

Bow To Each Other are now working on releasing more singles and music videos from the album.

Bartle and the Bard

Back in May, Jake Bartle experienced a once in a lifetime opportunity. As an assistant producer for the RSC, Jake was part of the team that brought *Shakespeare Live! From the RSC* to homes and cinemas across the UK to mark the Bard's 400th anniversary, starring a cast of modern-day Shakespearean legends.

The Theatre and Performance Technology (2008) graduate tells us: "I got to work closely with theatrical royalty and met Judi Dench and Benedict Cumberbatch during the birthday weekend. I still have to pinch myself that it even happened."

Jake's role includes contracting with venues and creative teams, managing production budgets and co-ordinating online trailers for productions in Stratford-upon-Avon, London and on UK and international tours.

The 29-year-old from Hull also acts as lead producer on smaller scale projects, like co-productions and the company's First Encounters with Shakespeare tour, which introduces the Bard's plays to younger audiences.

He explains: "Working on these different productions means that sometimes you have to make tough judgment calls based on industry knowledge and instinct – my background in stage management has really helped me with that!"

Being part of the RSC during Shakespeare's 400th anniversary has seen Jake work on an international tour, which took *Richard II*, *Henry IV parts I and II* and *Henry V* to China, Hong Kong and New York. Among the cast, was Acting graduate Rob Gilbert (2009).

He also produced a collaboration with Garsington Opera – an abridged version of *A Midsummer Night's Dream*. "The pavilion and gardens were truly beautiful, and as dusk fell, I sat dressed in my dinner suit (which was required!) and watched the acting company wake from their flowery beds for the start of Act 2 feeling immensely proud."

This Christmas, Jake will be working on *The Tempest* for the most technologically advanced production in the RSC's history, collaborating with Intel and Andy Serkis' motion capture company Imaginarium. On top of that, he's organising a 90-minute abridged version of *The Tempest* for a First Encounters with Shakespeare tour to schools and theatres in 2017.



Jake backstage in Hong Kong

Entertainment in another dimension

Hannah Clements (Music, Theatre and Entertainment Management, 2015) is working at the cutting edge of entertainment. Since graduating, Hannah has been working for Musion 3D, a holographic technology company.

As production and administration manager, Hannah works on all areas of the company's projects from conception to completion, as well as running the business daily. During her time with Musion 3D, the 23-year-old from Thame in Oxfordshire has worked on projects for diverse clients including Boots No7 and TUI Cruises.

Hannah talks us through the advert she did for Boots No7: "It was the largest and most public project I've worked on. In the advert, the ballerina Alessandra Ferri, now 52, dances with a 19-year-old holographic version of herself. It was filmed as it appears and it was quite a fast turn-around for its size. Difficulties were certainly presented at every turn, but who doesn't love a challenge? Seeing that go live was amazing because so much work went into it and there was so much secrecy around it before it did."



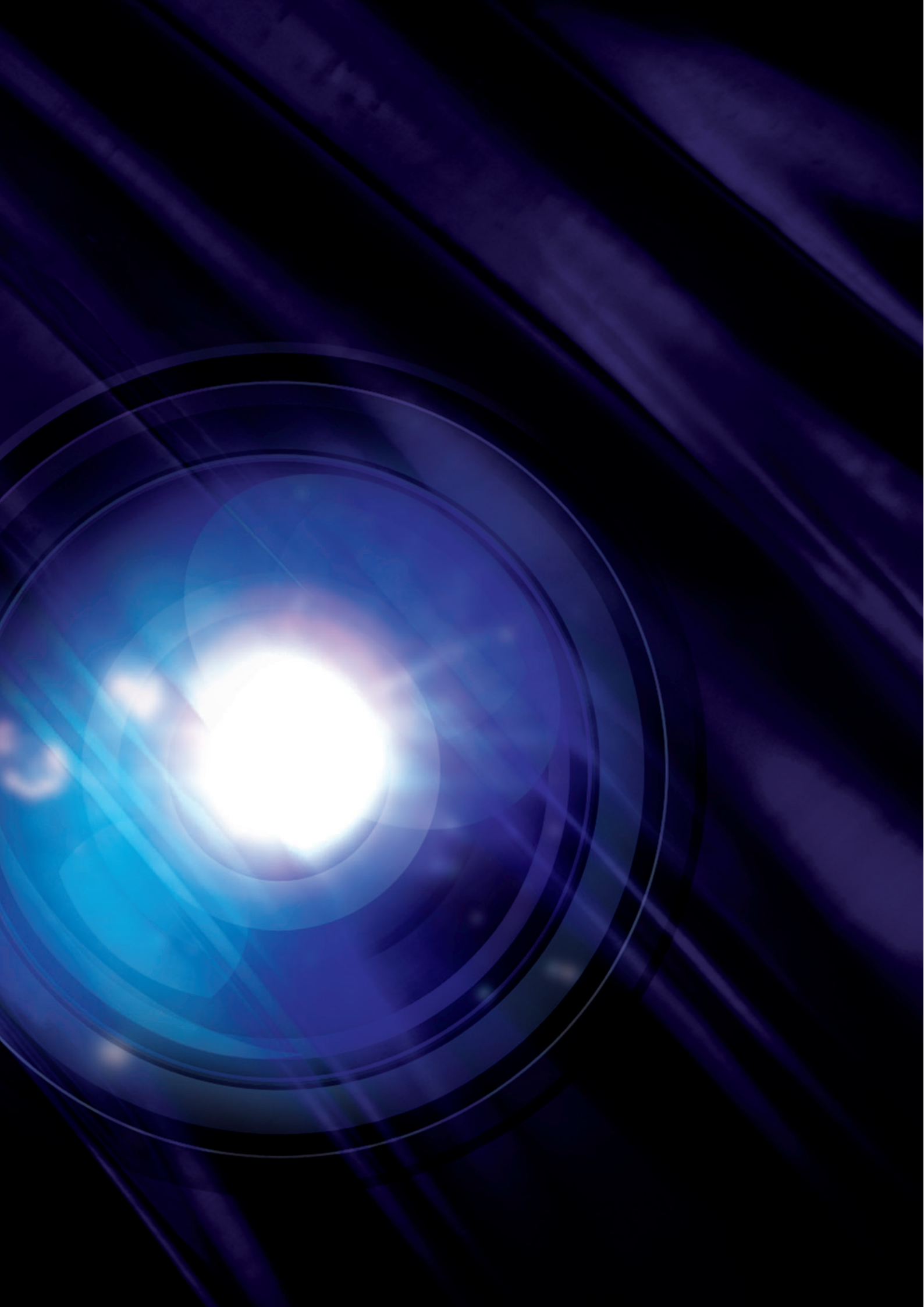
Hannah gets her groove on with a virtual Will.I.Am

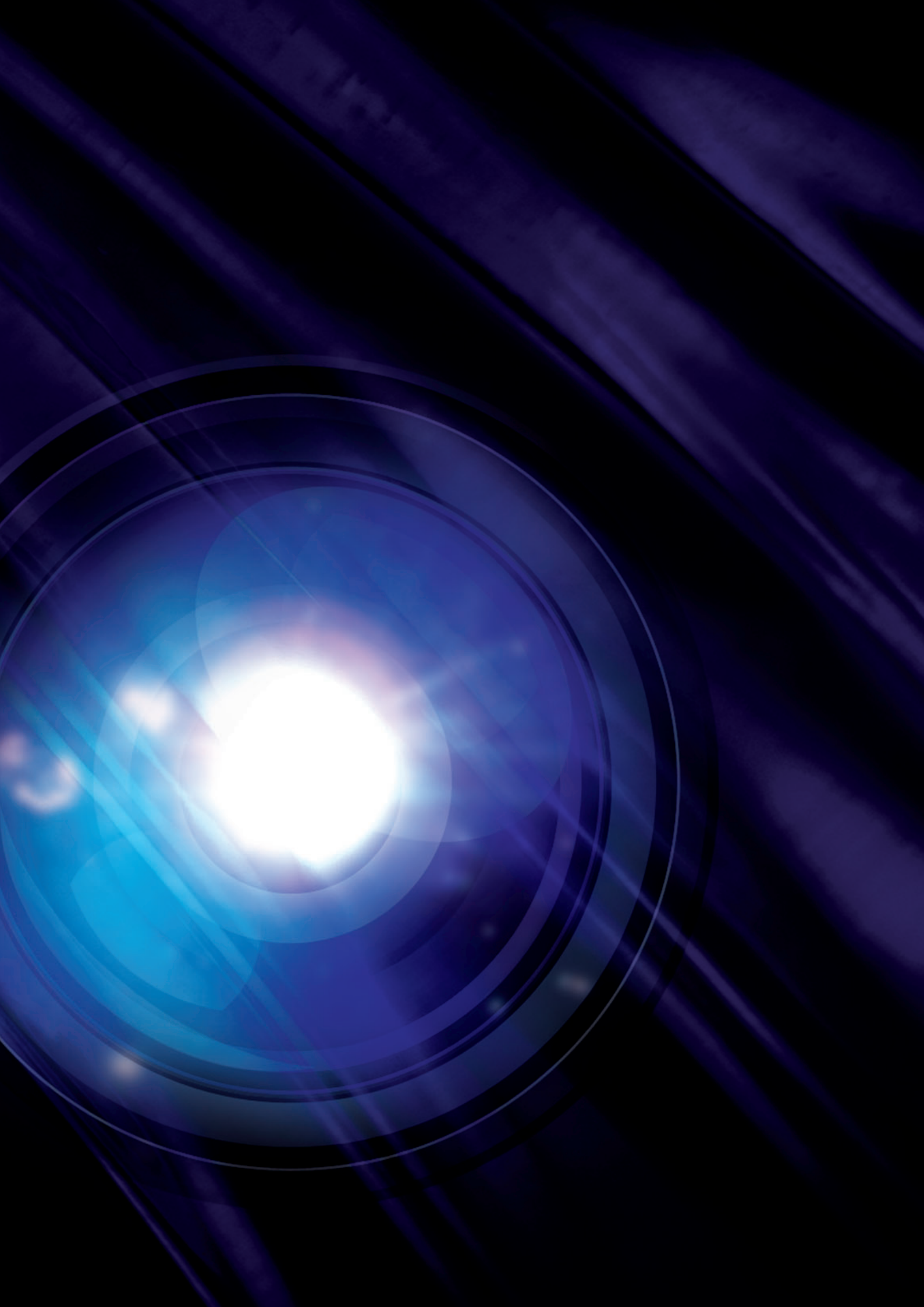
Performing with a West End wonder

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It's not the first time that the 32-year-old has played Ted. The production originated at the West Yorkshire Playhouse in 2011, where Stuart won critical acclaim for his performance. "It's kind of weird playing the role again after five years, it's a long time. Some of what I did when I played Ted originally is still somewhere in my bones, and it's been good to re-find the role again. There are bigger expectations this time around with it being a West End production, so you have to really refine what you're doing."

Stuart, who hails from Wigan and is now based in New York, explains the show's appeal: "It's the best score I've ever heard. It's extremely complicated with very close harmonies. It doesn't compare to anything else in the West End at the moment – it's not opera, or a musical, or a play, really. It's somewhere in the middle of all of those things. We've just opened so I haven't had time to reflect on it, but we're settling into the show now and it's a really nice feeling."





Fortune's lucky break

Lady Luck smiled on Fortune Jordan* the day his agency, AMCK, got a casting call for an Asian dancer with contemporary experience. Fortune, from Manila in the Philippines, got the job and found himself performing at one of China's biggest music award ceremonies, alongside chart-topper and TV talent show queen, Rita Ora.

Fortune and the rest of the troupe had four days of rehearsal, two in London and two in Hong Kong, before dancing with Rita at the QQ Awards (the Chinese equivalent of the BRITs) in April. They performed to her number one single *I Will*



Never Let You Down before an audience of thousands of cheering, light-waving fans at the Shenzhen Bay Sports Centre.

The 2015 Dance graduate tells us: "Rita was very laid-back and really nice. She waited in our dressing room before the performance and was just chilling with us. Hong Kong was a crazy experience. We were well looked after by Rita's company, but not many of the people in the places we visited spoke English, so it had its difficult moments."

The 24-year-old has clocked up the miles in the year since he graduated. In addition to Hong

Kong, he performed in Milan for Expo 2015 and shot a Disney film in Sicily which allowed plenty of free time to explore beautiful Palermo.

Currently back in the UK, his goal is to get on the books of two more major dance agencies. He is also busy auditioning for summer shows.

*Fortune Jordan Pastor while here

Fortune, right of Rita, wearing hat

Share your experiences of us

Want to share your experiences of studying here with prospective students (and get paid for it)?

We're continuing to develop a network of enthusiastic graduates from both our performance and making performance possible courses to promote us at school and college events across the country. If you would like to be considered for occasional work opportunities near you, please contact us at the email address below.

As part of our network, we should be able to match you to suitable events taking place in your area

which could include careers events and practical workshops. This will help us to spread the word about what we offer to a wider audience and allow you to supplement your income with informal work, talking to young people about your time here.

There are also opportunities for graduates living in Liverpool to get involved in additional teaching opportunities supporting our widening participation programme.

For more information and to register your interest, please email Ben Leventhall - Access and Schools/Colleges Liaison Manager: b.leventhall@lipa.ac.uk

Hot sounds



Hot City Horns in action supporting Ollie Murs on tour (from left to right - Kenji, Mike and Paul)

For the past few years, Music graduates Paul Burton and Mike Davis (both 2008) have been performing to sell-out crowds on arena and stadium tours. As two-thirds of three-piece horn section Hot City Horns, they've been supporting major artists in the studio and on tour.

We caught up with Paul who told us about some of the acts they've been performing with. "We've worked with Ollie Murs since he first started gigging, including on three UK arena tours, and we supported Robbie Williams on his European stadium tour in 2013. Other artists include The Maccabees, who we've worked with live and on their number one album *Marks to Prove It*, John Newman, Peter Andre and we performed on the Iggy Azalea and Jennifer Hudson single *Trouble*."

Paul plays trombone, Mike is on trumpet and Kenji Fenton, who studied at the Royal Northern College of Music, plays sax.

One of the group's favourite moments from the past year came when they headlined V Festival with Ollie Murs. Another came when they joined Fleur East to perform her hit single *Sax* in the BBC Radio 1 Live Lounge. "That song was all over the radio and TV at the time, so it was great to be part of the Live Lounge with her."

Paul tells us: "The process of working with different acts depends on the artist and the material. Sometimes there are key parts you have to copy, but often you're given the freedom to be more creative with the parts, which is often where we get to put our own stamp on the music."

Earlier this year they started working with Jess Glynne and played with her when she took to the main stage at Glastonbury.

Hot City Horns are lined up to work with her again this summer on a number of exciting shows.

Paul says the group regularly cross paths with fellow graduates. "We still regularly work with many graduates. Down in London, it feels like there's a nice community of ex-LIPA students all working on various projects together."

www.hotcityhorns.com

Tom's event-ful year

As a production manager for creative agency BrandFuel, Tom Robinson (Theatre and Performance Technology, 2012) gets to work on events for some of the world's most recognisable brands, managing and overseeing all of the technical production aspects – from lighting and sound to construction and power.

One of Tom's regular clients is Google. The technology giant set the 25-year-old a huge challenge at this year's Mobile World Congress in Barcelona. Tom explains: "We only had 36 hours to install a 1.2km exhibition area. Other contractors had been on site building stands about a quarter of the size for a week and a half. Plus we were building outside and they weren't, so we also had to build much more substantial structures, which would stand up to the elements. It was an incredible job to work on and quite a feat in the timescale. I'm looking forward to next year already."

Another highlight was last summer when he worked on Red Bull Soapbox Race. "I've watched it on TV and it was just as great as it looks. I also got my first experience of driving a London Routemaster bus. We were using it for the judge's platform, but when it came to de-rig, the bus driver didn't show up and I was nominated to drive it off the course. It was quite nerve-wracking, but the variety is one of the things I love about the events industry."



Tom is based in London but is originally from Durham. His work has taken him all over the world, travelling to Dubai, Berlin, Paris, Vienna, Milan and back to Liverpool in the last year alone. At the World Economic Forum in Zurich earlier this year, Tom got to work alongside Idris Elba, Nile Rodgers and Chic as part of a party they were looking after for Google.

He says that working with such big clients is incredible: "You get a great sense of their company ethos by working with them and it's vital for us to know as much about their business as they do. At the end of the day, our events are a representation of their brand and we have to execute that to the highest standard possible."

Out of Africa to a London classroom

Taking more than 800 children exploring around Africa was a career highlight for Sian Edwards - and she didn't even have to leave London to enjoy the experience.

The 2012 Community Drama graduate is outreach coordinator with Total Insight Theatre. She creates and delivers workshops aimed at lifting the national curriculum off the page.

Of the innovative Travel Around Africa project, she says: "I loved seeing all the children engage in the workshop and allow their imaginations to run free. Our exploration of different African countries with them included going on safari and visiting the Victoria Falls and the Pyramids. It was heavily visual, which made it accessible to everyone attending, including children who had language or hearing difficulties as they were able to join in and feel part of the adventure too."

Total Insight Theatre aims to engage new theatre audiences of all ages, not just children. Sian explains: "We have done workshops for children as young as four to adults aged 80. In addition to the primary after-school drama and puppetry clubs that we run across London, we also offer bespoke workshops for schools, councils and organisations like the National Trust, including Herbie, The Scientist for Science Week, workshops for International Women's Day, transitioning from year six to year seven and Black History Month."

Sian tries to introduce an outreach element to all of the organisation's productions. She also makes costumes and sources props. Coming up over the summer is a tour of children's play *Leandro*, the story of a spirited 8-year-old who dreams of running for Brazil in the Rio Olympics. Sian has devised workshops to go with the play including a Family Fun Day at London's Southbank Beach, where those attending can meet a life-size puppet of the play's hero.



The 25-year-old also works extensively with youth groups and in June was involved in My Choice Matters, an exciting project funded by Greenbelt, which saw 12 students from a pupil referral unit in Hackney create their own piece of theatre about gun and knife crime and perform it in a London courtroom.

Total Insight Theatre is a young company and Sian says they are always interested in hearing from actors or creatives in all art forms who are interested in working with them. You can contact them via their website

www.totalinsighttheatre.com

Grant's take on theatre management 101

From classical dance and contemporary drama to wire sculpture and youth theatre: the programme on offer from the Corn Exchange Trust is an eclectic mix. For Grant Brisland, co-director of the Trust and the man responsible for overseeing the venues that fall under its umbrella, life is never dull.

The 2008 Management graduate started work at the Corn Exchange, Newbury in November 2013, initially as general manager, before being appointed to his current role in September 2014.

The Corn Exchange comprises a 400 seat auditorium, a 40 seat cinema and a thriving café. It offers something for everyone - theatre, dance, comedy, music and film. Sister venue, New Greenham Arts, offers a carefully curated programme of folk music and participatory work such as glass-making and youth theatre activities. Also part of the Trust is 101, a space for the creation of large-scale outdoor performances which is the first of its kind in the UK.

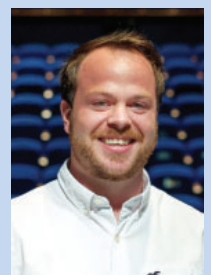
Grant tells us about 101: "We have a really exciting outdoor programme. All of the events are free and usually have audiences of between 1,000 and 2,000 people per show. Last year we toured our first outdoor production of *451* (based on the Ray Bradbury novel *Fahrenheit 451*) across the UK including Brighton, Greenwich+Docklands International and Norfolk & Norwich Festivals. Simultaneously our co-

production, *Furious Folly*, with Oxford Contemporary Music, premiered in Belgium, having previewed in Newbury in 2014. The production is part of the WWI centenary programme. Earlier this year we received additional funds to tour it to three UK festivals later in the year."

Funding is one of the biggest challenges faced by Grant and the team as bigger cuts than anticipated from the local authority have resulted in good people being made redundant.

However, there have also been plenty of highlights including becoming an Arts Council England National Portfolio Organisation, producing a panto that played to 95% capacity over a five-week run (over 22,000 people) and project managing a £250,000 capital development project.

Grant is currently working on strategic plans for the next few years and overseeing some new projects, including an arts programme for older people living in care, developing the 101 outdoor offerings and looking at how the Trust can support emerging artists to create bigger and more brilliant work.



Living the dream in Azerbaijan

As a student, Charlotte Wildrienne had to deliver a presentation about her dream job. She said that she wanted to work with choreographer and dancer, Christopher Scott, known for the *Step Up* films, *The LXD* (Legion of Extraordinary Dancers) and *So You Think You Can Dance*. Fast forward a

couple of years and Charlotte really was living the dream as one of the dancers in the spectacular closing ceremony of the European Games, choreographed by none other than Scott.

As a member of the troupe of around 30 hip hop/contemporary dancers, the 2013 Dance graduate spent three weeks of intense rehearsals and training in preparation for the 12-minute performance in Azerbaijan last summer.

Charlotte takes up the story: "Dancing at the first ever European Games was an unforgettable experience. Jobs like that don't come around too often and I was so excited to be involved... I was working with some of the top hip hop dancers from around the world, including freestylers and break dancers. When I finally performed in the stadium, it was unbelievable. There was an audience of 70,000 people but all I could see were thousands of lights from the cameras."

The 24-year-old performed before another huge audience in February this year when she was backing dancer to Jess Glynne at the BRIT Awards. "The rehearsals were short but working with Jess' choreographer, Amber Rimell, and a bunch of talented dancers was great



and I got to perform with another LIPA graduate, Myron Birch (2011), which made the experience even better," she says.

Charlotte has had lots of commercial work since graduating, but she also enjoys contemporary dance and musical theatre. Her advice to other dancers is not to limit yourself to any one style: "If you are versatile and confident with what you have to give, it will always show in an audition. I think personality shines over everything and it's important to be true to who you are as a creative person."

Science, the stage and stories in sound

For Giles Thomas composing music is all about story-telling. "I tell stories and make or help people feel emotion. I just happen to articulate myself best with music and sound." His work encompasses theatre, film, music production – oh, and an award-winning exhibition of the Large Hadron Collider which started in London's Science Museum and is now on an international tour.

Composing the music to accompany the Collider exhibition was an inspiring project for the 2011 Sound Technology graduate, who comes from a family of scientists and spent many happy hours at the Science Museum as a child.

The immersive exhibition blends theatre, video and sound art with real artefacts from CERN, home of the Collider. Giles explains: "The brief was to convey the scale and grandeur of CERN and the feeling of childlike excitement as we experience things for the first time. I had some beautiful footage to support, both real and graphical representation and my interest in science and excitement about discovering more made these emotional aspects easy to convey."

"On top of this, Professor Higgs and Professor Hawkins got quite involved in the exhibition once it was up and running, I think that pushes it into the highlight list for me. The Science Museum advocated and wanted to display in their CERN exhibition 'the value of pure human curiosity' and this is something we tried to represent and encourage musically."

Over the past year, the 27-year-old has been busy applying his story-telling skills to the stage. He was associate sound designer for *Ma Rainey's Black Bottom* at the National Theatre (winner of the 2016 Olivier Award for Best Revival) and composer and sound designer for *I See You* at London's Royal Court, which has just seen a transfer to Johannesburg and Cape Town.

Coming up, he has *Contractions* at the Sheffield Crucible and *They Drink It in the Congo* at the Almeida. He is also working on a few film projects, when he isn't in rehearsal.

www.giles-t.co.uk

Keeping the sparkle in Tiffany's

Dressing social butterfly Holly Golightly sounds like a glamorous job, but there is more to it than pearls and little black dresses, as Fiona McIntosh can testify.

The 2012 Theatre and Performance Design graduate is deputy wardrobe mistress on the UK tour of *Breakfast at Tiffany's*. One of her main tasks is looking after leading lady Pixie Lott who, as the elegant Holly, goes through 23 quick costume changes throughout the show.

Her other responsibilities include repairs and maintenance for more than 50 costumes – an unusually high number for a cast of 12, which also entails a lot of not-so-glamorous washing.

Fiona, 25, is enthusiastic about the production: "There are some beautiful vintage clothes, jewellery and retro style Van Dal shoes. The show is based on Truman Capote's original novel, rather than the Audrey Hepburn film, so the styles date from the 1940s. And Pixie is lovely to work with, very friendly and down-to-earth."

The wardrobe team start the day with a laundry session in the morning, loading the washers and dryers. They return in the afternoon to iron costumes and carry out any repairs. Once the show starts, they are on hand

at the quick change stations at stage left and stage right to help the cast get ready when there isn't enough time to get back to the dressing room.

The tour started in February and will go on until November. From July to mid-September, the show will be at the Haymarket Theatre. Fiona is looking forward to a return to the West End, as she really enjoyed her previous stint there as wardrobe assistant on *War Horse*.

"I made great friends there," she tells us. "When James Backway (Acting, 2014) joined the cast in the lead role of Albert, we had a good catch up about LIPA. We had some fun on the show. One night, one of the actors operating Joey (the horse) split his trousers up the side of the leg. I sat in the wings wearing a head torch and pinned the seam back together until there was a break when he could go and change."

Another memorable job for Fiona was wardrobe assistant on Kenneth Branagh's *Macbeth* at the Manchester International Festival. The play was staged in a deconsecrated church on extremely muddy ground. The five-week run involved long days (one week they clocked up 99 hours) and, once again, an awful lot of laundry.



Fiona helps Pixie with the finishing touches to her costume

Viktoria takes intern-ational opportunity

When Viktoria Eriksen spent her third year work placement at Sony Music in Norway, she was determined to make the most of the opportunity. "I worked my butt off," explains the 2015 Management graduate. "They decided to keep me on as an intern until I finished my degree. I was then offered a job while still working as an intern. My third year was a busy one, flying over to Oslo weekly for work and then getting back in time for lectures in Liverpool, but I truly learned that you get what you work for if you just put in the extra effort and I'm really glad I did."

Although she is Russian by birth, Viktoria has lived in Norway since she was five and considers herself Norwegian.

In her role of catalogue manager, the 23-year-old is responsible for the digital side of marketing Sony's catalogue in the local market. This entails making sure that it is visible across digital platforms including Spotify, Apple Music, Tidal and Facebook, curating playlists for Sony's playlist brand, Filtr, and running marketing campaigns across the various platforms and social media.



Viktoria is currently working on the new release from Bob Dylan and summer campaigns to tie in with the festival season for artists such as Bruce Springsteen. In June, she presented at a global catalogue meeting in New York.

It's a vital part of the job to keep ahead of the curve when it comes to technological change, but that's no hardship for the self-confessed tech geek: "I love what I do, and that means that I have a genuine interest in what goes on in the music industry. I read a lot of music and technology related articles, but I also find out and learn a lot of things by simply having a chat with people working in the industry. Working for an established company, such as Sony, also means that we get information from our different partners on new features and services, which the techie in me absolutely loves."

A warm welcome in Oslo

The cosy Pokalen Box venue in Oslo stood in for our bar, when we held our second reunion for our Norwegian graduates on 27th February. It was warm hugs all round, a few beers and pizza on the side as we met up with more than 40 of our alumni for a catch up. Graduates from our very first cohort, who started with us twenty years ago, met up with 2015 grads to find that they had lots in common. For staff, it was gratifying to hear about the impressive professional achievements of the Norwegian branch of the family. Skål! These are just a few of the pictures from the evening – you can see more on our Facebook group page, search for LIPA Alumni.



Creating theatres of the future

Last summer, graduating student Kathryn Nolan became the first recipient of our Charcoalblue Theatre Design Prize, a 12-month paid internship with the theatre and acoustics design consultancy firm.



Kathryn at work on a new auditorium design

The Theatre and Performance Design graduate has now landed herself a full-time job with the company as a consultant.

Charcoalblue has an impressive international client base including the Royal Shakespeare Company, the National Theatre, the Royal Opera House, Chicago Shakespeare and St Ann's Warehouse in Brooklyn, New York.

Kathryn explains: "I've been working with extremely knowledgeable designers and it's been great to have the opportunity to work on such exciting projects so early in my career. I've been learning so much about the design of theatre buildings and how to link a building's art with its function, all while using my knowledge and experience from my studies."

The 24-year-old, who is originally from Oxfordshire and now based in London, has been working on projects including the new Mountview Academy, Manchester Metropolitan University Theatre School and The Factory, the new home for the Manchester International Festival. But she's been able to venture a bit further afield too.

"There's been a lot of travelling involved in the job so far, from our company group trip to New York in December to design meetings in Rotterdam for The Factory. Plus I visit as many theatres as possible for inspiration. Charcoalblue have given me great responsibility and I cannot wait to keep learning more."

Update from our founder

You look back at what you wrote last time and sadly realise anticipations were optimistic (although, despite life's experiences, optimism is healthier over the other option). Our main expectation was the adaptation and renovation of the Art School. It's now a year late, although we did occupy every space, except the central atrium, last December. We had to. If we hadn't cleared out of No.70 Hope Street by then, this September's opening of our sixth form college would have been delayed.

Despite this and various facilities not quite coming on stream at the right time, the spaces in the Art School have transformed the learning environment for dancers, community artists (starting to be also called 'Applied Theatre'), designers and theatre technicians. Actors have been able to move from the Dean Walters building. So, all in all, a major improvement, though at a £10m cost, so it should be.



One of our new Dance studios in the Art School

Our primary school has been over-subscribed for the third year running and our sixth form college is also admitting more students than we'd planned for (probably a broken record here, but isn't school about finding out what you do well and enjoy?). No.70 is being transformed. The demand for student places is matching our attraction for teachers, so, despite competition, it's great that our own graduates are joining the teaching team: Eddie Chinn (Community Drama, 2002), Vicky Dawson (TPD, 2002) and Theresa Hailwood (TPT, 2009).

We are planning to bid for a LIPA High School (plugging the gap between end of primary and the start of sixth) quite soon with an opening in about two years' time. There's nowhere to put this on site, so location will be an issue for the Education Funding Agency to solve.



Sharing their experiences at the Management See Me Now conference (left to right): Dan Kraines (3rd Year), Leisa Maloney (2000) and Tom Satchwell (2013)

The achievements of graduates remain inspirational. Seeing and hearing graduates talk about their professional lives during our See Me Now days is always an intense pleasure. Aside from the news in this edition, it seems that, daily, someone somewhere in the world is pushing ahead and making their mark. For me, seeing *SHOUT! The Mod Musical*, at Liverpool's Royal Court Theatre, was something of a dream come true: a show that began in the Senn, went to Edinburgh twice and then became a commercial offer: what progression! (Helped financially by our various funds.) Some graduates have achieved striking record deals, so let's see if they can connect with the public and this year, Grace Smart (Theatre and Performance Design, 2014) won The Linbury Prize outright.

In April, when a funding cut was announced, so many (over 600, it seemed, in three days) graduates took to the internet. Their/your messages of solidarity and help brought tears. It almost made the funding cut worth the upset. Hard to pick one comment, but Jodie Svagr wrote in to say 'Anyone that denies the contribution graduates have made to the world really doesn't have a clue how valuable LIPA is'. I'm mentioning this comment because the criteria was to prove our institution provided world leading teaching: a criterion which we fulfil at least as well, if not better, than any other. But we were counted out before that judgement was made for reasons that made no sense. Every Liverpool university has backed our appeal, because the funding body didn't follow their own process. The final chapter has yet to be written and you'll read it before anyone else.

All the usual best,

A handwritten signature in blue ink, appearing to be "Mau".

Graduation 2016

We are awarding our Companionships to nine people, who have shared their skills and expertise with us and we are awarding our eighth and ninth Honoured Friends.

Companions



David Babani

David co-founded and now runs the Menier Chocolate Factory theatre, as its artistic director. Opening in 2004, a year later the theatre won three serious awards. Two years later, *Sunday in the Park with George*, won five Olivier Awards, which included Best Actor and Best Actress. At the Tony Awards, in 2010, *A Little Night Music* and *La Cage aux Folles* won four. He says: "We will never knowingly put on a show that's not entertaining". He was just 19 when he

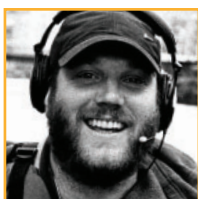
staged his first West End production, *Forbidden Broadway: The Truth* is his latest show now being transferred to the West End.



Darren Henley

Darren has been chief executive of Arts Council England since April 2015. He previously spent 25 years working in radio, leading Classic FM for 15 years. In 2013, he was awarded an OBE for services to music. Darren has chaired and sat on a range of government advisory boards. His independent reviews into music and cultural education resulted in the creation of England's first

National Plan for Music Education, new networks of Music Education Hubs and Heritage Schools, the Museums and Schools programme, the BFI Film Academy and the National Youth Dance Company. Darren is the author and co-author of 29 books.



Alan Lane

Alan is artistic director of Slung Low, directing most of their performances over the last decade including work at the Barbican, the RSC, the Almeida, West Yorkshire Playhouse, Liverpool Everyman, Singapore Arts Festival and The Lowry. Slung Low create adventures outside of conventional theatre spaces for audiences locally, nationally and internationally, often with huge community casts and large explosions. They make work on trains and

in castles, swimming pools and town centres. Alan was also artistic director for the recent National Commemoration of the Centenary of the Battle of the Somme. He has directed in Croatia, Buckingham Palace and a village in Purulia, Southern India.



Martin Levan

Martin is a music producer and sound engineer. Starting his career at Morgan Studios in London, he produced and engineered albums for John Martyn, Iron Maiden and Andrew Lloyd Webber becoming studio manager there. During the 1980s and 1990s, Martin designed the sound for West End and international musicals including *Phantom of the Opera*, *Cats*, *Starlight Express* and *Sunset Boulevard*. He produced and engineered the cast albums,

including the Broadway production of *Cats*, which won the Grammy Award for Best Cast Show Album. In 1998, he set up Red Kite Studio in a peaceful and remote location in Wales, where he continues to record and produce.

Christopher Manoe

As founder of agencies Dancers Inc., Agency 105 and Singers Inc., Christopher has been creating shows, events and entertainment solutions for 15 years. His agencies are known for their international work with artists such as Madonna, Elton John, Janet Jackson and Little Mix alongside their many corporate and events clients. Christopher has written, created and directed theatre and dance productions including *Revolution* starring Adam Garcia. He produced the Fashion Theatre at *Clothes Show Live* for three years and cast the UK tours of *Oh What a Night* and *The War of the Worlds*. In 2015, he directed the UK tour of *Judy – The Songbook of Judy Garland*.



Tim Prentki

Tim co-created the undergraduate course in Community Theatre and Documentary Video at the University of Winchester, pioneering project-based learning and self- and peer-assessment. He also designed and led their Masters course Theatre and Media as Development which sent students on semester-long projects around the world and became the first professor of Theatre for Development in the UK. Tim has facilitated training

courses in Theatre for Development for NGO workers. Currently, his international work is in Serbia, specialising in work with displaced orphans, and he regularly travels to southern Brazil where he trains community facilitators. He has written books and is the co-editor of *The Applied Theatre Reader*.



Tom Robinson

Tom became known in the late 1970s as a musician and LGBT activist with the Tom Robinson Band. Their debut album went gold in the UK and Japan. Between 1975 and 2001, Tom released 19 albums with various bands and co-wrote songs with Elton John, Dan Hartman and Manu Katché. In 2015, he released *Only The Now*. As a broadcaster, Tom has presented programmes on all of the BBC's national radio stations and won two Sony Gold

Awards. Now a full-time presenter on BBC Radio 6 Music, Tom champions new music, hosting music blog Fresh On The Net and delivering talks and workshops.



Greta Scacchi

Greta is an award-winning actress with a career spanning over three decades. Her early work included the films *White Mischief*, *Presumed Innocent* and *The Player*. She won an Emmy in 1996 for her performance in the television film *Rasputin: Dark Servant of Destiny*. Her theatre work in the UK has included *Uncle Vanya*, alongside Michael Gambon and Jonathan Pryce, *Private Lives*, *King Lear* and *The Glass Menagerie*. Despite holding dual Italian and Australian

citizenship, Greta is a familiar face on British television, appearing regularly throughout her career. Earlier this year, she played Countess Natalya Rostova in the BBC One adaptation of *War & Peace*.



Christopher Shutt

Christopher Shutt is the Tony Award-winning sound designer of *War Horse* and six-time Olivier Award nominee. Christopher was head of sound at the Bristol Old Vic, the Royal Court and National Theatre. As a freelance sound designer, he has worked on and off Broadway, in the West End and beyond. Christopher has worked with some of the greatest acting, directing, musical and design talent in the UK and US, including Tom Waits, Al Pacino, Los Angeles

Philharmonic, Judi Dench and Benedict Cumberbatch. He is an artistic associate at the Bristol Old Vic and is currently resident sound designer for the Kenneth Branagh Theatre Company.

Honoured Friends



Tetsuo Hamada

Tetsuo was the person for whom we created this award in 2008. We wanted to recognise his unstinting support when we first, 20 years ago, auditioned in Japan. He co-ordinated a fund-raising event. He's been our unsung hero ever since. When not helping us, he is the CEO and founder of Produce Centre Co Ltd, a multi-media production and publishing house based in Tokyo. Produce Centre has been instrumental in encouraging the development of a unique

Japanese 'Beatles culture' through their many varied activities. He has co-ordinated several other international projects, among them the John Lennon Museum in Japan and the Imagine Peace Tower in Iceland.



Paul Whiting

Sennheiser have supported us from our inception. We were glad when the founder's son, Jorg Sennheiser, became one of our earliest Companions. Our 'go to' person, over years, was Paul. Performing arts institutions require equipment (both new and renewable) and are relatively greedy. Paul never flinched. As our graduates joined the company, often Sennheiser Scholarship winners, his connection with us widened and deepened. After being head of global sales,

he became president of strategic collaborations, his last post before retirement, where he fostered the company's global reputation by collaborating with a range of individual and industry partners, including ourselves – a vital part of this company's future vision.

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

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