

See me now

THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS



Alex on the red carpet at last year's Tony Awards

Breaking a Tony record

Watching the Tony nominations last year, Alex Baranowski (Sound Technology, 2005) was in a state of shock. At 30, he'd just become the youngest person ever to be nominated for the Best Sound Design of a Play for his work on *The Cripple of Inishmaan*. Alex says: "I'm primarily a composer, rather than a sound designer, so it was a real honour and to hear Lucy Liu pronouncing my name outrageously wrong at the nominations ceremony was gobsmacking."

The dark Irish comedy was a critical hit on Broadway and in the West End. It was nominated for six Tonys in total. Alex, who hails from London, was keen to tap into the play's roots, learning the penny whistle and buying a bodhrán in order to capture its Irish spirit.

(continued on page 4)

James rides onto *War Horse* stage

Just 12 months after graduating, James Backway (Acting, 2014) is already part of one of the biggest theatrical success stories in recent years.

Taking over the lead role of Albert Narracott in the National Theatre's celebrated production of *War Horse* in March, James says: "The show's been going amazingly well. What I love most is the ensemble aspect of it. There are 38 of us in the cast, and we all have to be ready for somebody to slot into a new role at any moment and support

them through it. You can't just focus on what you're doing, it's a team game – which is great."

It's a demanding production that has certainly been putting James through his paces. "The most challenging part is definitely the physical aspect of it. There's a lot of running and jumping about, so you need to look after yourself – lots of hot baths and stuff. You can't complain too much about aches and pains around the horse puppeteers though – they have to manipulate a 14 stone puppet for two and a half hours!"



Taking centre stage as Albert in *War Horse*. Photograph by Brinkhoff Mögenburg

Little Jinder scoops Swedish Grammy



Little Jinder poses with her Grammy. Photograph courtesy of PA

Josefine Jinder (Diploma in Popular Music and Sound Technology, 2007) triumphed at this year's Swedish Grammy awards – beating the likes of top Swedish pop exports Lykke Li, First Aid Kit and Tove Lo to the title of Best Pop Album.

Little Jinder says that winning the award for her self-titled album was unexpected. "It was a complete shock. I didn't think I'd win since I was up against some incredible artists, but I did! I was truly happy and

started crying when they called out my name. I wrote, produced and mixed the album myself, so it's a huge deal to get this kind of confirmation."

The 27-year-old, who is also the subject of her own reality TV series in her home country along with another Swedish musician, adds: "I look at my award whenever I doubt myself. It means a lot. I didn't think it would, and music isn't a competition... but it just feels really amazing to get some love."

Vintage glamour is a shore thing



Dancing on the seafront during Vintage by the Sea. Photograph by Emma Sudall @HemingwayDesign. Inset below - Lauren (left) and her business partner Elena give themselves the thumbs up after a successful weekend

Lauren Zawadzki may have only graduated from Music, Theatre and Entertainment Management a year ago, but her creative company is already attracting national recognition from the tourism industry.

As one half of Deco Publique, a creative practice specialising in the curatorial development of cultural events and festivals, the 35-year-old instigated and co-produced Vintage by the Sea in Morecambe last September. The festival went on to win Lancashire Tourism Event of the Year, followed by 'Highly Commended' accreditation at the national VisitEngland awards earlier this year.

Deco Publique secured funding from two local authorities and Arts Council England to produce the event. The weekend transported the seaside town back in time through a programme of large-scale events representing trends from across the decades. Visitors donned their finest vintage looks and travelled from miles around to enjoy two free music stages, with The Warehouse paying homage to the 90's rave scene, Soul Casino for Northern Soul lovers, a 1930s art deco ball and even a vintage pooch parade.

"The results were unheard of in the town – more than 40,000 people came, all the hotels were fully booked and B&Bs put their prices up. People were so inspired by it – one lady even wrote a poem about how moved she was seeing the town back to its former glory and sent it in to the local paper."



Lauren, who is from Lancaster, set up Deco Publique with her business partner Elena Gifford, while she was studying at LIPA and made it the case study for many of her practical projects – even undertaking her final year work placement with the company.

The duo's diary is filling up fast. Deco Publique recently produced the finale of One Magnificent City – a seven-week celebration of Liverpool and its maritime history – and are

working on another publicly-funded art regeneration project in Morecambe. Meanwhile, plans are full steam ahead for another Vintage by the Sea in September and at the time of writing, Lauren is expecting her third baby!

Riona shows commitment to her West End dream

Since joining the cast of *The Commitments* for her West End debut, Riona O'Connor (Performing Arts (Acting), 2006) has gone through some of life's biggest moments, both on- and off-stage.

The Kerry-born actress says: "Working in the West End had been a dream of mine since I was 16 and the longevity I have enjoyed with this show has been amazing. I started with *The Commitments* in the initial workshop in 2011 and have been with the show ever since. During that time I have got married, bought a house and had our first baby."

34-year-old Riona plays the role of Alice. "She's the downtrodden canteen lady. She is not glamorous or polite in any way and I adore her. She allows me to release all the filthy, nasty things I can't say in real life!"

The musical features infectious soul hits including *River Deep*, *Mountain High* and *Mustang Sally*, which Riona says helps to create a great atmosphere among the cast and crew. "As a company we buzz off each other and we always enjoy great banter and craic backstage. The music is awesome, the songs cannot by default get 'old' as they are definite classics."

The Commitments unites a number of LIPA graduates. Directed by Jamie Lloyd (Performing Arts (Acting), 2002), the show features Music alumnus Ryan Gibb and fellow Acting graduate Amy Penston in the ensemble (both 2010).

The show is due to close in November, but Riona, who is currently on maternity leave, has said she will return for the last performance. "I will absolutely come back and sit in the bar scenes and do the finale with everyone. I've been there from the very beginning, so I couldn't possibly miss the end."

When she's not on stage, Riona can be found working on an eclectic range of projects such as composing and providing voiceover work for games studios such as *I Fight Bears*, as well as writing sketch comedy with *The Craic Whores* and blogging about balancing acting, motherhood and London life under the title *The Unnatural Woman*.



The *Halo* (sound) effect

Creating the sound of spaceships and lasers using an electric guitar... it's all part of the day job for Adam Fulton (Sound Technology, 2000) who designs the sound for the bestselling *Halo* gaming franchise.

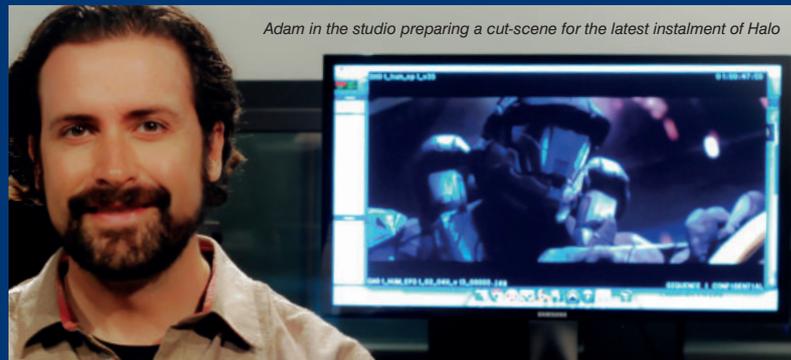
Back in 2010, the Canadian sound designer and composer was working on motion comics for the world's largest entertainment companies, including Disney, Warner and Universal. But when Microsoft wanted to reinvigorate the *Halo* series, Adam was brought on board to develop a new distinctive sound. He says: "From the work we'd been doing with motion comics, we had a considerable fan base and we were known as pioneers and innovators in that style, which is what they wanted for the game they were developing at the time."

Adam has worked on all six *Halo* games since then, primarily as a sound designer and 7.1 mixer of the in-game cinematics and cut-scenes. Adam explains: "The characters, aliens, vehicles and weapons have

become familiar to millions of fans and their sounds have become very recognisable. Even though it's important to maintain those sounds, I enhanced them considerably for the new releases, but also had to create many new sounds in the game. Many of the weapon sounds were sourced from recordings I made at a military range in Phnom Penh, Cambodia, where they had many more types than is possible to access at home."

Outside of his work with *Halo*, the 37-year-old enjoys working on varied projects – producing the sound for other games, including tablet and mobile releases and engineering independent bands.

Adam is also enthusiastic about cultivating the next generation. He is finding the time to teach a weekly film and game sound class at the Art Institute in Vancouver, where he lives, and has created an online mixing and audio production tutoring website called Mix Medics, along with fellow graduate Steve Patterson (Sound Technology, 2000).



Giving a voice to *The Simpsons*

"Exxxcellent." The next time you hear Mr Burns' famous catchphrase in *The Simpsons*, there's a chance that it was recorded at a studio run by graduates Cristina Aragón and Michael Koderisch (Diploma in Popular Music and Sound Technology, 1997; Sound Technology, 2000).

As one of the main members of *The Simpsons* cast, comedian and actor, Harry Shearer, would record his parts at their London studios whenever he was in the city – providing the voices for some of the show's best-loved characters including Mr Burns, Smithers, Ned Flanders and Principal Skinner.

Cristina, who came from Mexico to study at LIPA, says it wasn't until after graduating

that she and Michael struck upon the idea of going into business together. She explains: "I always wanted to have my own facility, but it was a few years after leaving LIPA that we started planning 5A Studios. We opened our doors in May 2004."

Over the last 11 years, welcoming famous faces to the studios has become part of their day-to-day routine. In recent months, Olivia Colman, Gillian Anderson and Alan Rickman, among many others, have visited the studios to record ADR and voiceover work for film, TV and adverts.

The studio is also home to some very special assistants. "The studios are dog-friendly, and our own dogs are there on a regular basis. Our clients love them!"

www.5astudios.co.uk

Playing on heart strings



As the cellist for Sam Smith, Harry Robinson (Diploma in Popular Music and Sound Technology, 2004; Music, 2007) has had a front-row seat to the emergence of one of the world's most successful recording artists.

Harry began working with the Grammy-winning singer just over two years ago, back when Sam was recording his demos. He's played cello and written string arrangements for him ever since – touring all over the world to sell-out crowds and appearing on the album *In the Lonely Hour*.

Pairing up with Sam was the result of a connection Harry made while he was at LIPA. Harry, who lives in South London, says: "A friend from the Management course put me in contact with the songwriter Jimmy Napes, who co-wrote *Stay with Me*. I'd already been working with him for a few years when he asked me to come in and do strings for Sam.

"It's been amazing to be part of everything that's happened and to see how he's handled fame and managed to stay so humble. We've gone from playing to about 200 people to 80,000 people in a really short space of time."

Harry says he had his biggest 'wow' moment when they were performing in Texas. "Sam asked everyone to put the lights on on their phones and hold them up in the air. To see 80,000 people do that... well, it was quite difficult to keep playing the cello!"

His proudest moment, however, was closer to home when his parents came to see him perform at the Brixton Academy. "My sister Kate was performing with us that night too, she plays sometimes and writes string arrangements with me, so it was really special."

Harry is also the co-founder of his own label, Fatback Records. "It's quite a roots-y label. We don't stick to any particular genre – as long as it's good, we'll put it out. We've got some exciting releases coming up including a Skrillex remix and tracks by Ragga Twins and Vula Malinga who has worked with Basement Jaxx."

Breaking a Tony record continued from page 1

Alex, now 31, has written scores for some of the country's most renowned directors including Danny Boyle, Sir Nicholas Hytner and Rupert Goold at the National, Young Vic and RSC and composed the soundtrack for BAFTA-nominated film *McCullin*, which he recorded in his own living room. Last year, his score for *A Streetcar Named Desire* starring Gillian Anderson was broadcast to cinemas as part of NT Live and transfers to New York in 2016.

He also took the lead on The xx's collaboration with the BBC Philharmonic Orchestra for Radio 1. "That was just a dream job. I love their music and the band were really keen to let me experiment and re-work their songs in an orchestral setting."

Alex's latest project is *1984* for Northern Ballet which opens in September. "Dance is a fantastic medium for a composer because you are essentially telling the story through music. You have to keep the audience's attention for 90 minutes, so it's been quite an intense writing period. I re-wrote the opening scene about five times as I was so nervous about getting it right."

Edward's dual role in Broadway Tudor triumph

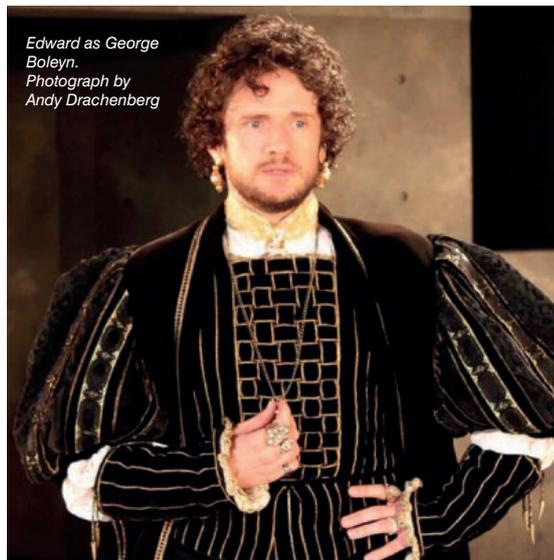
After appearing earlier this year in the farce *Sex and the Three Day Week* at the Liverpool Playhouse, Edward Harrison swapped his 70s style undies for a doublet and hose and crossed the Atlantic to join the cast of *Wolf Hall: Parts One & Two* on Broadway.

The RSC adaptation of Hilary Mantel's books opened at New York's Winter Garden Theatre in April. The show was an immediate hit with US audiences and critics, garnering eight nominations in the Tony Awards.

Edward plays George Boleyn and Edward Seymour, brothers to two of Henry VIII's queens. He also understudies the starring role of Thomas Cromwell.

The 2003 Acting graduate says: "It's brilliant to play the two brothers, because they are polar opposites. George is venomous, power hungry and arrogant, while Edward is godly, measured and kind. I suppose there is more fun to be had with a villain and someone like George is a long way from who I am, I hope. And he has some killer earrings (spoiler)."

"I'm in the thick of cover rehearsal for Cromwell as we speak. Ben Miles (who plays Cromwell) is onstage for six hours across the two plays and is achieving something really amazing. It's such an understated, detailed, beautiful performance, so if I were ever called upon, I'd want to do the role justice."



Edward as George Boleyn.
Photograph by Andy Drachenberg

The 33-year-old, from Peterborough, is no stranger to period drama. His previous theatre credits include Lennox in *Macbeth*, directed by Kenneth Branagh and Westmorland in *Henry V* alongside Jude Law, for Michael Grandage. He cites *Macbeth* as one of his favourite productions: "With Ken, he was a hero of mine so that was special. It was also my first time in New York so massively exciting."

He has also had his share of comedy and contemporary roles, including an appearance in BBC1's *Doctor Who*. Edward explains: "I played Adrian - a teacher at Coal Hill School. The idea was that he had a passing resemblance to Matt Smith, so when I went to audition for the role, I did my best quiff and just had fun. It worked! I had such a memorable few days filming in Cardiff with the brilliant Peter Capaldi."

Afrika encanta la música

Afrika Fuentes is proving that it pays to be diverse in the music industry – working as a songwriter, performing as a singer-songwriter and even acting as a translator for up-and-coming artists.

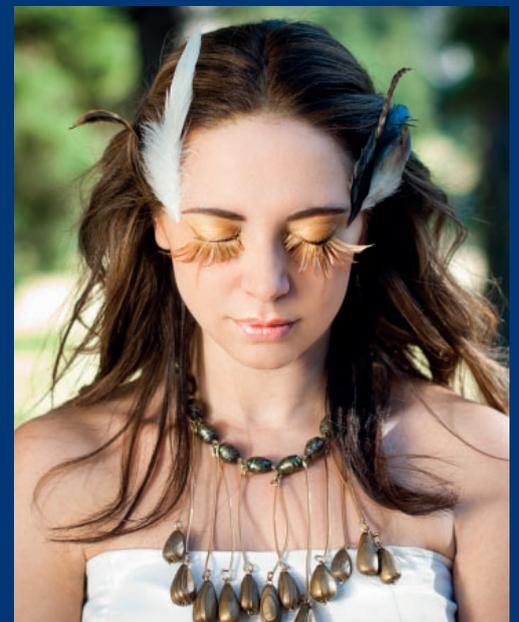
Originally from Madrid, the 2008 Music graduate says: "My main goal when I left LIPA was to get a publishing deal and to be a songwriter, but it was difficult to get noticed without having something out. So I worked tons of jobs, saved up loads of money and called in millions of favours to produce my own EP."

Off the back of that release, Sony signed her straightaway at their first meeting and she has been writing for them for the past three years. Now based in Manchester, during that time, Afrika has written songs for artists, including Diana Ross and John Legend. But she's not just making a living from writing her own music.

Afrika explains: "Translating is a really good thing to consider if you're bilingual. It's not just about translating the words, you have to try and incorporate the meaning behind the song too."

She has been working with Spanish acts, such as Rosana Arbeló and emerging artist Abraham Mateo, to translate their songs into English and vice versa. She is starting to gain credit for her own Spanish language music too. Her song *Acroiris* was a finalist in the Latin category of this year's John Lennon Songwriting Competition.

Afrika says that it helps to be tenacious. After renowned singer-songwriter and LIPA companion Cathy Dennis spoke at her graduation, Afrika sent her a handwritten letter and some of her music – which led to her first songwriting gig. It's a lesson which has stuck with Afrika. Her advice for newer graduates is: "Try anything, don't be scared of anything. The music industry is changing every day and we need to rewrite the rules."



Music mix maestro

It was a grey and miserable Monday morning during the first week of February, but Eduardo de la Paz was having a 'punch the air moment'.

Two of the albums he had mixed tracks for had gone straight into the UK top ten – *Modern Nature* by The Charlatans was at number seven and *Unguarded* by Rae Morris was at number nine.



Eduardo in the studio

The freelance producer and mixer recalls developing his craft during late nights in our studios. "Mixing and working with bands inside the LIPA studios helped me understand the process of how a track develops from the start of recording to the end of mixing/mastering," says Eduardo.

Soon after graduating

from the Sound Technology programme in 2011, he moved to London to work for Miloco Studios, where he was introduced to acclaimed producer, Craig Silvey.

Eduardo then went on to hone the skills that won him chart success, while working as Craig's in-house engineer and mix assistant at Toast Studio. He has spent the past two-and-a-half years there working on albums by music icons, such as Arcade Fire, Paolo Nutini, Noel Gallagher, Florence + The Machine, Goldfrapp and Yeah Yeah Yeahs.

He tells us: "I've learned a lot about mixing and producing from a guy who has a history of making great and unique records... One of my favourite memories is being involved with the mixing of the latest album by The National, *Trouble Will Find Me*. We spent a month and a half at Electric Lady Studios in New York. We worked from Studio A which has a massive vintage Neve console, while Arcade Fire were upstairs working on their album *Reflektor* (which would later be partly mixed back at Toast in London). The National had such an ambitious sound and a clear view of what they wanted for the finished album. During the space of that month, my ears started listening to music very differently. It was almost like a crash course on critical listening as a mixer."

Eduardo, from Mexico, has since scored another chart hit, after adding his mix magic to the Peace album *Happy People*.

Not surprisingly, the 27-year-old finds that his mixing skills are now very much in demand. He has recently worked on the debut album from French band We Are Match, the first EP from new artist Max Pope and tracks for the Grammy-nominated, Concha Buika.

Sentric success

Simon Pursehouse has become the latest LIPA graduate to feature in *Music Week's* 30 Under 30 – the third in as many years to be named among the top young leaders in the music business. The 2007 graduate secured his place through his role with Sentric Music, a rights management company which was launched by fellow Management grads Chris Meehan and Phil Cooper (both 2005).

Simon, who is 29 and originally from Sheffield, says: "The fact that one of the other two LIPA graduates featured in the last three years was Chris Meehan is something we're rather happy with. Sentric's been on quite the journey and it would appear that we're making waves even more so now than ever before. I'm sure I won't be the last graduate from the Management course to be featured either."

The company helps artists by making it easier for them as copyright holders to generate income from their material. Sentric is now close to administering nearly half a million copyrights around the world. As director of music services, Simon works with musicians to get their music featured in adverts, games, films and TV shows. He also writes advice articles for musicians on Sentric's blog and hosts its monthly podcast.

"It makes me really proud whenever someone approaches me at a conference or drops me an email and says that Sentric has made a difference to their career. The money we've generated thanks to some of the sync deals we've landed for emerging bands has genuinely been career changing for them. We've got loads more to do as well which is the exciting part."



Speaking at The Great Escape new music festival in Brighton

The Demon Barber of Shaftesbury Avenue

When Acting graduate Joe Taylor (2011) won the role of Tobias in a fringe production of *Sweeney Todd* last summer, he couldn't have predicted what was to come - a string of sell-out performances, visits from A-listers, a whirlwind of press interest and a West End transfer.

The show was originally staged in one of the oldest pie shops in Tooting, before moving to a custom-built replica of the shop on Shaftesbury Avenue.

The intimate setting meant the audiences were restricted to around 70 people a night in the West End. Joe, originally from The Forest of Dean and now based in London, explains: "We were literally two feet away from people. The show changed loads every day because it was half-made by the audience. You could see everyone, so you had to really be on your game so you didn't get distracted."

It would have been easy to get distracted, too. Among the visitors to the shop were Angela Lansbury, who played the original Mrs Lovett on Broadway, James Franco ("I rubbed



Joe in the final scene of Sweeney Todd

elixir into his head")... and Stephen Sondheim himself.

It's a role that meant a lot to the 25-year-old as he played it in a third-year production while studying with us. "Because I'd had this long-standing connection to *Sweeney Todd*, it was unreal to see Sondheim himself watching my performance, thinking to myself 'I'm singing his words, and he is laughing at my jokes!'. He told us that he'd always imagined the show on a small scale and the performance actually reduced him to tears. When Angela Lansbury came, she wasn't giving anything away during the show but she stuck around afterwards and I got a hug and she cried too."

The BossHoss boss

Organising a band of seven rock 'n' roll cowboys is a tough job, but self-confessed rock chick, Sophie Kammann, is up to the task. Sophie is manager of The BossHoss, the band from her native Germany, renowned for their unique synthesis of high energy rock and American roots music.

The 33-year-old has been involved with The BossHoss since 2008, having previously worked as international product manager with their old management company. Over the years

the band have built up a following that has seen them go from performing in clubs to selling out arenas. Last year, they achieved phenomenal success, winning the ECHO Award (the German equivalent of a Grammy) for Best National Rock/ Pop Group and being named Best Live German Act at the World Music Awards in Monaco. Their latest two albums were platinum and double-platinum selling.

2014 also saw The BossHoss enter the UK market with a bang – their first album release

through Universal UK was accompanied by a November arena tour supporting heavy metal giants Motörhead.

Sophie says: "We rolled out all the big guns and turned up with a travel party of 25. Our production manager has a strong relationship with MH's crew and managed to arrange it so that we were allowed to have a full show with lights and normal volume... a privilege that few support acts can claim."

The band's international fan base had already reached a new level in Switzerland and Austria, after frontmen Boss and Hoss were assigned a double chair on the German TV version of *The Voice*, acting as coaches for the first three seasons of the show.

The increasing demands of her role mean that the 2005 Management graduate has to spend more time at her home base and can no longer join the guys regularly on tour. She is, though, still able to cherry-pick gigs to attend, such as the Soundwave Festival in Australia and video shoots in America.

Managing the band definitely has its rock 'n' roll moments. Sophie laughs: "Seeing our frontman stage-dive down four metres into a screaming sea of ecstatic rock-fans, half a million strong, really does reflect their do-or-die attitude. The boys and I are on the same wavelength... so we are actually friends, besides our business relationship. I think it is very important to always keep the bigger picture in mind, always be true to your taste and opinion and radiate good energy and positivity."

Sophie and The BossHoss at the World Music Awards in Monaco, 2014



Andrew's designs take flight

Man gets stranded in an airport for 18 years. It's an unconventional premise for an opera, but *Flight* by Jonathan Dove has taken Theatre and Performance Design graduate Andrew Riley (2008) to new heights.

Based on the same real-life story that inspired the Tom Hanks film *The Terminal*,

Flight was staged at Opera Holland Park in London in June. It was the first opera that Andrew had designed, but not the first time that he found himself recreating an airport on stage. The set he designed for a production of *Catch Me If You Can* was also inspired by airport architecture and helped him get the job on *Flight*, where he was responsible for set and costume design.

Andrew, from Wigan but now living in London, explains that he had plenty of first-hand experience of airports in the run up to the show: "At the time that I found out I'd be designing *Flight*, I was working on a production of *Phantom of the Opera* in Bucharest with the show's director and we spent a lot of time flying back and forth – we became very familiar

with departure lounges!"

He says that designing for the venue required a good deal of creative thinking. "The stage was 22 metres wide and only about eight metres deep, with no flying or wing space. But I think these challenges are great to have as it's all about problem solving and making the best out of the resources you have."

The 29-year-old says that he always enjoys designing for musicals and operas. "Their storytelling relies on music, which I listen to as a starting point and let my imagination run riot! All the clues to the design are there in the music and lyrics."

Sticking with the musical theme, next up for Andrew are productions of *Songs for a New World*, *Thoroughly Modern Millie* and *Sunset Boulevard*.



The finished set for *Flight* at Opera Holland Park. Photograph by Robert Workman

Cymru arts and Welsh rock

'Exciting, challenging and invigorating,' that's how Cwmni'r Frân Wen describes the theatre it offers to young people and children. It also aptly describes how Gwennan Mair Jones feels about her role as participation officer with the Menai Bridge-based arts organisation.

The 2014 Community Drama graduate started with the company on a ten-week apprenticeship through Go Wales and was given a full-time post in October. As a patriotic Welsh woman, Gwennan is delighted that the role combines two of her passions: using her first language and working with young people.

The 22-year-old, from Llan Ffestiniog, tells us about the ethos of Frân Wen: "We do a lot of Welsh language work, regionally as well as on a national platform.

"Essentially, we use performance and creativity as a language, producing physical theatre and devised pieces using all of the senses and featuring music and texture. It's exciting to be bringing community arts home to Wales."



Gwennan performing in *Shabwm*.
Photograph by Geraint Tomos

Gwennan recently performed in *Shabwm*, a play exploring the relationship between music, sound and silence, which was performed 38 times in schools around the North Wales region over eight weeks. She explains: "My character was a little girl, the child of music and silence. After the performance, I led workshops where the children explored the idea of the missing link between the two parents – is it rhythm, or the music that both elements create together? Then by extension, we explored the nature of family feelings."

This summer she will be performing in *Shabwm* at the national Eisteddfod.

Aside from theatre, the company offers other arts projects. Gwennan recently worked with six 16-24 year-olds from NEET backgrounds and challenging home environments on Stiwidïo Frân Wen, where participants spent three months gaining experience in digital media. She also managed Fi di Fi, a project with year nine pupils exploring the link between mental health and creativity, of which she says: "It was so inspiring to find them gradually trusting me and sharing their feelings, using art as a catalyst.

"The next project I will be running over the summer is Sbectol, a devising project with young people. We will be questioning the role of theatre in society in an immersive Welsh SRG (sin roc gymraeg - the Welsh rock scene) music gig, taking theatre to the people."

Putting dance theatre on the map

Contemporary dancer Rosie Terry has travelled the world creating dance theatre. Following a stint in Bollywood and training with Kibbutz Contemporary Dance Company in Israel after graduating in 2011, in the last few years she's been to Berlin, Brussels and San Francisco among others to work with dance companies, bands and fine artists.

She says: "There's always human honesty at the centre of dance theatre. I try to surround myself with people who I feel I can be myself around, and that can be difficult in the dance industry sometimes. I started to meet a few artists and directors who felt that 'me' as a character was enough. Dance theatre work then started to emerge once I had let go of trying to fit a mould."

The 25-year-old Dance graduate has recently been working with dancer Léa Tirabasso on a seven-minute solo piece called *Rosie in Wonderland*, and a duet entitled *Love Me Tender* which she performs with Joachim Maudet.

Rosie, who is originally from Melbourne in Derbyshire, explains: "There's a lot of freedom in performing alone, but to grasp the audience's attention and take up the space with only you is really difficult. Even though the character is based around myself with extra layers added on top, I always worry that my character might slip. That is the most daunting part.

"Performing with somebody else is another kind of freedom, as you can fall on to their energy, and rely on them sometimes to pick you up when you're withered. When you do a solo, you also miss eye contact and the feeling of someone to run with."

Rosie, who now lives in London, says that her training here helped her in many ways: "As well as giving me more knowledge in different techniques, I learned about the freedom of improvisation and acting. It also opened my eyes to other art forms – at LIPA you don't get stuck in a box of being one kind of performer, which has helped me endlessly."

While continuing to work with Léa Tirabasso, for the rest of the year Rosie will be collaborating with dance theatre company Sweetshop Revolution and Swiss-based collective Bufo Makmal. She's also starting to work on her own projects and hopes to fit in some travelling too.



Rosie (right) and Léa Tirabasso in rehearsals for *Love Me Tender*.
Photograph by Deniz Kavalali

Tuning in to Europe

As an executive vice president for BBC Worldwide, Tobi de Graaff gets to work with some of television's biggest shows.

Tobi's role sees him managing all of the BBC's commercial activity in Western Europe. He oversees the sale of programmes and formats including entertainment big-hitters like *Strictly Come Dancing* and *The Great British Bake Off* and acclaimed dramas such as *Wolf Hall* and *Sherlock* to broadcasters and production companies.

The Management graduate, who is from Berlin, now lives in London with his wife Mercedes – also a member of our Management alumni (both graduated in 2000). He oversees a central team here in the UK, along with offices and production bases in Cologne and Paris.

Since joining the BBC in 2013, the 39-year-old says his biggest achievement has been launching three new channels in the Benelux and Nordics.

"An incredible amount of strategy and financial planning goes into launching a new channel – but it's very satisfying to see ratings go up and get positive comments from viewers. We also watch the channels in our office, so it's nice to see the fruits of the team's work."



Phil's new role sounds wander-ful

Wanderlust took Phil Ronayne through 22 American states, three Canadian provinces and into a job as head of sound in the largest theatre company in Western Canada.

The 2007 Theatre and Performance Technology graduate decided to embark on his travels around the USA in 2013 after spending nine months as chief LX at Liverpool's Royal Court Theatre.

With a one-year work permit for Canada in hand, Phil ended his travels in Vancouver, where he started working as rentals technician for The Arts Club Theatre Company.

Phil takes up the story: "Within the first six months I had worked on *Avenue Q* and *Mary Poppins*. Less than a year after starting work for the company, I was asked to cover the head of sound position for *Monty Python's Spamalot*, in charge of 18 radio mics and a full band. The company were extremely happy with the results and how I worked with the sound designer and the rest of the team. In August 2014, the head of sound position became available, I was asked to apply and I was successful."



Phil at his console

The 30-year-old started his new job last September. He spends most of his time at The Stanley Stage, the largest of the company's three theatres. His duties include preparing, programming and mixing the shows, carrying out maintenance and coordinating other members of the crew. He is also working on the sound and video specification for the company's new 200-seat theatre opening in November.

He is currently mixing Tony Award winner *In the Heights*, and looking forward to the season finale shows, *Les Misérables* in The Stanley and *Godspell* in the mid-sized theatre. Phil will mix the former and oversee the sound requirements for both productions. Next season he'll work on *Billy Elliot* and *Rock of Ages*.

Phil can still indulge his love of travel. When none of the shows have major sound requirements, he takes off around Canada and the USA. He recently returned from San Francisco and later this year has visits planned to his home city of Liverpool, Spain and Poland.

Sunny outlook for St Lucia



St Lucia have come a long way since their first show in a small venue in Brooklyn in 2011. In April, the band performed before a jumping crowd of 60,000 on the main stage at Coachella.

In between, they supported artists including Ellie Goulding, appeared alongside Snoop Dogg at SXSW and performed on American late-night talk show *Jimmy Kimmel Live!*

St Lucia is the brainchild of 2005 Music graduate Jean Grobler (pictured centre), from South Africa, who says: "We've been able to get great festival gigs and opening slots, because we've managed to build a good reputation as a live act and have been very fortunate to have a wonderful team around us. Of course, good songs are important, but I think that having a good agent, manager, lawyer and business team is perhaps just as

important as good songs to building lasting success. Also, we've toured pretty incessantly."

Having spent three years as a staff-writer for New York music house The Lodge, Jean struck out on his own in 2009 to focus on freelance writing and the project that would become St Lucia.

The band signed to Columbia Records in the US and has toured Australia twice, South Africa, parts of Europe and the UK as well as circling the USA and Canada seven or eight times.

Jean's wife, 2003 Dance graduate Patricia Beranek, plays a vital part in the band. She sings backing vocals, plays percussion and has written a couple of St

Lucia's songs, but Jean explains that her role is much more: "We've been together for nearly 13 years now, so she's seen me making music for a very long time. Because of this, she really understands my process and is an incredible sounding board when it comes to new songs and as the songs move along."

Jean describes St Lucia's sound as optimistic and energetic with elements of bombastic 80s synth pop given an experimental, exploratory twist. The band are currently mixing their second album, a follow up to their debut *When the Night*. Aside from the promotion and touring that will accompany the album's release, St Lucia have a big date in the diary for September, when they play the Hollywood Bowl.

www.stlucianewyork.com

Setting up school in Singapore

When she was 14, Jeni Anthony (Community Drama, 2012) decided that she wanted to run her own performing arts school by the time she was 30. Now, aged just 24 she has already fulfilled that dream as the co-founder and artistic director of EVOLVE Arts, based in Singapore.

Originally from Luton but driven by "a lifelong quest for travel and heat!", Jeni set up the school, with her partner Owen, after a stint teaching in Italy, then moving to Singapore to work for another performing arts school before branching out on her own.

EVOLVE Arts has been supported through our Graduate Business Development Fund and offers a range of activities for mostly ex-pat students of all

ages. It's a non-stop schedule which sees Jeni heavily involved in all aspects of the business. Alongside teaching classes including musical theatre, acting, dancing, and clowning, Jeni gets stuck in with the marketing and even cleaning.

"We all love what we do and although we're a small team, I think our passion lies in the pure belief that art does make a difference. Whether that's with a community who love to dance but can't afford to take classes or a group of awkward 13-year-olds feeling empowered and safe enough to ask questions about sex or bullying."

Jeni is keen to inspire the next generation of community drama practitioners, sharing aspects of leading and facilitating with the young people she teaches. "They are proactive and so enthusiastic about it - I hope to turn this idea into a dedicated scheme one day. When I first got to Singapore, I didn't feel as if there were differences to be made here, but art in all its forms can create change anywhere it is needed."

www.evolve-arts.com



Jeni leading a children's birthday party in full pirate costume

Lighting the way for live music

"It takes grit, determination and good fortune," says Tim Spilman on the subject of being a successful freelance lighting technician.

"People can tend to give up freelancing easily because sometimes the diary isn't filling up quickly enough, but it's worth persevering with because your fortune can change the very next day."

The Theatre and Performance Technology graduate (2005) set up TRS Technical Ltd in 2010. Since then, Tim, who is originally from Frodsham in Cheshire, has built up an impressive client base and regularly tours with some of the country's most successful live acts including Dizzee Rascal, London Grammar, and rock band Enter Shikari, who Tim is joining for their many festival dates this year.

Tim's closest collaborator is lighting designer Steve Bewley. "He has some really dynamic ideas, but he knows he can present me with crazy diagrams with lots going on and that he doesn't need to worry

about it after that. It's my job to turn those designs into a reality."

Bringing those ideas to life can prove a nerve-racking experience, as Tim found out when he worked with Dizzee Rascal at Glastonbury. The Blackburn-based 31-year-old explains: "It was three years ago and he was the main support act on the Pyramid stage. It wasn't the most complicated set up but I decided to rig it up in a new way. There was no reason why it wouldn't work – and of course it did work – but we had such a short turnaround and given how many people were watching, not just in the crowd, but on TV, it was the most nervous I've ever been."

As well as touring, Tim has been working in the United Arab Emirates. "There isn't a music scene there like there is over here, but there are massive corporate events and there's a lot of money to be had out there. If there are any graduates looking to get big show experience, there are plenty of opportunities for freelance and full-time work."

The lighting for Enter Shikari's set at Download Festival this year. Photograph by Steve Bewley



Xena breaks convention

Dancer Xena Gusthart took a big leap earlier this year – performing solo at renowned hip-hop dance festival *Breakin' Convention* at Sadler's Wells for the first time.

The 29-year-old has been building a name for herself as a hip-hop dancer and choreographer since leaving LIPA, performing alongside Rita Ora and Kylie Minogue and choreographing for diverse clients including Adidas and comedians, such as Patrick Monahan, in recent years. She was also a lead dancer in the sell-out European tour of Blue Boy Entertainment's *The Five and the Prophecy of Prana*.



Xena during rehearsals for *Breakin' Convention*. Photograph by CLO Photography

For *Breakin' Convention*, Xena performed her own hip-hop dance theatre piece incorporating different styles – locking, breaking, contemporary and spoken word.

Xena, who hails from East Lothian in Scotland, explains: "The piece is about a girl growing up and her relationship with her brother who is disabled and what effect this has on her family life. It is a very personal and intimate piece that leaves the audience both laughing and crying."

The 2008 Dance graduate is now developing the piece into a full-length, one woman show, with mentorship from the artistic director of *Breakin' Convention*, Jonzi D.

When she's not dancing, Xena has been running her own company, Xena Productions, since 2008. The company runs workshops and outreach programmes around the UK, as well as supplying dancers for corporate and commercial work and acting as an agency. Through the company, Xena has toured three theatre shows, including a hip-hop theatre show for children. Last year, she received support from the LIPA Graduate Fund to rebrand the company.

The London-based dancer has just landed a one-year contract to appear in *The Bodyguard* in Cologne in Germany. "It was an unexpected offer but it is a huge highlight for my career so far and I am very excited about it." www.xenagusthart.com

Emily queen of shops

If you love shopping, you may be a tiny bit jealous of Emily Adamson. The 2014 Theatre and Performance Design graduate spends a lot of time scouring the shops and gets paid for the privilege, in her role as assistant costume supervisor with the English National Opera.

Emily explains: "When we start work on a new show, I shop for clothes, jewellery and accessories to fit the design brief, anything from the right era and colour palette. I also source sample fabrics, going in lots of fabric shops and getting swatches for the designer for various costumes. Then, once they've chosen, going back and buying fabric, trim and buttons (millions of buttons!). We need to fill rails with enough to

dress a massive cast – there are 60 in the chorus, 20 adult actors, 20 children and the principals."

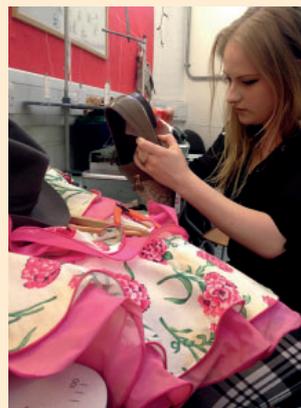
During dress rehearsals, Emily sits backstage and makes a note of any costume-related issues that arise for the cast. She is also responsible for keeping the dressing room tidy – no small job after a major fitting.

Emily has worked on two contemporary productions, as well as a modern interpretation of *Carmen* with flamboyant 80s-style clothes and lots of glitter and *The Queen of Spades* with vintage Russian military-style dress.

The 23-year-old acknowledges that luck played a part in her securing the job. When she was working on her second-year project on costume and props, she was helped by

Kevin Pollard, a designer who had worked for ENO. The two hit it off and Emily worked with him at the Lantern Company in Liverpool after graduating. He invited her to come and meet the supervisor at ENO and she began helping out, leading to her appointment to her current role in September.

Emily tells us about her ambitions: "I'm trying to move closer to getting work as a design assistant. Working in this role is a great way to meet the designers, prove that I can be useful and hopefully get work with them that way! It's also important to understand the volume of work that goes into a production of this scale and the limitations and challenges involved. I'll know in the future what's possible and not possible when I come to design myself."



When we were young...

Alumni from 1998–2000 and 2008–2010 joined us for a reunion on 18th April. They met up with old friends (pictures 1 & 2), reminisced over drinks in the bar (pictures 3 & 4), chatted over a bite to eat (picture 5) and relived their student years while watching video footage in the Sennheiser Studio Theatre (picture 6).

One graduate who had made an extended trip back to the city and revisited many old haunts commented on Facebook: “So many magical people in one place! Liverpool will always hold a little part of my heart.” Another said: “Sometimes you have to go back to see how far you’ve come.” The final word goes to one who expressed a sentiment that we hope you all share: “You never leave LIPA.” *You can see more photographs on our alumni website and Facebook group.*



Dancing on the edge

Ben Stevens has spent most of the last four years touring the world – he has been clinging on by his fingertips though, as it was tipping at the time.

The 2011 Dance graduate is a performer with Wired Aerial Theatre, the company he joined as an apprentice dancer during his final year of study. Since then he has toured the UK, Europe and Australia with *As the World Tipped*, the UK’s biggest outdoor aerial show.

The spectacular performance, described as a disaster movie in the air, depicts a world in ecological crisis. A steel wall suspended 50 feet above the ground, from a crane, doubles as a screen for the projected images, which form the backdrop to the show and the surface on which the characters perform.

The dancers dangle against the wall from vertical lines attached via a harness under their costumes. Each performer is attached to a climber, who is also suspended on the wall and

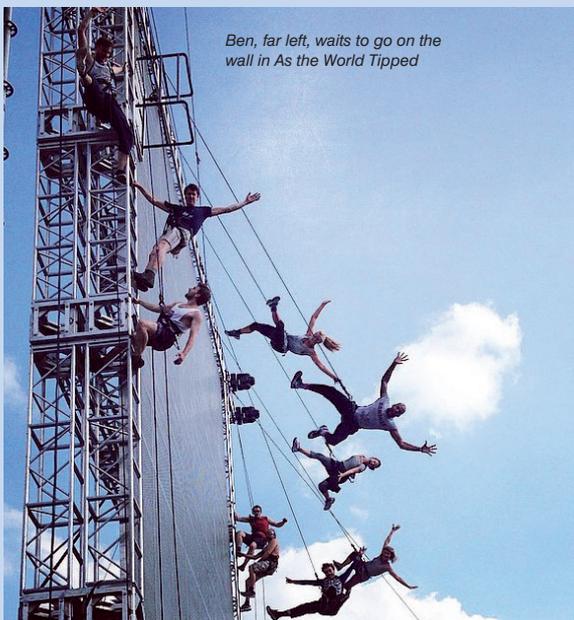
runs up and down the side to act as a counter balance to their duet partner.

Ben says: “The show’s characters are so pre-occupied with their day to day life they don’t see the world falling apart around them. It’s a reminder of the bigger picture and quite hard-hitting at times.”

He goes on to tell us about some of his memorable moments on tour: “We performed regardless of the weather. In Munich, we performed in a thunder storm. That one was a bit scary. Sydney was an absolute standout. It was such an amazing atmosphere and we performed to an audience of 19,000.”

In 2014, Ben was also appointed artistic director for The Professional Dance Programme, choreographing and directing new narrative pieces for a company of young aspiring dance artists in the North West area.

The 27-year-old, from Belton in Leicestershire, recently got back into harness following six months adoption leave, after he and his partner adopted two brothers aged three and five. Later this year, the boys will get the chance to see dad’s aerial skills in action in a new show, *Illuminate*, which will premiere in Blackpool, before embarking on another extensive tour.



Ben, far left, waits to go on the wall in *As the World Tipped*

Bass-ic puppetry

It was one of the most unusual email subject lines that Music graduate Sam Fluskey had received: 'Avenue Q – Bridlington/Hong Kong'.

This popped up in Sam's inbox last year and turned out to be an offer to tour with the hit puppet musical.

Sam, originally from Ilford, explains: "They had extended the run for two weeks and the previous bass player was unavailable for the new dates. On the recommendation of another Music graduate and drummer, James Newton, I was asked to step in at pretty short notice."

The 32-year-old, who now lives in Liverpool, returned to *Avenue Q* for the current UK tour and doubles on electric and double bass. "*Avenue Q* is a fun show to play, with a bit of everything – rock, cheesy ballads, slutty jazz, puppet-sex-accompanying funk... However, I'd say the overall musical vibe is 'kids TV show theme' as it's basically the adult version of *Sesame Street*."



Sam during soundcheck for Avenue Q

The show is produced by theatre company Sell-a-Door, run by Acting graduates Phillip Rowntree and David Hutchinson. "Phil actually played trombone in my LIPA ensemble Themebusters and we performed a set of TV and film theme tunes in the Sennheiser Studio Theatre, so it's nice that we could reunite over TV theme music several years later, with him paying my wages this time."

Since graduating in 2011, Sam has been part of touring productions of *Joseph and the Amazing Technicolor Dreamcoat*, *Starlight Express*, *Ghost*, *Cats* and *Shrek*. "Musical theatre allows me to play across a broad range of musical styles which helps to keep things interesting and is good for my playing. While I was at LIPA, I got asked to play in all the shows and as a result I got to know a number of musicians and MDs who are now working in the industry and who I've since worked with professionally."

"As well as knowing what you're like as a player, they also know what you're like as a person. On a long touring show this is often more important as you're living in each other's pockets for months on end and if you don't get on it can make the job pretty hard work."

Avenue Q runs until November, but from August Sam will be joining another UK musical theatre tour with *Priscilla Queen of the Desert*.

Update from our founder

Picking up from last year, our primary school started last September on time (pictured blue below). There was a moment when I gazed out on the first morning at about 8 a.m. when no-one was around. As time went by, these tiny purple figures appeared, clutching the hands of other, rather bigger, figures. Fifty minutes later our first intake of 52 youngsters were in the building ... well actually, outside, frolicking with learning toys. Up until then, the process had been filling in forms, going in front of committees, appointing staff and getting the building ready. Nothing, but nothing, could prepare you for the reality. I was speechless. Maybe it is the size thing. Somehow with smaller people and their vulnerability, the responsibility for their future feels even starker.

The amber light for our creative and performing arts sixth form college turned green. So, this summer, everything in No. 70 is moving into the Art School and, in January, serious building work begins, as well as reducing nearly 900 expressions of interest to the 120 students we need. We made a fine appointment with our Director, so, we hope nowhere to go but up. The Art School is nearing completion. In our next edition, we'll have pictures to show you.

Paul held his usual mentoring of third year singer-songwriters and a Q & A to the whole student body. Not only that, he was performing two days later at the Echo Arena and allowed about 200 of us into his sound check, basically a free hour's show. I've come to the conclusion that the rumour he was replaced by an alien must be true. Before he came to us on a Tuesday, he'd performed for three hours a night the previous Saturday and Sunday at the O2 Arena in London, another three hours on the Wednesday in Birmingham and then another three hours in Liverpool, before leaving for France for another gig. Now, do humans



The presentation of the Royal Norwegian Order of Merit with Norwegian ambassador Mona Juul (left) and Acting graduate Lisa Stokke (1998). Photograph by Deana Kay

really have that stamina? And at 73?

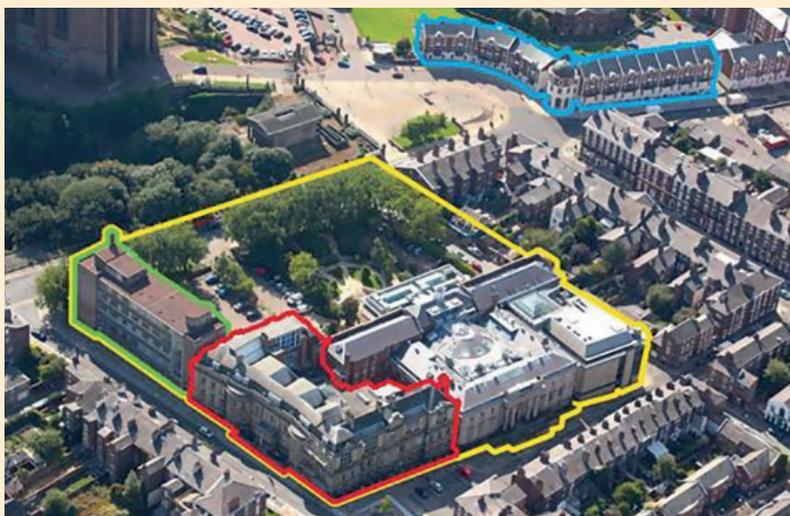
Our graduate achievements remain a source of constant warmth, as you can read in this edition. Putting the cost of mentoring to one side, we've worked out that, since we started, we have financially supported graduate enterprise to the precise tune of £220,536.27.

What else can I tell you? This year I became a Knight in Norway – hard to come to realise this even now. King Harald bestowed the Royal Norwegian Order of Merit on little me. The best part, though, was deciding to hold the event here on the stunning, *Hay Fever*, set in the PMA and, better still, to be surrounded by six of our very first Norwegians: Elisabeth, Lisa, Pål, Pernille, Stein and Vibeke. Of course, we were all twenty years older, but, strangely, this didn't register. Nothing seemed changed. I was swept flawlessly back to the time when we were all learning together in 1995.

All the usual best,

KEY:

- LIPA Campus
- Renewed Liverpool School of Art
- 70 Hope Street which will become the LIPA Sixth Form College
- LIPA Primary School



Graduation 2015

At our graduation in July, we are awarding our Companionships to eight people, who have shared their skills and expertise with us and we are awarding our seventh Honoured Friend.

Companions



Gemma Bodinetz

Gemma has been the artistic director of the Everyman and Playhouse theatres in Liverpool since 2003. During that time, the theatres have won consistent national acclaim for their productions, which have included over 40 world premières from a new generation of Liverpool playwrights. She oversaw the redevelopment of the Everyman which reopened last year – an ambitious project which attracted national and international

notice. Gemma has directed newly commissioned work and inventive interpretations of classics for the Everyman and Playhouse, including this year's production of *Educating Rita*. She previously directed for most of the major national and regional theatres, including the National Theatre and The Royal Court Theatre, where she worked with Max Stafford-Clark and Harold Pinter, among others.



Fran Healy

Since 1991, Fran has been the lead singer and main songwriter of the band Travis. The band has released seven studio albums (with an eighth on the way) and won Best Band at the BRIT Awards twice. Travis has sold over 8.5 million albums worldwide, including their 1999 album *The Man Who*, which went nine times platinum in the UK and spent over 100 weeks in the album chart. The album included the top ten singles *Why Does It*

Always Rain on Me? and *Turn*. Their success has been credited as opening the door for bands such as Coldplay and Keane. In 2010, Fran released his debut solo album *Wreckorder*, featuring Paul McCartney as a guest bassist.



Noddy Holder

Noddy is best-known as the frontman of rock band Slade. Throughout the 70s, 80s and early 90s, the band built a formidable live reputation, with their performances and recordings spearheaded by Noddy's powerhouse vocals. Slade clocked up six UK number ones from 40 hit singles and released over 20 albums. Their most famous track is the perennial festive favourite *Merry Xmas Everybody*. Since hanging up his tour jacket

in the 90s, Noddy appeared as an actor in comedy and drama for television and radio and lent his recognisable West Midlands accent to voiceover work for adverts, animations and documentaries. Last year, he celebrated his 50th professional year in the industry and he's determined to 'keep on rockin' on'.



Conor Murphy

Conor studied theatre design at the Wimbledon School of Art and later gained an MA in Scenography in Utrecht, Holland. He has designed set and costumes for productions in the UK, Ireland and internationally. His theatre and dance credits include the Bristol Old Vic, the Donmar Warehouse, the Royal Exchange, the Everyman and Playhouse and Birmingham Royal Ballet. Conor has designed opera productions for the Royal Opera

House, Opera North, the Royal Swedish Opera and Korean National Opera, among others. His work has been exhibited at the Prague Quadrennial and in UK touring exhibitions curated by The Society of British Theatre Designers. In 2013, Conor was awarded the bronze medal for exceptional achievement across all categories at the World Stage Design exhibition in Cardiff.



Hugh Padgham

Hugh is a Grammy-winning record producer, with album and single sales totalling over 250 million worldwide. During the 80s and 90s, he was responsible for hits by Genesis, The Human League, Sting and the Police. He also produced and engineered albums for the likes of David Bowie, the Bee Gees, Paul McCartney and Peter Gabriel. Hugh is credited with creating the famous 'gated' drum sound used on Phil Collins' *In the Air*

Tonight. In the 2000s, Hugh found continued success with Sting and produced a string of top ten hits for McFly, including four UK number ones. To date, he's received four Grammys, one Brit Award, a Music Week Award and a TEC Award for Outstanding Creative Achievement.



Scott Rodger

Scott is the founder of one of the UK's foremost artist and talent management companies, Quest Management. Cutting his teeth in the early 80s as a musician before going to work for managers including Simon Fuller and Chris Morrison, Scott established Quest Management in 1995 to work with the Sneaker Pimps and Björk. Twenty years on, Quest manages a diverse roster which includes Paul McCartney, Arcade Fire, Lily Allen, David Blaine,

Lykke Li, Marina and the Diamonds and La Roux among others. In 2014, Scott was named UK Music Managers Forum (MMF) Manager of the Year and he and Quest joined the Maverick management partnership, which has strengthened Quest's position as a global company.



James Thompson

James is professor of applied and social theatre and associate vice president for social responsibility at the University of Manchester. He is the director of In Place of War, a project researching and developing arts programmes in war and disaster zones to create social change through creativity. He has run applied theatre projects in the UK and as far afield as Brazil, Bukina Faso, Kosovo, DR Congo, Rwanda and Sri Lanka. In 1992, James co-founded the Theatre in Prisons and Probation (TIPP) Centre which develops and implements participatory arts projects and training for those in the criminal justice system. James has written widely on the field of applied theatre and is the author of a number of publications.



Sharon Watson

Sharon is a dancer, choreographer and artistic director of Phoenix Dance Theatre. After training at the London School of Contemporary Dance, Sharon went on to dance with Spiral and Extemporary Dance Theatre. She initially joined Phoenix as a dancer and was there for eight years before forming her own company, ABCD, which toured work nationally and internationally. She was appointed as the artistic director of

Phoenix in 2009 and has since choreographed numerous works for them. Sharon has also choreographed large-scale dance projects which have included up to 30,000 dance participants for clients such as BBC Three, Le Grand Depart/Tour de France and Rugby League Cares. She is a trustee of The Place, West Yorkshire Playhouse and Matthew Bourne's New Adventures.

Honoured Friend



John T Rago

When we created The Foundation for Performing Arts Education in the USA, we needed someone to run this, pro bono, for us. John emerged and has performed this role, without any dimming of enthusiasm, for some 20 years. He earned his degree from Duquesne University in Pittsburgh, where he is now a professor in the School, specialising in criminal law. Previously, he has worked for the Pennsylvania Superior Court and the United States District Court for the Western District of

Pennsylvania. In addition to his academic work, John serves as pro bono counsel for several charities which serve the needs of children and the homeless.



Zoë Jackson MBE

Congratulations to Dance graduate Zoë Jackson, who was awarded an MBE in this year's Queen's Birthday Honours.

The 26-year-old received the honour for services to young entrepreneurs and the performing arts, as the founder of the Living the Dream Performing Arts Company. Zoë started the company in 2006, when she was 16, and it became her full-time focus after she graduated in 2010.

Through the arts and enterprise, Zoë campaigns to raise awareness and support for the challenges facing young people today. Living the Dream is run entirely by young people and includes a performing arts school, a professional dance company and a charity, the Dream Foundation.

Photograph by Kim Watson Photography

Contacting the Editor

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

Thanks to all the graduates and staff who contributed to this edition, including writers Jan Buchanan, Mark Featherstone-Witty 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.

LIPA

THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS

Designed and produced by Leeming Ad & Design Consultants. Tel: 0151 727 1476 www.leeming.net