

Se-e Me Now

LIPA ALUMNI E-NEWSLETTER WINTER 2018/19

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Francesca's *Strictly* stitch-up



Francesca, right, with *Strictly* stars Alexandra Burke and Debbie McGee

Old scene with a fresh outlook

At Den Nationale Scene, recently appointed stage manager, Julie Kvalen has found the perfect blend of old and new. The Bergen theatre dates from 1850 and is one of Norway's oldest. Alongside its historical charm the theatrical institution has a bold approach to its programme and employs state of the art technology.

Julie's first production, which opened just three weeks after she started in August, was Ibsen's classic *Vildanden* (*The Wild Duck*), appropriate as the playwright was one of the theatre's first writers in residence. The show broke new ground though, with the lead role of Hedvig, the daughter of the family, played by an actor with Down's syndrome (a possible first for the Norway stage).

The 2014 Theatre & Performance Technology graduate is currently working on *Kim F*, the story of gay rights activist Kim Friele, the first woman in Norway to come out as a lesbian and her battle to have homosexuality declassified as a psychiatric condition.

Julie is one of five stage managers at the theatre. She tells us about the set up: "The main stage and the Blackbox theatre have some of the latest, state-of-the-art sound and light equipment available on the market. The stage management department use iPads and computerised programs to create schedules and so on... Most of the script work is also done online with Final Draft, and we are on our way to becoming a paperless theatre."

Stage management Norway-style has a different backstage team structure from the UK model. Julie's stage manager role is closer to that of a deputy stage manager, with responsibility for the rehearsal room, rehearsal and production schedules, actors and calling the show. Stage managers have their own departments for props and script and mostly work solo.

The 28-year-old says her training has proved invaluable in her home country: "Even though in Norway we operate in a slightly different way, more and more of what we are doing is inspired by the English stage management model. Having studied at LIPA, with the knowledge I have about all the technical departments at a theatre, I am lucky to be in a position where I am sought-after in the stage management community here and I can help improve and shape the future of stage management."

2018 started in a flurry of sequins for Francesca Davies and ended with her dressing Hong Kong police and Russian mafia.

Francesca, 24, worked as a costume assistant on *Strictly Come Dancing the Live Tour* in January and February of this year.

She tells us: "We prepped and laundered the costumes, reattached rhinestones and dressed everyone who appeared onstage, not just the competing couples but the other pro dancers, the band and the cameramen. The quick changes were hectic –there were just two of us dressing all of the women on the show. The costumes were quite tricky to put on, with lots of tiny hooks and eyes.

Cleaning them was also very delicate work—we put them in laundry bags and washed them on the gentlest cycle possible, then dried with a hair dryer—all the time keeping our fingers crossed that they would come out intact. No one wants a wardrobe malfunction when they are dancing!

"The costumes were designed to really come alive with movement under the lights. All of the elements of the production—music, dance, lighting and costume worked together to create a spectacular show. That collaborative effort reminded me of working on a LIPA performance."

After the tour ended, the 2016 TPD graduate worked in the costume department of martial arts movie *Ip Man 4*. She spotted the opening on Facebook, which she recommends as a good place to look for ads for crew.

Francesca worked again with the costume designer of *Ip Man 4* on the film *Break*, about a young man drawn into a life of crime who gets the chance of redemption through snooker. She was costume supervisor on another film, *Little Joe*, an Austrian/British sci-fi drama starring Ben Wishaw.

In between film projects she has worked as a theatre dresser, including a stint on *War Horse* at the Liverpool Empire.

Francesca's latest project is *Flying Tiger*, a Hong Kong TV drama for TVB which follows a special duties unit as they tackle organised crime. Her ultimate aim is to design costumes for film. Building on the contacts she has made, she has more film work lined up for the New Year. Sadly, this means she had to resist the lure of the rhinestones and pass on the chance to work on the 2019 *Strictly* tour.

Jamie's Network connections

With each show he works on as sound no. 1 at the National Theatre, Jamie McIntyre faces a new set of challenges. With *Network*, starring an Olivier-Award winning Bryan Cranston as Howard Beale, the news anchor-man at the end of his tether, he had an unusual acoustic task – making it sound a little less lavatorial.

Jamie explains: “We had a sealed glass box on stage which acted as the control room for the television studio. This presented a number of challenges, firstly enabling the actors in the box to hear the rest of the action and then also trying to make the action inside the box sound natural and not ‘like a toilet’ as it was first described.

“These studio scenes were also very complex to mix as some of the actors were having conversations on set whilst others were giving announcements based on a visible countdown clock. This meant the lines were not necessarily in the same order every night so trying to mix these scenes line by line required concentrating on a number of different things all happening at once.”

The show, which ran from November 2017 to March this year at the Lyttleton Theatre presented other sonic challenges, both onstage and off. Some members of the audience were, unusually, seated on stage behind the PA system. Jamie and his team created a customised mix of the show for their tables.

An outside broadcast scene of two members of the cast walking alongside the Thames involved wireless mics and battery powered receivers to pick up the audio and embed it in wireless video transmitted to the building. The audio was then de-embedded for Jamie to remix line by line.

The 2014 Sound Technology graduate has spent two years working at The National, having previously freelanced, including a spell at the Young Vic. He is currently sound no. 1 on *I'm Not Running*. His next show will be *Tartuffe*, on which he will mentor another member of the sound team opening her first show as sound no. 1.

In March, Jamie, 27, flies off to New York to oversee the transfer of *The Lehman Trilogy* to The Armory. He will also be working on the show's subsequent West End transfer.

Viola with soul in *Twelfth Night* with a twist

The Young Vic's acclaimed production of *Twelfth Night*—the first from new Artistic Director, Kwame Kwei Armah—aimed to draw in young audiences with a soulful R&B score and the joyous feel of carnival.

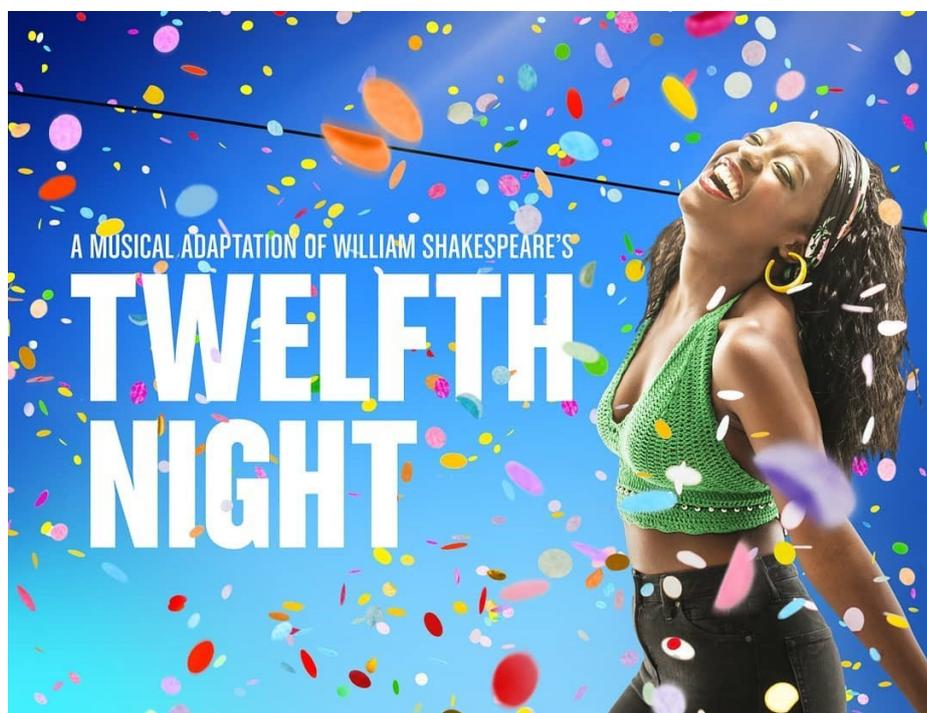
Gabrielle Brooks, who starred as Viola in the show, confirms that the cast, crew and 30-strong community choir enjoyed creating the performance as much as the critics and audience enjoyed watching it.

“Kwame's direction made for an experience full of love and community. It's a job I will always treasure,” she says about the show, which ran from 2nd October to 17th November.

The production garnered four-star reviews with Gabby's Viola described as ‘A gentle joy, lending warmth and pathos to her love scenes’ (WhatsOnStage) and ‘The show's most vocally rich performance’ (*Evening Standard*).

Her gender-bending style, as her character disguised herself as Cesario with masculine swagger, even saw her featured in the pages of *Vogue*.

The show hit the mark of making Shakespeare accessible and relevant to a



Gabby as Viola, photo by Johan Persson

young and diverse audience. Gabby says: “I have never heard applause like it from what is a relatively small audience compared to the big West End venues. It was overwhelming. Young people, especially, came up to me after the performance and told me how much it finally made sense of the story of *Twelfth Night* for them and how they felt represented on stage because of such a diverse cast. It was really touching.”

Viola is one of the 2012 Acting graduate's most loved roles because of the character's compassion, strength and resourcefulness—qualities shared with another of Gabby's favourite parts—Dorothy in *The Wizard of Oz* at Curve Theatre last Christmas.

The 28-year-old's many other theatre credits include Nabalungi in *The Book of Mormon*, The RSC's *Queen Anne* and *Everybody's Talking About Jamie*. Next up for Gabby is a new piece, *Our Lady of Kibeho* by Katori Hall. It's a haunting and powerful story set in Rwanda in the years leading up to the genocide.

*Gabby Broomes at LIPA

Bass in the machine



Cyrus, second left, and the band

When Cyrus Bayandor was asked if he was interested in trying out to join a band at the beginning of this year, he didn't have to think twice. The band was Florence + the Machine and after a whirl of rehearsals and promo shows, the bass player found himself performing before the biggest audiences of his career.

Serendipity, The Staves and the city of Bristol all played a part in Cyrus joining the Florence line up. He had previously played extensively with indie folk-rock trio, The Staves, made up of fellow 2010 Music graduate Jessica Staveley-Taylor and her sisters Emily and Camilla.

He explains: "When I toured with The Staves, we opened for Florence + the Machine on a UK tour, so I knew a couple of the band members, and she has a musical director who lives in Bristol (my hometown). We had been introduced a couple of years previously, he remembered me, and had seen me play, so called me up asking if I'd be interested in coming along to try out."

Cyrus, 32, is currently on tour promoting the album *High as Hope*. The band have just returned from seven weeks on the road in the USA. He says: "The US crowds are super vocal with their feelings. Flo gives everything to the crowd every night and they reciprocate."

"It's a great band to be in, there are nine of us on stage, so it's a big sound and there's a lot going on. Most of our shows at the moment are 12,000 capacity and upwards, we've played the O2 which I think is 20,000, and some of the festivals have been massive—upwards of 30,000-40,000."

Next year looks to be a busy one for Cyrus, with the band heading off to Australia and New Zealand after Christmas, then to Europe in March followed by a summer of festival dates.

One of lucky 13 at Rambert2

The competition for a place with Rambert2, the new ensemble of renowned dance company Rambert, was fierce. They were seeking young dancers with exceptional talent and were flooded with applications from 800 hopefuls around the world.

When Aishwarya Raut was offered one of the coveted positions she says it was a surreal moment: "To be one of the 13 dancers in one of Britain's most celebrated and iconic contemporary dance companies was nothing short of a dream."

After reading about the audition on Facebook Aishwarya secured one of the last available slots. In February she went through an exacting four-day selection process with rounds of contemporary and ballet followed by sessions learning choreography and improvisation. The final 20 dancers were interviewed by a panel the following week.

The 23-year-old, from Mumbai, says: "With 800 beautiful and talented movers there, we really didn't know what the panel were looking for. I think what made me stand out was the Indian influences in my movement. I simply tried to show what I can offer to R2 as an individual and didn't try to fit the mould of what I thought a Rambert dancer should be. Now, having been part of R2 for a few months, I've realised that they liked that I was open to everything they threw at us while keeping my individuality."

In November Rambert2 performed at Sadler's Wells, where they were joined by the Rambert company performing the celebrated *Ghost Dances* by Christopher Bruce.

Aishwarya performed in three works: *Grey Matter*, a new creation by Benoit Swan Pouffer (Rambert's Guest Artistic Director), *Killer Pig* by Sharon Eyal and *E2 7SD* an award-winning duet choreographed by Rafael Bonachela. All of the R2 dancers auditioned for *E2 7SD* and Aishwarya was selected to

dance with Conor Kerrigan. The pair worked with Rafael a few days before the premier, which was thrilling for Aishwarya who has admired the choreographer's work for years.

As part of her intensive training with Rambert2 the 2017 Dance graduate is working towards an MA in Professional Dance Performance. Currently R2 are learning a new repertoire piece *Kamuyot* by Ohad Naharin, which they will perform as part of their continuing national tour in 2019. They will also be delivering workshops in several schools.

Aishwarya cites contemporary dance teacher Jacqui Shi as a source of inspiration: "I worked closely with her on our second-year production *Rouge*. Upon finishing my third year I worked with her in China for a month. In her career as a professional dancer, she was part of Rambert and performed as principal dancer many times under the artistic direction of Christopher Bruce. Knowing that even in some small way I'm leading a similar path is quite life affirming."

Renae is one of Rita's regulars

Just a few months after graduating from the Dance programme in 2017 Renae Hughes was thrilled to perform as one of Rita Ora's backing dancers on *Strictly Come Dancing*. She must have made a good impression. She is now working exclusively for the music icon as one of her regular dancers, performing with her at a host of events and on tour.

"I got the *Strictly* gig via my agent. Then I continued to dance with Rita for shows such as the MTV EMAs, Jingle Bell Ball, The BRITS, Summer Time Ball and many more, including European trips before I joined her for the summer tour."

Renae is one of six core dancers who have performed with Rita on some of the world's biggest stages. "In Albania we performed for 250,000 people which was insane, and a real dream come true."

The 22-year-old has this advice for young dancers at the start of their careers: "It's all about truly knowing and understanding yourself as an



Renae and Rita Ora on stage, photo by Andrew Timms

artist, what jobs fit you and your look and being able to take the rejections from the ones you're not suitable for. Become resilient and believe in yourself and the power of your mind. If you set yourself a goal, there's nothing stopping any committed, hardworking dancer."



Photo by Joachim Gern

Wolf makes his [Alt]mark

While successfully juggling a dual career as a director and an award-winning actor, Wolf E. Rahlfs' real passion has always been directing. He now has the chance to realise his creative ambition as the artistic director of Theater der Altmark, one of Germany's Landesbühnen (public theatres). Wolf, who is from Hanover, tells us about his new role, which he started in August: "Theater der Altmark is a repertoire company with about 75 employees premiering on average 12 new productions per year, plus a range of activities with an emphasis on youth theatre as well as socio-cultural work. It is my first goal to uphold and develop this artistic diversity within the years to come. My own personal interest focuses in addition on contemporary drama, supporting young directors and branching out into multidisciplinary work, including co-operations with performing artists from all kinds of genres."

This season's shows include a contemporary drama *The Reunification of Two Koreas* by French dramatist Joël Pommerat and a sell-out production of *Cabaret*, directed by Wolf. The 2001 Acting graduate's team is now working on *Beyond the Blue Border*, the story of two teenagers escaping repression in the German Democratic Republic by swimming west through the Baltic Sea. The story should particularly resonate with the audience, as the theatre is based in Stendal, in the former GDR.

We asked Wolf, 41, what advice he would give to any other actors who are interested in moving into directing. "To understand that acting and directing are essentially two very different things. Acting, in my opinion, is mainly about reaching a state of individual relaxation from where you can go anywhere in a flash. Directing is much more about analysis, concepts and being able to motivate your creative partners, in a way more rational, less visceral than acting."

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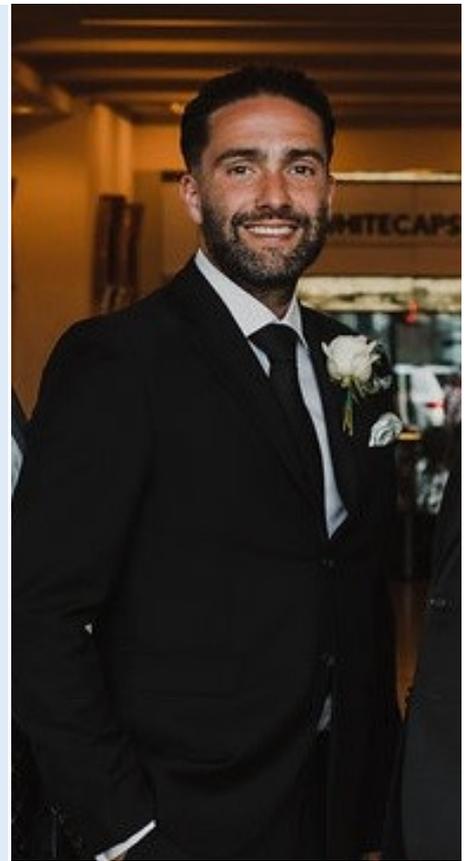
Mike takes the reins at Warner Music Norway

It was a case of new year, new challenge for Mike Herbrik, when he stepped up to the role of general manager at Warner Music Norway early this year. The 2010 Management graduate was previously director of A&R with the company.

Mike explains “I’m responsible for Warner Music’s artists and releases in Norway, both local artists such as Julie Bergan and Kristensen and international superstars like Dua Lipa, Ed Sheeran and Bruno Mars. We have a great team here that delivers for our artists, and I oversee this team of over 20 people (we are growing—get in touch Norwegian graduates) working across A&R, marketing, international, digital, finance, and sales.”

He sums up his immediate priorities on taking the role as artists and people. “The top priority is always continuing to build and develop local and international superstars that can deliver hit after hit over many years. To do this you need great people who are supported any way they need to do the best job possible.”

Mike, 38, is from Vancouver and is still a Canadian at heart, but Norway is now home as he has a family there and has lived in the country for six years. We asked him what makes an artist stand out from the crowd. “An artist needs to be an artist 24/7/365. Of course, amazing talent and music are necessary, but much more is required: a compelling image, story, background, attitude, tone of voice and online profile. Not every person who can sing well or write a good song is an artist... You need to figure out what about you will make other people connect and want to get to know everything about you. If you can unlock that, then you could be on to something great.”



Design career gets a flying start



Jasmine’s set for *Women in Power*, Photo: The Other Richard

As a fledgling stage designer it takes hard work and dedication to make a name for yourself, working in fringe shows on tight budgets. For Jasmine Swan, being nominated for this year’s Stage Debut Award for Best Designer was a welcome, if unexpected, career boost.

The 2016 TPD graduate got the accolade for a body of work at The Finborough, Theatre503, The Arcola, and Brighton Rialto.

“I felt honoured to be nominated alongside three other very talented female designers who I’d met through the Linbury Prize for Stage Design [where she was also a finalist] last year. I still don’t know who put forward my designs, but it was lovely for my work to be recognised and appreciated.”

Jasmine has received another award nomination for her most recent production, *Chutney*, at the Bunker Theatre, which she describes as ‘A dark comedy about a millennial couple who discover their mutual urge for killing

household pets’. It is up for awards in four categories at the Offies, including Best Set Designer.

While limited resources can present a challenge, Jasmine tries not to let this curb her vision for the set:

“Sometimes it has led to the final product being more resourceful or inventive with materials—I made a cyc [cyclorama] out of dustsheets last year for a show because that’s what our budget could stretch to.”

The 25-year-old tells us about her favourite show so far, *Women in Power*. “It was a co-production between Nuffield Southampton Theatres (which I’ve been attached to as an associate designer for the past year) and Oxford Playhouse. Written by six leading female writers, it put a contemporary spin on Aristophanes’ satirical Greek comedy *The Assemblywomen*. Parts of it were absurd (and potentially quite offensive) which caused some audience members to walk out after a very realistic poo scene on stage—but it was honestly a lot of fun to be a part of and has consequently slightly warped my sense of humour.”

Next Jasmine is designing *Eden* at the Hampstead Theatre, a modern-day David and Goliath story based on real events.

Katya writes songs her way

She signed a worldwide songwriting deal with BMG publishing in October 2017 and since then has worked with artists such as Professor Green and co-written a dance hit for Noah Cyrus. Oh, and she only graduated from the Music programme in 2016. Which makes Katya Edwards a songwriting talent to watch for the future.

During her studies Katya had started meeting with publishers who set up writing sessions with other signed songwriters. The sessions increased after she graduated and she met her manager. With a few releases in the pipeline she got her break and was offered the deal with BMG.

One of the 23-year-olds biggest successes to date is *My Way* by One Bit, featuring Noah Cyrus. It was only when she was in a songwriting session with Jonty Howard and Joe Murphy aka One Bit that she discovered that the two were also LIPA graduates. The duo, who graduated in Sound Technology in 2014, also produced the track.

Katya tells us: “We actually wrote *My Way* in our first ever writing session and we’ve been writing together lots since, including a trip to Amsterdam for a writing camp. They’re very talented guys, I have a lot of love for them.”

Since then she has worked with artists including *The X-Factor*’s Grace Davies and Louisa Johnson, AlunaGeorge and Era Istrefi.



Photo by Jennifer McCord Photography

Releases that she is proud to have been part of this year include *About You* by Tyron Hapi, featuring Laurell and *If You’re Gonna Love Somebody* by Jones.

Katya used to write solo, sitting at the piano. Now she has adapted to a collaborative way of working: “I tend to write with two to four people in the room and I love it. I have grown and learnt so much from other writers and having other people there to bounce off makes me write songs I’d never write on my own... it’s really inspiring. I still try to take a day in the middle of the week to work alone too. It’s all about balance for me.”

Making light work of Britney tour

“There are days when you think, what country are we in? What language is that?” says lighting technician Dave Baxter. Not surprising when he has spent eight months solid on tour around the USA and Europe.

The 2014 Theatre & Performance Technology graduate spent the summer working on the lighting for Britney Spears’ *Pieces of Me* tour, with a month in the States followed by dates across Northern Europe. “It was a great contract—high end budget, good kit and well resourced so there were always enough people around to set up the shows. There was a real mix of venues ranging

from big arenas in Norway and the O2 to Brighton Pride and Scarborough Open Air Theatre.”

His most recent tour was Europe again, for possibly the most unusual artist he has ever worked with—a green-haired hologram with a computer-generated voice. Hatsune Miku is a Japanese music phenomenon, a 3D anime sixteen-year-old backed by a band of live musicians, with millions of fans worldwide.

Other artists the 26-year-old has worked for range from comedian Bill Bailey to Drake. “Drake’s world tour was a challenge. It was a multi-million-pound affair, with top-end equipment ordered in from all over the world. So, there was always that concern over whether the gear would arrive in time. He also changed his mind completely about the lighting design, which put everything back by two weeks. It was a spectacular show to work on though.”

Dave is looking forward to taking a well-earned rest this Christmas—he bought a house recently but hasn’t had a chance to spend any time in his new home yet.

Sound skills are a life-saver

As a freelance sound designer and editor Pamela Casasa has worked on Netflix shows, films, documentaries and a host of other projects. Amazingly, she has also put her audio skills to use helping to save lives in her native Mexico. Pamela recently assisted on mixing the score of the documentary *La Voz del Silencio*, about the impact of the earthquake which happened in Mexico City in September 2017. Her audio skills came into play during that terrifying experience. She explains: “It was one of the hardest and worst experiences I’ve ever had. Many of the buildings in my neighbourhood collapsed. A bunch of location recordist friends and I took our location sound gear (field recorder, lavalier mics, shotgun mic, etc.) and went to the collapsed buildings to aid the search for survivors. Together with the ‘Topos’ volunteer rescuers, we inserted the mics through the debris and listened for the trapped survivors. We ended up working together with the Scientific Division of the Mexican Federal Police.”

The 2014 Sound Technology graduate is currently working on two other documentaries. The first of these, a German/Mexican production about the Afro-Mexican community in Guerrero and their Mesoamerican folk religion of the Nahuales, will take another two years to shoot. The second is about the indigenous Tribu Yaqui community in the desert of Sonora in Mexico.

As a sound editor Pamela has worked on Mexican Netflix show *Club De Cuervos* and on the dubbed descriptive audio for *Narcos*, *Narcos Mexico* and *Roma*. Her sound design credits include German film *The Victory of Time*, which she completed recently and a few Mexican films.

The 28-year-old finds that her skills are in demand. She teaches the sound design module on Mexico’s first degree course specialising in sound for film and TV. She also freelances in a studio working on audio books—a rapidly expanding industry—with clients including Audible Mexico, Penguin Random House and StoryTell.

And while she fervently hopes that her skills will never be needed in another earthquake, she continues to work with the Scientific Division of the Federal Police to help develop audio-based technology and training to improve their work.



Pamela hands a wrapped shotgun mic to a Topo rescuer

House party

While Christmas and New Year parties are in full swing, Jessica Sparkes is working hard behind the scenes to make sure the celebrations don’t fizzle out. The 2011 Management graduate has spent the last year and a half as house party manager for Soho House, the international group of members’ clubs for the creative industries. Jessica tells us about her role: “My main projects are House Festival, a flagship one-day fest for members at Kenwood House and then a series of partner events like the BRIT Awards after-party for Universal Music. This year I’ve also project managed the reopening party of Greek Street, the original Soho House and a series of opening parties at White City House in West London. Alongside this I’ve produced a pop-up Soho House space in Milan during Fashion Week. As well as major pop-up events, I take care of bespoke house parties for selected friends of Soho House. Safe to say it’s been a busy 18 months...”

From a Westminster town house to the oceanfront in Malibu, Soho House creates a luxurious home from home for its members in beautiful locations around the world. Jessica’s job involves lots of travel, but events work isn’t as glamorous as it sometimes looks: “I can be doing anything from planning the logistics of a major project through to moving hay bales around an event site or washing up if that’s what it takes to make the event work. There is no ego in the operations team which I’m part of, we pitch in together and get things done. If you aren’t willing to get your hands dirty, you won’t last five minutes!”

The 28-year-old gives us her top tip for keeping the party spirit alive: “Ply everyone with espresso martinis and/or tequila. Earlier this year we bought every bottle of a certain type of tequila in the country to make sure we could keep our favourite tequila cocktails free flowing. I also regularly send out rounds of espresso martini whenever I feel a party is getting a bit quiet. It perks everyone up immediately.”

Katy helps tackle the big Issue

Christmas is a particularly difficult time for those who are homeless. As a fundraiser with Reading charity, Launchpad, Katy Heppolette is raising awareness and resources to help those affected.

“It is my job to tell the stories of people who are homeless, to the public. This helps to break down some of the negative and possibly wrong connotations of people who find themselves homeless and also encourages people to support those who are vulnerable in their local community. As a team we work with corporate groups, schools, community groups and individuals to give talks and assemblies and staff stalls... We put on several events throughout the year, ranging from our pancake race down the middle of the high-street and our Big Sleep Out (raising over £30,000) to our carols service which over 900 people attended this year.”

Katy, 26, started working for Launchpad this summer. The charity offers a homeless prevention service, supported housing and a drop-in centre.

The winter weather sees the team working with organisations such as The Salvation Army to support the local authority with SWEP (Severe Weather Emergency Protocol), finding a bed space for those in need when the weather drops below zero for three nights or more. Alongside this they are running a Christmas grotto to provide presents for those who can't afford them for their loved ones and for those who won't be receiving gifts.

The 2013 Community Drama graduate explains that support is tailor-made to suit the individual:

“Everyone has their own challenges, so we do what's best for them and their situation. Help with fundamental and complementary life skills along with a safe, clean home gives people the best chance of success.

“We also provide free legal advice with our in-house solicitor, a removals service to help people move in and out of accommodation and counselling with an in-house clinical psychologist.”

Ambassador for accessibility



Hollie Coxon is a woman on a mission—she wants to make theatre accessible for everyone. Now, after spending five years working with local communities in Sunderland, she is excited to extend her reach to the rest of the UK.

The 2011 Community Drama graduate was appointed Head of UK Creative Learning & Community Partnership (CLCP) for the Ambassador Theatre Group in March. It's a new role dedicated to implementing the group's reinvigorated national engagement strategy across 22 UK venues, nine of which have their own CLCP staff.

Hollie previously worked for the group as Creative Learning Manager at Sunderland Empire, where the team won awards for their work with children with autism. The CLCP teams around the country have developed their own areas of expertise to meet the needs of their local communities. Hollie tells us: “In Liverpool for instance, there is some outstanding producing for local young talent. I went to see the Liverpool Empire Youth Theatre production of *In the Heights* in the summer and I was blown away. In Brighton they are doing fantastic work with local artists to engage with families, such as the seasonal show at Theatre Royal, *Nellie Limelight and the Oysters of Time*.”

Partnerships with other organisations are a vital part of Hollie's work. A recent campaign tackled bullying and social media. Theatres worked with Anti-Bullying Alliance and the Education Team of *Wicked*, who held anti-bullying workshops to promote diversity in a creative way. Venues took part in Odd Socks Day activities which saw 75,000 people engage with the project via Facebook, while the nine core CLCP teams engaged young people creatively to respond to the themes of bullying and social media.

The 30-year-old spends much of her time travelling to theatres around the UK, which she loves, though she still has a desk in Sunderland. Twice yearly forums allow teams to get together and share experience and best practice.

“Our activities and experiences engage, accommodate and empower people of all abilities, ages, genders, races and socio-economic backgrounds. This is incredibly important for contributing meaningfully to the diversity agenda.

“Many of our participants come from backgrounds just like mine and are hard to reach, or first-time visitors. By working across our venues and utilising opportunities with accessible productions and titles, we're able to contribute to audience development—building the theatre-goers, makers and enthusiasts of the future.”

Solid Foundations 2017

We recently surveyed students who completed our Foundation Certificate in Popular Music & Music Technology in 2017, to find out their career and training outcomes after they left us. The programme aims to help students to either make the next step into degree-level study within higher education or to move directly into employment.

Gabriel Bulgarelli Freitas, On to the LIPA BA (Hons) Music (Songwriting and Performance) programme **Natasha Chernyshova**, On to the LIPA BA (Hons) Music programme **John Farrington**, On to the LIPA BA (Hons) Music (Songwriting and Performance) programme **Austin Filstrup**, On to the LIPA BA (Hons) Music programme **Lucy Horisberger**, On to the LIPA BA (Hons) Music (Songwriting and Performance) programme **Yuliya Hushcha**, On to the LIPA BA (Hons) Management of Music, Entertainment, Theatre and Events programme **Malaika Kazi**, On to the LIPA BA (Hons) Music (Songwriting and Performance) programme **James Kerr**, On to the LIPA BA (Hons) Music programme **Sujee Kim**, On to the LIPA BA (Hons) Music programme **Goeun Koo**, On to the LIPA BA (Hons) Music programme **Anaïs Vila Casanovas**, Currently a vocal teacher in three different music schools in Barcelona, where she also conducts various choirs. She is a singer and guitarist with all-female band Wom's Collective and they released their self-titled debut album in September 2018. As a singer-songwriter she released her second solo album, *Fosc, Cançons per Veure-Hi Clar (Dark, Songs to See It Clear)* in 2017 (mastered by LIPA graduate Tony Draper). Over the past year she has also performed some 30 gigs around Catalonia **Junmo Yang**, On to the LIPA BA (Hons) Music programme

Contact Us

You can update your details or let us know what you are working on at any time via the form on our website, where you can also find our Alumni Privacy Notice:

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You can also join the LIPA Alumni groups on Facebook and LinkedIn and follow @LIPA_Alumni on Twitter



Stories by Jan Buchanan, with thanks to Corinne Lewis and a special thank you to all of the alumni featured in this issue.

Wishing all of our readers a Merry Christmas and a happy and successful 2019