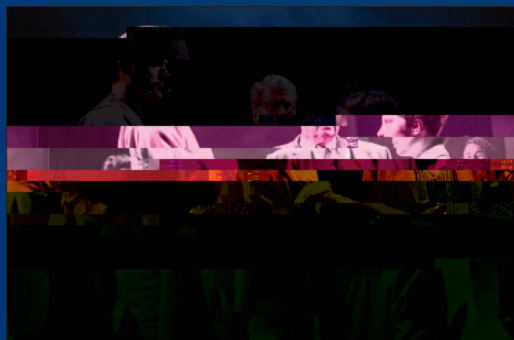


See me now



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

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

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

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

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Prize role for Siobhan

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

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



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

"Everything with awards ceremonies seems to

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

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

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

Simeon Montague couldn't have found a more perfect fit for his West End debut. Currently appearing in  , the Dance (2013) graduate admits: "I should have been born in that time. Motown is responsible for some of my favourite



Caesar

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

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

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

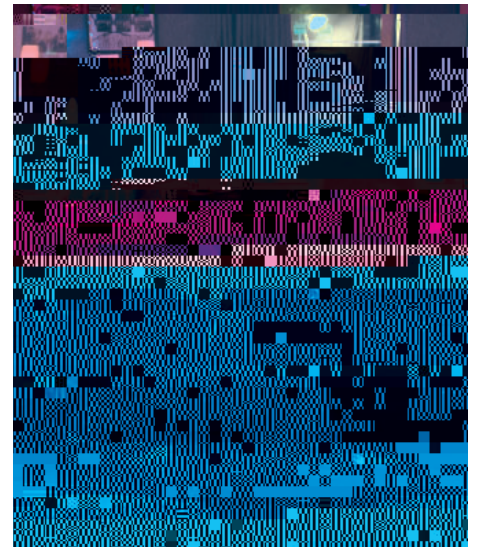
Speaking about working with Flood and Alan Moulder, the 27-year-old from Singapore says: “They are awesome mentors and really

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

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

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

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



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

Gavin

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

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

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

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



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

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

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

Spellemann victory for Bow To Each Other

continued from page 1

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

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

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

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

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

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

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

Back in May, Jake Bartle experienced a once in a lifetime opportunity. As an assistant producer for the RSC, Jake was part of the team that brought

to homes and cinemas across the UK to mark the Bard's 400th anniversary, starring a cast of modern-day Shakespearean legends.

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

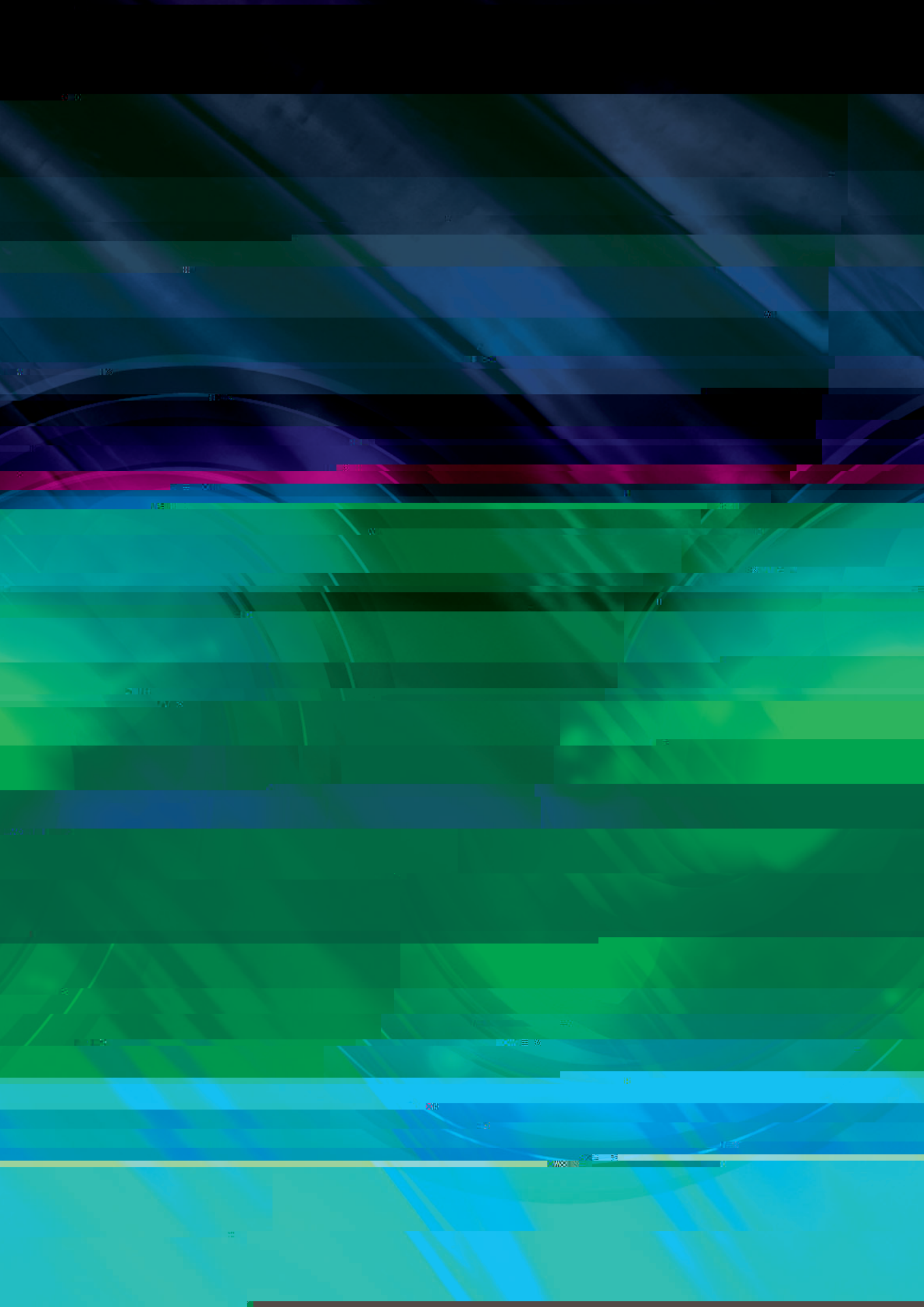
Jake's role includes contracting with venues and creative teams, managing production budgets and co-ordinating online trailers for productions in Stratford-upon-Avon, London and on UK and international tours.

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

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

Being part of the RSC during Shakespeare's 400th anniversary has seen Jake work on an international tour, which took , and and





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

We caught up with Paul who told us about some of the acts they've been performing with. "We've worked with Ollie Murs since he first started gigging, including on three UK arena tours, and we supported Robbie Williams on his European stadium tour in 2013. Other

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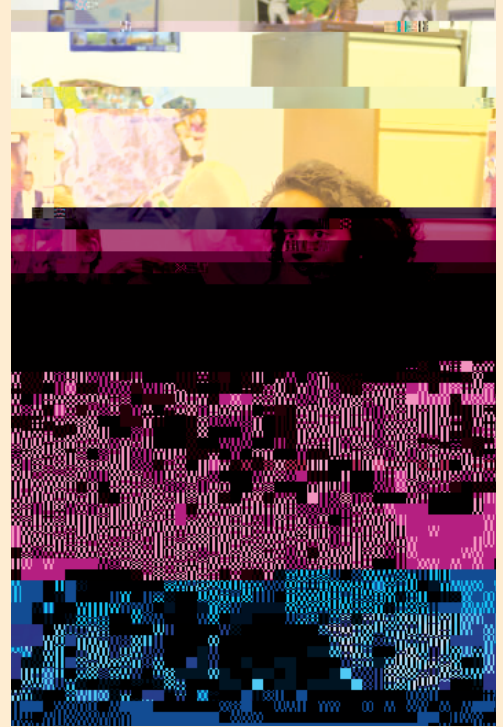
Taking more than 800 children exploring around Africa was a career highlight for Sian Edwards - and she didn't even have to leave London to enjoy the experience.

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

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

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

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



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

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

www.totalinsighttheatre.co.uk

G a ' a a a a a 101

From classical dance and contemporary drama to wire sculpture and youth theatre: the programme on offer from the Corn Exchange

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

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

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

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

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

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

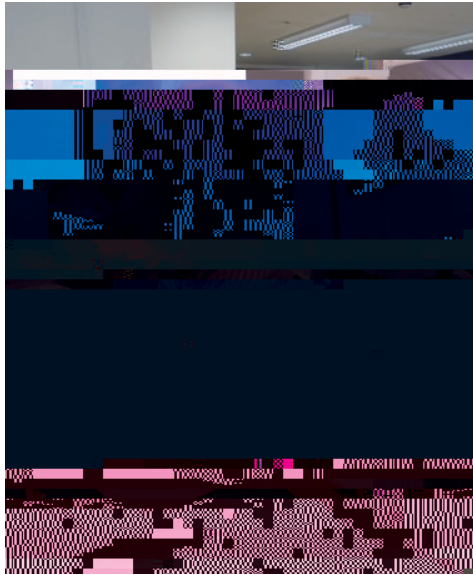
The tour started in February and will go on until November. From July to mid-September, the show will be at the Haymarket Theatre. Fiona is looking forward to a return to the West End, as she really enjoyed her previous stint there as wardrobe assistant on *War Horse*.

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

Another memorable job for Fiona was wardrobe assistant on Kenneth Branagh's *Macbeth*

C a a

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



Kathryn at work on a new auditorium design

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

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

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

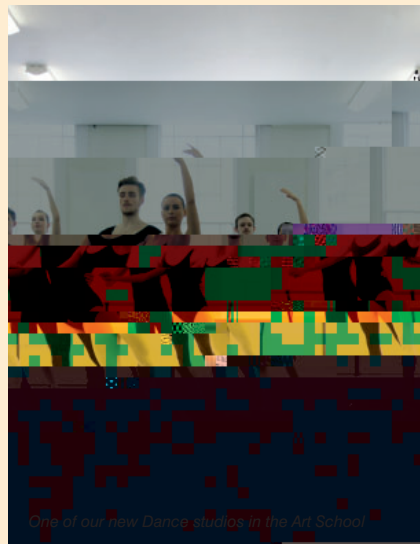
The 24-year-old, who is originally from Oxfordshire and now based in London, has been working on projects including the new Mountview Academy, Manchester Metropolitan University Theatre School and The Factory, the new home for the Manchester International Festival. But she's been able to venture a bit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

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

Update from our founder

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

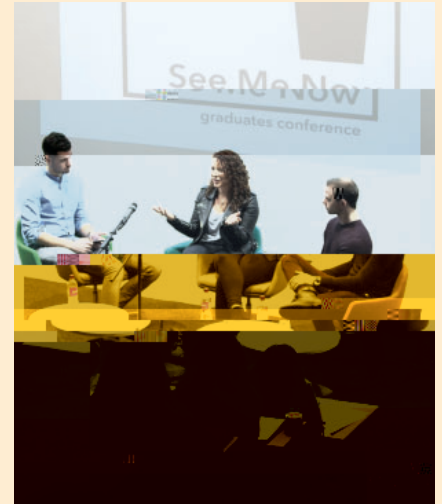
Despite this and various facilities not quite coming on stream at the right time, the spaces in the Art School have transformed the learning environment for dancers, community artists (starting to be also called 'Applied Theatre'), designers and theatre technicians. Actors have been able to move from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



One of our new Dance studios in the Art School

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

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



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

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

In April, when a funding cut was announced, so many (over 600, it seemed, in three days) graduates took to the internet. Their/your messages of solidarity and help brought tears. It almost made the funding cut worth the upset. Hard to pick one comment, but Jodie Svagr wrote in to say

I'm mentioning this comment because the criteria was to prove our institution provided world leading teaching: a criterion which we fulfil at least as well, if not better, than any other. But we were counted out before that judgement was made for reasons that made no sense. Every Liverpool university has backed our appeal, because the funding body didn't follow their own process. The final chapter has yet to be written and you'll read it before anyone else.

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Graduation 2016

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



David Baba

David co-founded and now runs the Menier Chocolate Factory theatre, as its artistic director. Opening in 2004, a year later the theatre won three serious awards. Two years later, it won five Olivier Awards, which included Best Actor and Best Actress. At the Tony Awards, in 2010, it won four. He says: "We will never knowingly put on a show that's not entertaining". He was just 19 when he staged his first West End production, *...is his latest*

show now being transferred to the West End.



Darren H

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

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



Alan La

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

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



Martin L

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

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

Christopher Ma

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



Tim P

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

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

Tetsuo Haada

Tetsuo was the person for whom we created this award in 2008. We wanted to recognise his unstinting support when we first, 20 years ago, auditioned in Japan. He co-ordinated a fund-raising event. He's been our unsung hero ever since. When not helping us, he is the CEO and founder of Produce Centre Co Ltd, a multi-media production and publishing house based in Tokyo. Produce Centre has been instrumental in encouraging the development of a unique Japanese 'Beatles culture' through their many varied activities. He has co-ordinated several other international projects, among them the John Lennon Museum in Japan and the Imagine Peace Tower in Iceland.

Paul W

Sennheiser have supported us from our inception. We were glad when the founder's son, Jorg Sennheiser, became one of our earliest Companions. Our 'go to' person, over years, was Paul. Performing arts institutions require equipment (both new and renewable) and are relatively greedy. Paul never flinched. As our graduates joined the company, often Sennheiser Scholarship winners, his connection with us widened and deepened. After being head of global sales, he became president of strategic collaborations, his last post before retirement, where he fostered the company's global reputation by collaborating with a range of individual and industry partners, including ourselves – a vital part of this company's future vision.

Corinne Lewis

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.

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