

for performers and those who make performance possible

WE WANT YOU WANT

This is to spend the rest of your working life doing what you are passionate about, can do well and make a living. So the motivation we had when our Institute started, and still have, matches yours.

ach year we survey our graduates, four years after leaving us to find out if they are achieving this goal. The latest result, for the 82% of our 2013 graduates that we could find, showed 92% in work.

You will find LIPA graduates performing or making performance possible all over the world. There are so many we could tell you about, but we've had to limit ourselves to a few case studies in this prospectus on the course pages. There are lots more on our website.

As well as being award-winners, our graduates have worked with:

The 1975, 21 Pilots, Adele, Alt-J, Bastille, Beyoncé, Blossoms, Bon Iver, Bon Jovi, Jake Bugg, Coldplay, Lana Del Rey, Paloma Faith, Florence + the Machine, Guns N' Roses, Jools Holland, Jessie J. Tom Jones, Karpe Diem, Lady Gaga, Dua Lipa, Paul McCartney, Mumford & Sons, Olly Murs, Muse, Rag'n'Bone Man, Emeli Sandé, Ed Sheeran, Sam Smith, Britney Spears and Wolf Alice.

ACCOLADES

Many of our graduates are award-winners. Here's a selection from our 23-year history.

Artist & Manager Awards MANAGER OF THE YEAR (2017)

Association of Lighting Designers

- Michael Northen Bursary WINNERS 2007, 2012, 2015 & 2017

BAFTAs

DIALOGUE EDITOR BEST SHORT FILM WINNER (2017) BEST SOUND NOMINEE (2016)

BRIT Awards

CO-WRITERS OF BRITISH SINGLE WINNER (2017) BRITISH PRODUCER OF THE YEAR NOMINEE (2016) CRITICS' CHOICE NOMINEE (2016)

BroadwayWorld UK/West End Awards REST DIRECTION OF A NEW PRODUCTION

BEST DIRECTION OF A NEW PRODUCTION OF A PLAY WINNER (2016)

Grammys

MIX ENGINEER BEST LATIN POP ALBUM WINNER (2017)

Knight of Illumination Awards

CONCERT TOURING AND EVENTS NOMINEE (2016)

Latin Grammys

MIX ENGINEER BEST CONTEMPORARY POP VOCAL ALBUM WINNER (2016)

Laurence Olivier Awards

BEST ACTOR IN A SUPPORTING ROLE
IN A MUSICAL NOMINEE (2016 & 2017)
PRODUCERS OF BEST NEW COMEDY NOMINEE (2016)
DIRECTOR OF BEST REVIVAL NOMINEES (2009 & 2013)
AND BEST MUSICAL REVIVAL NOMINEES (2008 & 2010)
HEAD OF PRODUCTION WITH THE PRODUCERS
OF BEST ENTERTAINMENT WINNER (2013)

Life! Theatre Awards (Singapore)

BEST ACTOR WINNER (2008 & 2012)

The Linbury Prize for Stage Design 7 FINALISTS IN 8 YEARS, OVERALL WINNER (2015)

MBE & Queen's Young Leaders Award

2015 William S Young Leaders Awar

MTV Europe Music Awards

BEST UK AND IRELAND NEW ACT (2008)

Music Producers Guild Awards

BREAKTHROUGH ENGINEER OF THE YEAR NOMINEE (2018) SELF PRODUCING ARTIST OF THE YEAR WINNER (2017)

Music Week's 30 Under 30

2013, 2014 & 2015

Musicians Benevolent Fund Songwriting Award

WINNERS 2003, 2005, 2006, 2008 & 2011

National Encore Theatre Awards

THEATRE MANAGER OF THE YEAR (2012 & 2013)

NME Awards

BEST DANCEFLOOR FILLER WINNERS, BEST NEW BAND AND BEST TRACK NOMINEES (2008)

Norwegian Grammys

BEST POP GROUP ALBUM (2015) BEST NEWCOMER (2012) BEST FEMALE ARTIST (2004)

Off West End Awards

BEST SET DESIGNER WINNER (2017)
BEST COSTUME DESIGNER NOMINEES (2014 & 2016)

SMA Stage Management Awards

STAGE MANAGEMENT INDIVIDUAL WINNER (2016)

Sky One's Got to Dance

FINALISTS (2011)

Swedish Grammys

BEST POP ALBUM (2015)

The Stage 100

PLACED IN THE TOP 25 (2014, 2015 & 2016)

Theatre Awards UK

BEST DESIGN (2012) BEST PERFORMANCE IN A PLAY NOMINEE (2012)

Tony Awards

BEST SOUND DESIGN OF A PLAY NOMINEE (2014)

TPi Monitor Engineer of the Year

WINNERS 2011 & 2014

Whatsonstage.com Awards

PRODUCERS OF A SHOW, NOMINATED FOR SEVEN AWARDS INCLUDING BEST MUSICAL REVIVAL (2016)
BEST TAKEOVER IN A ROLE NOMINEE (2015)
BEST SOLO PERFORMANCE NOMINEE (2012)

"LIPA is one of the best performing arts schools in the world."

our lead patron $Paul\ McCartney$

CONTENTS

THE PLACE

Take your place	4
A welcome note from our Principal	5
Collaboration	6
Making it happen yourself	7
An international outlook	8
Take a look around	9-11
Our teaching	12
Doing your own thing	13
Liverpool culture	14
Living in Liverpool	15
Where you live	16
What it costs	17-18
Student support	19



THE COURSES

Acting Foundation Certificate	20-21
Dance Foundation Certificate Popular Music & Music Technology	22-23
Foundation Certificate	24-25
Acting BA (Hons)	26-29
Applied Theatre &	
Community Drama BA (Hons)	30-3 3
Creative Technologies &	
Performance BA (Hons)/MArts	34-37
Dance BA (Hons)	38-41
Management of Music, Entertainment,	
Theatre & Events BA (Hons)	42-45
Music BA (Hons)	46-49
Music (Songwriting &	
Performance) BA (Hons)	46-49
Music (Songwriting &	
Production) BA (Hons)	46-49
Sound Technology BA (Hons)	50-5 3
Theatre & Performance	
Design BA (Hons)	54-57
Theatre & Performance	
Technology BA (Hons)	58-6 1

62-63

64-65

These programmes are awarded by:

Acting (Company) MA

Costume Making MA



THE PATHWAY

Entry requirements	68-74
Applying for undergraduate courses	75-77
Applying for postgraduate courses	78
LIPA in numbers	80
Experience us	81
How to find us	82
Supporters	83

YOUR PLACE

As well as developing your skills, your training needs to provide you with the experiences, contacts, industry insight and interpersonal skills to achieve sustained work.

"I know a fair amount about working in music and there's much more to it than writing and performing. There are many jobs that need to be done to bring any creation to people – design, production, management and marketing are just some of them. We know there are many forms of success. Supporting performance, there is a breadth of employment, which generally isn't recognised. When we worked on our approach, we wanted to bring a variety of skills together – which is what we have done."

Paul McCartney

Pictured with our Founding Principal: Mark Featherstone-Witty





Finding the right fit

You need to find somewhere you will feel inspired and have room to grow. To get the most out of your training, whether you perform or make performance possible, you should experiment and take risks.

Where we come in

Over the following pages, you'll find out how we provide this and more. You'll see how and why collaboration plays a crucial role, how our facilities support you and how industry experts contribute to your learning. You'll find out why we teach enterprise skills and how we build this into every course. We hope you'll take just as much inspiration from this, as the course information between pages 20 and 65 and then will choose to take your place with us.



THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS

Dear Student,

Ken Robinson, an old friend and one of our early Companions, says that finding your passion changes everything. He's right. I hope this has happened for you. Until you discover what you enjoy and can do well, you don't know who you are. After this, you need to perfect your skills and reach that moment when other people start paying you for doing what you do best. Achieve this and you are set.

This is a life journey because that's the time this will take. Humans are, it seems, inherently attracted to short cuts and spend time wondering how they can achieve what they want to achieve, without putting in time. In the creative and performing arts, as in many occupations, you simply can't. While your friends are having fun in the sunshine, you are inside, relentlessly perfecting and refining to the point where payment becomes an enduring reality.

What you learn and how you learn preoccupies serious teachers. This preoccupies us. When I was creating a secondary school (which became The BRIT School in London), I asked those, who had made their mark, some simple questions. The main questions I asked them were: what did they need to learn to survive and to reach their eminence? What did they need to learn the hard way, without the privilege of attending a specialist institution, like ours?

Often they mentioned the same challenges: creative collaboration, breadth of skills, learning by doing, stamina, enterprise and the reality of 'show business'. Since then, there have been two other key inspirations: the depth of what project-based learning can achieve and discipline of deliberate practice.

You'll experience these, if you decide we are for you. You'll also be hearing from leaders in every discipline we teach – and also from our graduates, who have achieved major positions.

There are more challenges ahead, there always are... for all of us. That can sound negative. It shouldn't. A challenge is an opportunity and the learning we provide encourages your inventive response.

Mark Featherstone-Witty Founding Principal and CEO





Mount Street, Liverpool L1 9HF, UK Tel: +44 (0)151 330 3000 Email: reception@lipa.ac.uk Website: www.lipa.ac.uk

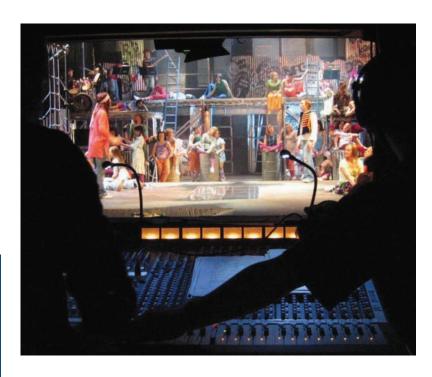
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COLLABORATION

Learning how to collaborate is essential. Here, you collaborate from day one.

It's hard to think of a single event delivered by one person. Except on a street corner, every performance involves an array of other people, each contributing different skills. Whether it's a song, a show or leading a community group, working productively with other people and being the person other people want to work with is a life skill.



We take this essential rather seriously. During your first term on our degrees, for instance, you join a team of students from other disciplines who you won't have worked with before, to create a product. Beyond this, you share your learning with students from other courses on projects and performances and with some shared modules. These experiences will strengthen your ability to work collaboratively and develop your appreciation and understanding of all the roles needed to make performance possible.



COLLABORATION AT A GLANCE

Collaboration on performances and projects is built in to teaching

Management and Design and Technology students work with all areas of performance – Acting, Applied Theatre & Community Drama, Dance and Music

Team up with students with different skills to make independent projects possible

Providing the real world

Every performance event requires performers, light, sound, design and build, producers and promotion. Musicians need sound engineers, producers and managers.

Here, you meet everyone you need under one roof. If you learn how to collaborate when you are here, making inevitable mistakes, you gain the experience you need before those mistakes can affect your career.

Taking your ideas further

As soon as you enrol, you become part of a creative community and networking is natural. Everyone here wants to work in the performing arts and wants to soak up as much experience as they can. So if you have an idea you want to make a reality, often this can be as simple as having a conversation with another student.

MAKING IT YOURSELF

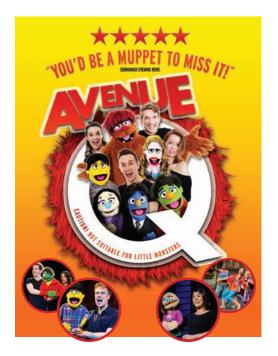
There's a reason for the phrase 'show business'. This is what the creative and performing arts are: show and business. Aside from this fact, some 76% of those working in the creative and performing arts are self-employed and you will fall into this category at some point. You need to be able to manage your own work life, which is why self-management (emotional and financial) is a skill we teach.

hen there's another fact: 84% of the businesses in our sector have no more than four employees. So, as well as learning how to manage yourself as a freelancer, we'll teach you to create and manage your own business.

Recognising the importance of enterprise, when our Co-Founder and Principal was creating a specialist performing arts secondary school, this was a major reason why he asked Richard Branson to be the project champion for what became The BRIT School.

Aside from then going on to become one of our Patrons, Richard refers, in his Disruptors series, to starting The BRIT School, since he felt it was important for practical business skills to be taught in schools and here.

Our graduates have a distinguished entrepreneurship track record. Selladoor Worldwide, for example, which has produced over 50 touring productions, including *Avenue Q*, began when two of our actors decided that they wanted to produce and direct. We still mentor and support their endeavours. They invited our Co-Founder and Principal to be a board member.





Funding and support

We have a number of funds available for shows and business start-ups. We also encourage you to find additional funding and help you complete funding applications. We've provided funding for a variety of businesses from Theatre in Education companies to bands, arts centres and hire companies. Some of our funds are also available for social enterprises.

Stage your own shows

While you are with us, you can stage your own shows. In your first year after graduation, you'll be able to apply for The Show Fund to help stage your show both here and externally. This can also mean equipment loans. Students have previously used this fund to take shows to the Edinburgh Fringe Festival.

When you leave

After graduation, we'll continue to support you with a range of funds for new and growing businesses. These are designed to help you put your business plan into practice. We have funds available at different stages, as your business develops. Applying for our funds is competitive - we are not different from other funding bodies. Graduates from every course have benefited from this support.

"LIPA's support and guidance doesn't stop at graduation, it continues with you throughout your career. LIPA has been integral to our continued growth from student company to one of the top touring producers in the UK. Through a mixture of grants and industry advisors, LIPA ensures that students and graduates have the tools to be leaders in the industry."

Phillip Rowntree

EXECUTIVE COMMERCIAL PRODUCER,
SELLADOOR WORLDWIDE

FUNDS AVAILABLE

The Show Fund

The Show Fund: Edinburgh

The First Year Out Fund

Graduate Business Development Fund

Sponsorship Fund

AN INTERNATIONAL OLL OCK

A top-selling album in India by a UK-based Canadian singer, featuring a Danish songwriter and a Norwegian producer. What's the link? All our graduates, working together.



Helps to have studied alongside students from all over the world.

Around 25% of our students come from countries outside the UK, with students from every continent representing over 40 countries. This means you'll collaborate with people from all over the world.

You'll join an ever-growing international network of students and graduates, which can benefit you throughout your career, as well as being culturally and creatively enriching.

Our International Team

If you're applying to us from outside the UK, our friendly team will help you every step of the way with the application process, transitioning to life in Liverpool and during your time here with us. They can advise on funding, travel, accommodation and Student Visas (for non-EEA students).

International qualifications

We have welcomed international students since we first opened. We are familiar with overseas qualifications, so if you don't have British qualifications or if English isn't your first language, don't let this discourage you from applying.

Auditions and interviews for international applicants

International applicants have the option to audition/interview in Liverpool. We also hold annual auditions and interviews in a number of different countries. If you decide to come to Liverpool for your audition/interview, then we'll show you around while you're here.

If you are unable to attend any of our audition/interview events, then we can send you guidelines for submitting a postal (video) audition or portfolio.

Contacting the International Team

Our International Team will be happy to assist you with any queries you may have about how to apply, when to apply or to arrange a visit to look around and meet people.

international@lipa.ac.uk +44 (0)151 330 3118

More information for international students is available at www.lipa.ac.uk/international

"Studying in Liverpool has been ideal for me, there are so many people from different backgrounds it's very easy to settle. I really love the city; the people are friendly and open minded and very comfortable with different cultures. Coming here from India has given me a new perspective on the world and helped me develop new aspects to my personality.'

Amaan Khan

3RD YEAR BA (HONS) MUSIC

TAKE A LOOK AROUND

Just as important as what you will learn is where you will learn. Our exceptional facilities provide a first-class training ground for you to hone your craft – and we're continually investing.



s well as providing high-end rehearsal and performance spaces for performers, students on technical subjects have access to the latest equipment to enable you to produce professional-standard work.

£500,000

Our average annual investment to update equipment or improve your learning environment



Our buildings

We're based across two Grade II listed buildings - The Institute and The Art School. These were formerly the Liverpool Institute for Boys (Paul McCartney and George Harrison's

Boys (Paul McCartney and George Harrison's old school) and the Liverpool College of Art (where John Lennon studied).



Performance spaces

Our performance spaces are in constant use for teaching on our technical courses, as well as rehearsals and performances from students studying performance-based disciplines and masterclasses. Each year over 50 performances take place from dance theatre to musicals, from costume dramas to music festivals.

Paul McCartney Auditorium

Location: The Institute Seats: 400+ people

A traditional proscenium arch theatre and our largest performance space, equipped with counterweight flying facilities.

Sennheiser Studio Theatre/ Recorded Media Studio

Location: The Institute Seats: up to 96 people

This flexible space is mostly used for film and television purposes but can be configured as a studio theatre, allowing us to stage smaller-scale productions.

The Art Studio Theatre

Location: The Art School Seats: 120 people

Due to be renamed as The George Harrison Studio, this new, flexible space is due to open in summer 2019.

Other licensed performance spaces:

- Room 4.24 (rehearsal room)
- Canteen
- LIPA Bar

Theatre kit

If you are learning technical theatre, you will have access to high-spec, industry-standard equipment for lighting, sound, stage management, special effects and audio-visuals for shows.

We have a stock list to rival the kit you'd find in professional theatres.
As well as our own continual investment, we're grateful for generous donations from sponsors.

In addition to the stock found in our theatres, we have lighting, sound and video equipment available for you to use externally.

If you'd like to find out more about the specific kit we use, a comprehensive list is available on our website.



In practice

Rehearsal rooms

Spacious and light rehearsal spaces are used for workshop-style teaching. Some are equipped with their own sound and lighting facilities for technical training and internal performances.

Dance studios

We have created four new impressive dance studios with top quality sprung floors and the latest sound systems. One studio is equipped for aerial work. We also have a treatment room for physiotherapy and massage therapy appointments. Our Pilates room has two Pilates Reformers as well as cardio and weight-training equipment.

Music practice rooms

We have extended the number of music rehearsal and practice rooms so that we now provide:

- 3 large music rehearsal spaces
- 3 medium music rehearsal spaces
- 6 small music teaching rooms
- 8 small band rooms
- 10 piano rooms

Some sponsors and manufacturers provide us with generous donations. Equipment available for students to use includes amplification by Soundcraft, Mackie and Orange; keyboards by Roland, Yamaha and Nord; guitars by Fret-king; drumkits by Yamaha and cymbals by Zildjian.

Management suite

If you are a Management student, you have access to a dedicated workspace equipped with PCs and workstations to hold meetings and work on course work and external projects.





Digital, design & technology facilities

Thanks to nearly £4m from a government body, we are supplementing our resources with new facilities and equipment for film, TV, virtual reality, green screen work and motion capture. We're also creating a bespoke virtual learning and performance facility, enabling students to access, record and publish digital material.

Scenic workshop

The workshop is equipped with metalworking and woodworking machinery and used for set and prop construction and painting for productions. It is also a practical teaching area for our Theatre and Performance Design and Technology students.

Costume and wardrobe

Our wardrobe department has an extensive costume store and airy new workshops providing increased making space. This is where design students plan, design and create costumes for around 20 separate productions throughout the year.

Lighting

Our venues and teaching spaces hold up-to-date professional lighting equipment, allowing students to experiment and practise using tungsten, discharge and LED source generic and intelligent fixtures. We also have a range of industry standard lighting desks which includes ETC Eos, Gio and Ion, Avolites Pearl, Wholehog, Strand and Jands Vista consoles. Our new lighting programming suite has three-dimensional computer visualisation software, such as AutoCAD, Vectorworks and Cast WYSIWYG. This dedicated suite provides students the freedom to practise and perfect their lighting programming and operation skills for theatre and performance.

Additional design and technology facilities include:

- Model making rooms
- Prop workshop
- Stage management and production office
- Access to extensive live sound equipment (see page 11 for more details)

"LIPA has a great variety of performance spaces that allow you to work on a very diverse range of productions.

The equipment's great, we've just installed some lighting that's only been available for six months.

We're always getting new and interesting kit to work with."

Jude Michell

3RD YEAR
BA (HONS) THEATRE &
PERFORMANCE TECHNOLOGY





"The gear at LIPA is second to none. You are working on state-of-the-art equipment from day one — I haven't seen this anywhere else, let alone in the music industry."

Andy McCluskey

SONGWRITER AND MUSIC PRODUCER

Audio facilities

Recording studios

During term-time, if you are a Sound Technology student, you have 24/7 access to our six professionally designed studios.

These are built around SSL Duality, SSL AWS900SE, Yamaha DM2000, Digidesign Icon and two Audient ASP8024 consoles, with multitrack recording via Pro Tools HDX & Native and Otari 2" analogue tape.

All studios support music tracking and mixing to a high standard and two have additional facilities for sound to picture production, surround mixing, mastering and editing. The studios are linked to each other and to other performance spaces using a flexible Dante AoIP network, and a fully flight-cased mobile Pro Tools HDX system is also available for location recording.

Music students have exclusive access to a demo recording studio and those who are studying production can use all of our studios in their final year.

Equipment

In our studios, you have access to an expansive stock of equipment from leading manufacturers. Outboard includes items from: Lexicon, Tc electronic, Drawmer, BSS, Focusrite, Eventide, dbx, Yamaha, Neve, Millennia, Manley, Universal Audio, Empirical Labs, Thermionic Culture, Bricasti.

Microphones include items from: Sennheiser, Neumann, Sony, Schoeps, AKG, beyerdynamic, Shure, ElectroVoice, Crown, Audio Technica, DPA, Audix, Earthworks, Brauner, Royer, AEA, sE, Violet Designs, Soundfield. Monitoring equipment includes Boxer, PMC, Genelec, Focal, Auratone, Dynaudio, Neumann, ATC and Yamaha speakers.

Offline suites

We have 22 offline workstations to complement the HDX systems in the studios. These are based around high spec iMacs and run Logic Pro X, Pro Tools, Reason, Ableton Live and Native Instruments Komplete.

Broadcast audio

We have equipment which can be configured for a variety of location broadcast applications. This is based around a Soundcraft RM 1-D digital broadcast mixer, communications and cue systems and a range of playback sources.

Live sound

Equipment includes consoles from Yamaha (M7CL-48, PM5D, DM1000), Soundcraft (GB8) and DigiCo (D5 Live). Loudspeaker systems include d&b (C-series, Y-series and T-series) and Meyer, with system processing and routing in the main theatre provided by a Peavey Nion system. Those working on live sound increasingly make use of sophisticated networked audio systems, primarily using Audinate's Dante protocol.

Studying

Learning resources

Our specialist creative and performing arts Learning Resources Centre stocks thousands of books and journals, scores, scripts, CDs and DVDs. There's a growing number of e-resources. Our virtual learning provision also includes Moodle, which holds a variety of subject-specific learning materials, including lecture notes, useful weblinks and module information.

You also have access to the libraries at Liverpool John Moores University, two of which are available 24 hours a day, seven days a week.

We also offer support in ICT and study skills to help you get the most out of your learning.

ICT

We have high specification computers and dedicated computer suites. We also have a colour AO plotter, ideal for floorplans.

A number of our workstations are installed with specialist software such as AutoCAD, Adobe Photoshop, Sibelius, MindManager, WYSIWYG and QuarkXpress.

OURTEACHING

Our permanent teaching staff are qualified both by their professional experience as well as their teaching skills. Many remain active practitioners as well as teaching.

In addition, we employ a wide range of parttime teachers who are working where you want to be when you leave. Every year, we also welcome notable industry figures to deliver one-off masterclasses. We have well-established contacts with relevant organisations. All offer you lots of scope to connect with the industry you want to join while you are here.

The collective experience of our teaching staff means we can offer you a breadth of knowledge within your discipline. The full list of where they've performed or worked, and who they've worked alongside could more than fill these pages alone. You can read more about our staff and industry connections on each of the course pages and on our website you'll find staff profiles.



We're proud to hold the Investors in People Gold standard, identifying us as an outstanding place to work.

We have the highest percentage of professionally qualified teaching staff amongst all specialist Higher Education performing arts institutions in England (according to data released by HESA in December 2016).

Wherever industry professional accreditation can be achieved, we've met the standard. This means we are providing learning that meets industry requirements.

Our teaching received the top Gold rating in the Government's Teaching Excellence Framework (TEF) Awards, which were announced in June 2017. The award means that the TEF panel judged that LIPA delivers consistently outstanding teaching, learning and outcomes for its students.











"I have witnessed LIPA's growth and popularity, along with graduate employment. We have been lucky to employ several highly skilled LIPA graduates, now in responsible management positions. We have supported LIPA in various ways, not least our continued Scholarship Scheme since the beginning. We want to witness the continued world-leading contribution the Institute makes.

Paul Whiting

FORMER PRESIDENT
STRATEGIC
COLLABORATIONS,
SENNHEISER
ELECTRONIC GMBH & CO

DOING YOUR THING

As you will be surrounded by creative, like-minded people, you can create your own shows and your own social scene.

orwegian Dance student, Kristine Berget, choreographed her own show *Dirt, Roses, Animals and God.*Working with British and Norwegian dancers, Kristine staged performances here, but also took the show on tour to Norway - with support and financial backing from the SEB and our Show Fund.

"We set out to do this expecting it to be a lot of hard work, but also a good opportunity to learn more about ourselves as dancers and professionals. What we didn't expect was the overwhelming response, we received standing ovations and positive comments after each of the performances... receiving this level of support meant so much to all of us, and it gave me the confidence to start planning a new project for the near future."

Kristine Berget

BA (HONS) DANCE GRADUATED 2016

The SEB

Made up of students from every course, the Student Event Board (SEB) organises student activities and provides support for you to stage your own productions.

Social life

The SEB plays a key part in your social scene. It co-ordinates performances and social events throughout the year. At the start of the teaching year, it organises the Freshers' programme to help you settle in and make friends quickly.

Student productions

If you want to stage your own work, whether it's drama, music, dance or comedy, the SEB can support you. After applying to put on your show, you can get help with marketing, production management, sourcing performers and technicians.

There is funding available too. Producing your own show, while you are training, is an invaluable experience and is an impressive addition to your CV.

Over the years, students have taken a number of SEB productions to the Edinburgh Fringe Festival.

Learning the entire production process by putting on a SEB show, one LIPA Acting graduate felt confident enough to create his own Christmas show for Liverpool, find a venue, build the set and employ five other LIPA graduates, as well as other actors. *Mam! I'm 'Ere!* is scheduled for its third commercial outing at Liverpool's Royal Court Theatre.



"10,000 punters and counting, the show is properly laugh-out-loud funny with energy and charm."

Catherine Jones

The Liverpool Echo



OTOGRAPH BY Erik Berg Johanse

CULTURE

This city is a world city of culture. Ten years on from being European Capital of Culture, Liverpool is staging another year of inspirational arts projects showcasing our creativity. LIPA is playing its part with an exciting collaboration with Slung Low, who are renowned for making adventures for audiences outside conventional theatre spaces.

"There isn't
a major venue in
the city that doesn't
benefit from your
graduates' skills.
Your contribution
is applauded
and recognised."

Joe Anderson OBE

MAYOR OF LIVERPOOL

Festival calendar MARCH

LEAP Dance Festival

MAY

Light Night Physical Fest Sound City

JUNE

Africa Oyé

JULY

Brazilica Liverpool Arabic Arts Festival Liverpool Biennial (2018) Liverpool International Music Festival Liverpool Pride

AUGUST

Creamfields International Beatleweek

SEPTEMBER

Liverpool Comedy Festival

OCTOBER

Liverpool Music Week

NOVEMBER

DaDa Fest Homotopia



Tot only will you be able to experience regular performances here but, with a wealth of cultural venues, Liverpool is a city offering you work opportunities.

Liverpool and music

Music helped put Liverpool on the world's cultural map. Music is still thriving here. Liverpool has been named a UNESCO City of Music - one of only two in the UK. The city is recognised by the Guinness Book of Hit Singles as the 'World Capital of Pop' for producing more number one records than anywhere else. Liverpool's music scene offers many live venues from intimate places like the world-famous Cavern Club, to the 10,000 seat Echo Arena.

The annual Sound City music festival, created by a former member of staff, attracts big name artists and our students and graduates regularly feature on the line-up and get involved behindthe-scenes.

The British Music Experience based on the waterfront, relocated from London's O2 arena. We suggested this move and are BME's Educational Partner, so there's future work here for our students and graduates.



Liverpool and theatre

Liverpool playwrights are also world famous (one, Willy Russell, is one of our Companions). Plays, television and film have benefited from Liverpool's creativity. The city's theatres programme as diverse a range of shows as you could imagine. We enjoy the strongest relationships with each of them. The Empire Theatre welcomes West End touring productions. The Royal Court puts on around eight home produced comedies and musicals a year usually featuring Liverpool actors (often including our graduates). The Everyman and Playhouse Theatres have built their reputations on staging bold productions of original and classic plays. Close to us, the Unity Theatre receives touring shows from some of this country's most exciting theatre companies, as well as hosting some of our shows.

Art galleries

Liverpool is home to an eclectic mix of galleries. The Walker Art Gallery boasts a collection dating back to the 13th century, while at Tate Liverpool, you can see modern and contemporary works from some of the world's most famous artists. The Bluecoat showcases contemporary visual art, music, dance, live art and literature. At FACT, you can explore multimedia exhibitions and catch current independent and mainstream films. The creative inspiration for our Design students seems endless.

LIVINGIN

Liverpool is a vibrant, friendly city. It's a great place to be a student and an even better place to be a performing arts student or graduate.



Student life

Around 50,000 students study in Liverpool each year, so you'll never be short of opportunities to socialise and meet new people.

Going out

The city is rated one of the top UK nightlife destinations for bars, nightclubs, restaurants, live music venues, comedy clubs and theatres. There are more than 250 city centre pubs, clubs and bars to choose from and many of the bars double up as gig venues by night.

Liverpool is also home to a growing number of quirky independent eateries, serving up food from every corner of the globe. You'll find student offers and discounts in many of the venues and shops around Liverpool.

Sports

Liverpool has two Premier League football teams – Liverpool FC and Everton FC – and match days always create a buzz in the city. Liverpool also hosts the Grand National steeplechase at Aintree each year and the Marina is home to water sports clubs.

Shopping

The main shopping complex is Liverpool One, which has over 42 acres of shopping, dining and socialising. If you want to escape the high street chains, take a walk down Bold Street, where you'll find colourful independent stores, cafes and restaurants.

Architecture

You can take inspiration from the many beautiful buildings around the city too, English Heritage calls Liverpool the country's finest Victorian city.

We have impressive modern architecture too. The re-opened Everyman was the winner of the RIBA Stirling Prize for architecture in 2014.

The Liverpool waterfront with the Three Graces is pictured with the dazzled Mersey Ferry in the foreground created by Sir Peter Blake.

Park life

Although Liverpool is a busy city, there's plenty of green space to enjoy. The nearest one to us is found at St James Mount and Gardens which is adjacent to the Liverpool Anglican Cathedral.

Sefton Park, just two miles away from us, offers 200 acres of parkland which includes a lake, ponds, woods and gardens and the magnificently restored Palm House.

"There's a real buzz in Liverpool with so much live music being performed in clubs, pubs, bars and cafes. It means there's also a real demand for performers, whether you're in a band or just a singer-songwriter. On top of that, there are LIPA's own shows and the offers of discounted and free tickets we get for gigs in the city."

Naomi Todd

3RD YEAR BA (HONS) MUSIC



YOULIVE

As a student-friendly city, Liverpool has plenty of safe and affordable options when it comes to choosing your home away from home.



his might be the first time you'll be away from home - it's exciting and probably a bit daunting. You'll be working hard, so it's important to think about where you'll be coming back to at the end of the day. Ending up living somewhere that's too far away, or which does not live up to your expectations can be a distraction you don't need.

Liverpool has a lot of student accommodation on offer, which is why we've never needed to build our own student accommodation. After you've accepted an offer of a place, we'll send you a guide about the local providers that we know are popular with our students. In the meantime, we'd like to mention Cathedral Campus, which is five minutes away with weekly rents starting at £114.00 in 2018.

Located in the shadow of Liverpool's Anglican Cathedral, this is a self-contained student village of shared houses and apartments, some of which have en-suite facilities. The houses are either four or five bedrooms with shared kitchen, a bathroom and a sitting room.

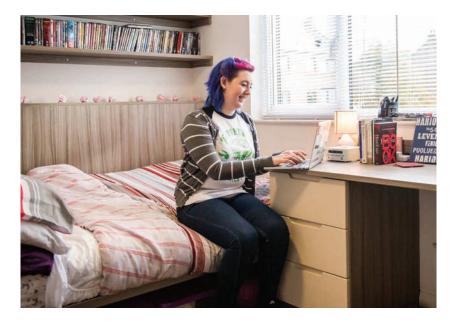
At the moment, half of the students on Cathedral Campus are ours. This percentage has been increasing year on year.

We would recommend this accommodation as a good, safe, value-for-money option, particularly if it's your first time in Liverpool.

"There are so many places and different options in Liverpool, it's ridiculous and it's so easy to find somewhere that's affordable. Cathedral Campus is really cosy and homely feeling and has a real community feel to it. There are so many LIPA students there you'll make connections and friends really quickly. It's also really close to LIPA which is ideal."

Hannah Cook

2ND YEAR
BA (HONS) MANAGEMENT
OF MUSIC, ENTERTAINMENT,
THEATRE & EVENTS



WHAT IT COSTS

For details of annual tuition fees, payments, loans and bursaries please go to the fees and funding section of each course on our website.

www.lipa.ac.uk

Tuition fees for undergraduates for 2019 entry

UK & EU† students

BA (Hons) courses and Foundation Year for Music (Songwriting & Performance): £9,250* a year. Plus possible small inflationary increase.

Most full-time UK and EU students are able to take out a student loan for each year, which will cover the cost of your tuition fees. This means you will not have to find the money before you start your course, or while you are studying. Your fees will be paid directly to us.

You don't start paying your loan back until the April after you graduate, and, even then, only if you are earning more than £21,000 a year. Subject to parliamentary approval, this may change to £25,000 from 6 April 2018.

Students enrolled on the new integrated MArts Creative Technologies & Performance course will pay an annual fee of £9,250*.

†Due to Brexit, the EU fee and loans system may change for 2019 entry. We will provide updates on the EU fee and loans on our website.

*The UK government may make changes to tuition fees such as reducing the fees or allowing institutions to add inflationary increases to tuition fees. In that case, your annual tuition fee may increase with inflation each year. However, students should still be eligible to take out tuition fee loans covering the full amount.



Students outside the UK & EU

Foundation Year for Music (Songwriting & Performance): £9,250 Plus possible small inflationary increase.

BA (Hons) courses: £16,200 a year

For students studying our three-year BA (Hons) degrees or four-year MArts, your annual tuition fee is fixed for each year you study with us at £16,200.

If you study the four-year BA (Hons) Music (Songwriting & Performance) degree you pay a lower fee of £9,250 (plus possible small inflationary increase) for the first year of the four-year course and then pay the £16,200 fee, in each of the subsequent three years.

After you've been made an offer, we'll request a 25% deposit of your first year tuition fee. This is likely to be payable at the end of May 2019. The remaining tuition fee for that year is payable at the start of the teaching year. Depending on your funding arrangements, an instalment agreement may be available.

Tuition fees for Foundation Certificates for 2019 entry

Foundation Certificate courses: £9,250 Plus possible small inflationary increase.

After you've been made an offer, we'll request a 25% deposit of your tuition fee, to be paid by 31 May 2019. The remaining tuition fee is payable at the start of the teaching year.

Depending on your funding arrangements, an instalment agreement may be available. These courses are not eligible for loans or grants from the UK government to cover tuition fees or living costs.

We usually have a small number of free Foundation Certificate places available for UK applicants from households where the annual income is less than £25,000 and live in areas where few go on to study at university.

Tuition fees for postgraduates for 2019 entry

Course	Home or overseas	Fee
MA Acting (Company)	UK & EU†	£13,000
MA Acting (Company)	Overseas	£16,200
MA Costume Making	UK & EU†	£12,500
MA Costume Making	Overseas	£15,700

There is a 10% tuition fee discount for LIPA alumni. UK students could be eligible for a loan from the UK government of around £10,000 for tuition fees or cost of living.



"Having studied in London, I found life in Liverpool much cheaper. There's more affordable student accommodation available, food prices are cheaper and because it's such a compact city you spend a lot less on public transport. There are also more student deals, leaving more money for life outside of LIPA."

Emma Kniebe

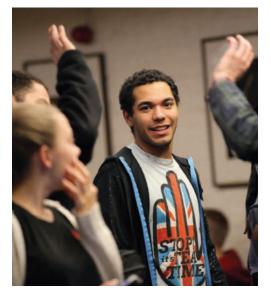
3RD YEAR BA (HONS) ACTING

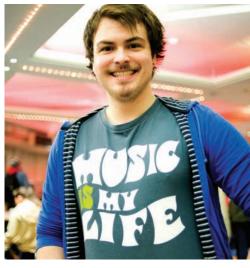
Living costs

Wherever you choose to study, you'll have to budget for accommodation and everyday living expenses, including food and bills. While the last two cost roughly the same no matter where you study, the amount you pay for accommodation will vary significantly.

Most UK degree students will be able to take out a maintenance loan to assist with living costs. We also offer some bursaries. To find out more about this please visit our website.

Liverpool represents great value for students. Accommodation costs are low in comparison with other places in the UK, particularly the South East. The city's shops and entertainment venues also have lots of student discounts.





Budgeting

We usually recommend you budget for spending around £7,200 per year. This includes accommodation, bills, insurance, TV licence, food, laundry, clothes, books, travel and socialising – although how much you'll want to spend on a lot of these is completely personal.

You'll find lots of helpful advice online about budgeting, including a handy budget calculator on the UCAS website.

Additional course-related costs

For some of our courses there are some additional costs that you are likely to incur while studying with us. To help you plan for these we provide more detailed information about these on our website.

Student jobs

Because our courses are intensive and we have a busy season of student performances, options for part-time work during our teaching periods can be limited. However, many of our students gain flexible part-time work, in performance venues, shops, restaurants and bars.

We also provide casual work opportunities for our students ranging from stewarding work on our productions to working with young people to help us widen access to our courses. The long summer break is when many of our students choose to work.

STUDENT SUPPORT

We want you to feel welcome and give you the support and guidance you need while you're learning with us. We're a small institution, which means we can get to know you.

ur dedicated Student Support Team offers advice and information on a wide range of issues related to your support needs. These issues may be personal, learning, health or welfare related.

To help you with all of your access and support requirements, you can approach our Student Support Manager before you begin your studies or at any point during your time with us.

If you are a disabled or deaf student, have mental health difficulties, long term health conditions or specific learning difficulties such as dyslexia, our Student Support Manager can provide guidance. She can offer access to support services which will help you adjust to studying and your life as a student. Our Student Support Manager can also provide support to care leavers and mature students. Additional services are provided by Liverpool John Moores University.

All advice is offered within a formal confidentiality framework. When required, and with your agreement, the team can work with you to propose reasonable adjustments to how you are taught, how you learn and how you are assessed, to ensure you're able to achieve well and make the most of your time with us.

The many services available through Student Support include:

Counselling

Support and guidance for students entitled to Disabled Student's Allowance (DSA)

Referral to an educational psychologist for assessment

Study skills support for students with a specific learning difficulty



Learning Guidance Tutors

You will be allocated a Learning Guidance Tutor when you start your course. They will support your progress through your learning and be your first point of contact for any advice.

We want to be accessible to everyone and will make reasonable adjustments if you are disabled. If you have any questions at any time, even before you apply, please contact:

Penny Byrne – Student Support Manager p.byrne@lipa.ac.uk

+44 (0)151 330 3013

Full details of the services offered by our Student Support Team are available at www.lipa.ac.uk.

"I only discovered I
was dyslexic when
I came to LIPA and
that's thanks to the
Student Support team.
They've been so helpful,
supportive and patient.

Knowing they're available to help really is a weight off your shoulders. It feels like a really calm place, when you're really busy with your course - you walk in there and everything seems to slow down, it's so relaxing and welcoming."

Zorazelda King

1ST YEAR
BA (HONS)
APPLIED THEATRE
& COMMUNITY DRAMA



As an emerging actor we want to strengthen your essential skills, knowledge and audition techniques so you can improve your chances of progressing to further study at one of the highly competitive drama schools/specialist Higher Education providers.

Vou undertake an intensive, highly practical and pragmatic 26-week course where preparation is key. You develop your individuality and authenticity as an actor, while generating a portfolio of contemporary, classical and musical material. You also put all you have learnt in to practice in a final performance project. This course equips you with storytelling and stylistic skills, self-belief and industry knowledge to help you stand out from the crowd.

COURSE IN BRIEF

Course award:

FOUNDATION CERTIFCATE IN ACTING

Duration:

1 YEAR, FULL-TIME

Places available:

AROUND 20 EACH YEAR

ON THE COURSE

The year is structured to complement audition schedules at specialist UK actor training institutions, preparing you for the process and its rigorous demands. You work with solo-storytelling, acting styles and practitioner approaches on contemporary and classic texts, building a portfolio of material.

A series of mock auditions before professional panellists help you enhance the standard of your individual audition pieces. Movement and voice studies prepare you for the demands of workshop auditions.

Insights into industry developments arm you with the knowledge to express your understanding of contemporary acting and performance practices in interview settings. At the end of the year you consolidate the strands of your training in a performance project.

OUR ALUMNI

The course aims to equip our graduates to go on to further training with us or at other specialist and recognised drama schools that tend to be oversubscribed with acting applicants.

Please note, if you decide to apply for our Acting degree, you will compete with other applicants. Although this is a new course for 2019 entry, previous graduates from our Foundation Certificate in Acting and Musical Theatre were offered places here and at institutions such as Arts Ed, Bristol Old Vic Theatre School, Drama Centre, East 15, Mountview Academy of Theatre Arts, Rose Bruford, Royal Welsh College of Music and Drama.





LIPA AND I

"The course really gave me the confidence I was lacking. It helped me get rid of that worry of whether I was good enough or not. I feel it's made me a much bolder actor, I now try different things out in rehearsal without being concerned about whether they'll work or not. Lots of the audition skills we learnt I still use now. You get the full LIPA experience, working with students on the BA and other courses on independent productions, it's what persuaded me to apply for the degree."

Grace Cherry COMPLETED 2015

After completing the Foundation Certificate, Grace successfully applied for the BA (Hons) Acting course.
She is now in her third-year and already has representation.

Notable alumni

Anna Berentzen - her TV credits include *The City and The City* for the BBC and *Featless* for ITV. She devised and performed in *See Me After* at Home in Manchester and has also worked as an Assistant and Co-Director at the Royal Exchange Theatre.



Katie Bernstein - a musical theatre regular whose West End credits include *The Play That Goes Wrong, Mrs Henderson Presents* and *Urinetown*. She was nominated for BroadwayWorld UK/West End Award for Best Actress in a New Production of a Musical for her performance in *Allegro*.



Richard Fitch – recent directing credits include *Ruthless! The Musical* (Arts Theatre, London); *Fumny Girl* (UK tour); *The Importance of Being Earnest* (Theatr Clwyd); *Barnes' People* (Trafalgar Transformed), after completing high profile associate directorships.



TEACHING STAFF AND INDUSTRY LINKS

You are taught by the same staff who teach on our acting degree (see page 28). You also benefit from our connections with directors, agents, casting directors, writers and theatre companies.

You participate in many of the same masterclasses as the Acting degree students that are provided by our high-profile industry guests. Over the years, these have included Sir Ian McKellen, Woody Harrelson and Elaine Paige.

Every year a selected panel of Acting graduates return to share their professional experience, so you hear what's going on now.

TEACHING AND ASSESSMENT

Teaching usually takes place over a 26-week teaching year. The course is delivered through a combination of practical technical skills classes, workshops and rehearsal sessions, with some seminars, masterclasses and self-directed study.

Acting, voice and movement modules run across the first two terms. Your third term of training is dedicated to The Performance Project module. Assessment predominantly takes place during your practical classes and rehearsals, performances and your reflective exercises.

Your personal statement and applications are part of your written coursework assignments.

For further course details please visit www.lipa.ac.uk



FOUNDATION CERTIFICATE DANCE

As an emerging dance artist, we want to strengthen your skills so that you can progress onto further study or work professionally.

You undertake intensive training in a variety of dance styles to extend your abilities as a dancer. As part of a small intake of students, you receive specific critique and feedback during classes and rehearsals, allowing you to continually develop and improve. You also develop the stamina and discipline required for higher-level training or professional work. This course helps you become a versatile and confident performer with a strong professional insight.

COURSE IN BRIEF

Course award:

FOUNDATION CERTIFICATE IN DANCE

Duration:

1 YEAR, FULL-TIME

Places available:

AROUND 22 EACH YEAR

ACCREDITED BY



ON THE COURSE

The course is built around a rigorous programme of dance technique training. Regular weekly classes in ballet, contemporary, jazz and commercial styles form the backbone of your training. These are complemented by additional classes in tap, choreography, acting, singing and musical theatre integration and other dance styles, as well as masterclasses with leading industry professionals.

There are two formal opportunities to perform within the course, with performances taking place in our Paul McCartney Auditorium. Your performances involve working with a number of different choreographers and you play an active part in creating work to be showcased.

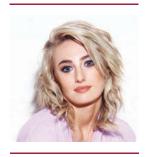
As technique and performance skills are both imperative for success, you are taught these in a holistic manner alongside each other. As the course aims to prepare you for further training and future professional work, you learn how to present yourself at auditions.

OUR ALUMNI

Our annual survey of alumni from this course shows 81% of those we traced (which was 83%) went on to further study. Alumni have gone on to further training with us or at other institutions including Arts Ed, Bird College, The Hammond, Laine Theatre Arts, London Studio Centre, Middlesex University and Urdang Academy, among others. Several have gone on to study abroad at places like Broadway Dance Centre and The Edge in LA. Although some students are offered places on our Dance degree this progression is not guaranteed.

For those who have gone on to work, our alumni are represented by some of the leading agents in the UK such as AMCK, Boss Creative Entertainment, Dancers Inc, Love Rudeye and Mark Summers Casting.





LIPA AND I

"The variety on the course enables you to become a versatile performer which increases your work options. What I found incredibly useful was working with acting, music, technology and design students on productions. I don't think you get that elsewhere and you find out exactly what's expected of you as a professional."

Olivia Higham COMPLETED 2011

Olivia also completed the BA (Hons) Dance course here. Recent credits include the MTV European Music Awards performing with Rita Ora and Camila Cabello. She is also assistant choreographer on ITV's Dance, Dance, Dance.

Notable alumni

Grace Turner – as an aerialist she has worked with RoguePlay, Oily Cart and Wired Aerial Theatre among others, before founding TurnAround Dance Theatre.



Emma West - dance credits include Filmfare Awards 2014, a live TV show in India, Philips advert in India; LED show for Audi, Abu Dhabi; Cher Lloyd's Swagger Jagger music video; assistant choreographer for the song Jiya in the Bollywood film Gunday.



Josh Wharmby – assisted with the choreography on ITV's *Dance, Dance, Dance.*He has also worked with Brian Friedman on *The X Factor*, and performed alongside Rita Ora, Nicole Scherzinger and Taylor Swift.



TEACHING STAFF AND INDUSTRY LINKS

You are taught by the same staff who teach on our Dance degree (see page 40). You also benefit from our connections to agents, casting directors, choreographers, companies and independent dance artists. You participate in many of the same masterclasses as the Dance degree students that are provided by high-profile industry guests.

These are often in the form of dance classes led by top choreographers and performers. Every year a selected panel of our Dance graduates return to share their professional experience, so you hear what's going on now.

TEACHING AND ASSESSMENT

This is a three-term course delivered through a combination of practical dance technique, singing, acting and musical theatre classes and rehearsal sessions, with some lectures and seminars.

All modules run for the teaching year, with one performance in December and one at the end of the year.

We monitor your individual progress closely and you receive regular feedback. Practical work makes up most of your assessment through class work and performances. There are also a small number of written assignments on which you are assessed.

For further course details please visit www.lipa.ac.uk



FOUNDATION CERTIFICATE POPULAR MUSIC &MUSIC TECHNOLOGY

We want to strengthen your music skills in musicianship, music writing and producing music.

his means you're able to build on your existing music skills while developing a working knowledge of songwriting and music production. You also receive one-to-one tuition in a chosen instrument (or voice). The course shares many modules and activities with our foundation year for BA (Hons) Music (Songwriting & Performance/Production), so you learn alongside a wide group of musicians, which benefits you for ensemble work.

COURSE IN BRIEF

Course award:

FOUNDATION CERTIFICATE
IN POPULAR MUSIC &
MUSIC TECHNOLOGY

Duration:

1 YEAR, FULL-TIME

Places available:

AROUND 25 EACH YEAR



ON THE COURSE

The course aims to develop your experience at the same time as building up your theoretical knowledge. You're able to tailor your learning to your personal interests and aspirations with core modules which run for the full length of the course and your choice of two options spread across two teaching blocks. Your selected modules allow you to broaden your skills base by selecting new areas of study or to further your training by selecting options in which you already have some experience.

Most modules start at an introductory level and quickly advance over the duration of the course. Core modules concentrate on skills which provide you with a solid base to work from. These are Individual Performance Technique, Ensemble Performance Skills, Music Technology and Production, Music Theory, Songwriting and Arranging. Optional music-focused modules include Recording Studio Techniques, Music Direction, Popular Music Studies and Music Skills.

OUR ALUMNI

We anticipate that many will go straight into work. Apart from working in a band or as a singer-songwriter or a session musician, your career options include: working as music producers, as music writers, arrangers for other artists or for computer games, TV and film. You could also pursue careers within music education. You are able to progress to Higher Education, although progression to our Music degrees is not guaranteed.





LIPA AND I

"LIPA is incredible, I learned so much in my time there and the contacts I made have become so important in my career. By the time I finished I knew so much more about how the industry works. I didn't realise at the time how the practical knowledge I gained would play such a crucial part in my development from the second I graduated and turned professional."

Bronnie Hughes COMPLETED 2016

Bronnie is a singersongwriter who won
an international covers
competition organised by
American Idol host Ryan
Seacrest. Her YouTube
channel has had over
500,000 views. She
was nominated for Best
New Artist of 2016 by
Celebmix and in 2017
was chosen to support
Little Mix at Wirral Live.

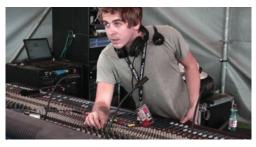
Notable alumni

The following alumni studied our previous Foundation Certificate in Popular Music & Sound Technology:

Josefine Jinder – as Swedish pop artist Little Jinder, Josefine scooped the Best Pop Album award at the Swedish Grammys in 2015. Her third album was a top 20 hit in Sweden in 2016.



Phil Gornell - Mix Engineer for All Time Low and owner of Steel City Studio, Sheffield.



Edvard Førre Erfjord - part of the studio team (including fellow Norwegian graduate Henrik Barman Michelsen) who produced and co-wrote Little Mix's UK number one single *Black Magic* and *Sax* by Fleur East. Has also worked with Aurora, Olly Murs and Take That.



TEACHING STAFF AND INDUSTRY LINKS

You are taught by the same staff who teach our Music degrees (see page 48). You also attend the same weekly masterclasses with musicians and key industry figures to build and develop your understanding of the business and how you can establish your place within it. Every year a selected panel of our Music graduates return to share their professional experience, so you hear what's going on now.

We organise regular opportunities for you to get your music noticed by the industry, with frequent visits by A&R reps from labels such as Universal and Warners and management auditions with agencies like Carnival Cruises.

We host regular gig nights on Fridays during term-time, giving you the opportunity to showcase your work.

TEACHING AND ASSESSMENT

Teaching and learning is made up of one-to-one tuition in your chosen instrument (or voice), talks and small workshops led by our Music staff.

Our masterclasses also form a valuable element of your learning week. Most modules are assessed through practical tasks such as performing, submitting recordings and compositions which you complete in your own time.

You're continually assessed to monitor your progress. There is a minor component of written work, with study logs and critical evaluations of practical work.

For further course details please visit www.lipa.ac.uk



ACTIVE ACTIVE

We want you to be a versatile, creative and innovative actor, capable of creating your own opportunities.

Te offer training that prepares actors for rehearsal, performance, production, interdisciplinary creation and industry engagement. Working in challenging scenarios with traditional and innovative practitioner approaches, you expand your psychological and physical processes to hone your acting methodology. You experience classic and contemporary works, alongside commissioned new writing, giving you the chance to bring characters to life for the first time.

You collaborate with external professionals and students from other disciplines to realise full, professional-scale productions. You also develop self-employment, enterprise and interpersonal skills.

COURSE IN BRIEF

Course award:

BA (HONOURS) ACTING

Duration:

3 YEARS, FULL-TIME

UCAS code:

W410

Course code:

BA/ACTING

Places available:

AROUND 36 EACH YEAR

ACCREDITED BY







"LIPA is serious about actor training. The students are committed, keen and smart. And training alongside musicians, dancers and technical crew gives them an invaluable sense of the profession as a whole."

actor, director, artistic director $Samuel\ West$



You'll find our graduates performing on stage in regional theatres, in the West End and on Broadway in plays and musicals. You'll see them in film and TV and hear them in radio plays, as well as digital platforms and gaming.

Out of the spotlight, you'll find them working as successful directors, producers, musical directors, writers, teachers, casting agents and founders of their own production companies.

OUR GRADUATES

Notable alumni

James Backway – made his West End debut as Albert in *War Horse* less than a year after graduating. Subsequent credits include voiceover work in *Subnautica* (video game), a lead in Irish short film *Little Shit* and Lucentio in *The Taming* of the Shrew (Shakespeare's Globe).



Leanne Best - a TV regular, credits include Cold Feet (series 6 & 7), Tin Star, Babs, The Outcast and Undercover. On film she appeared in Star Wars: The Force Awakens, Film Stars Don't Die in Liverpool and The Infiltrator.



Jamie Lloyd - Director and founder of The Jamie Lloyd Theatre Company. Voted by The Stage, three times, as one of the top 25 most influential people working in the performing arts. Credits include directing Stockard Channing in *Apologia* and Kit Harrington in *Doctor Faustus*.



Recent alumni credits

Theatre

The Band, UK tour; Big Fish the Musical, West End; Carousel, English National Opera; Everybody's Talking About Jamie, West End; Flashdance, UK tour; Hamlet, Almeida and West End; Harry Potter and the Cursed Child, Broadway; The Hypocrite, RSC and Hull Truck Theatre; The Importance of Being Earnest, Theatr Clwyd; Kinky Boots, West End; The Play That Goes Wrong, UK tour; Quiz, Chichester Festival Theatre; The Simon & Garfunkle Story, West End and international tour; Sister Act, California Musical Theatre; Spamalot, UK tour; Time and the Conways, Broadway; Tina—the Tina Turner Musical, West End; The Wizard of Oz, Sheffield Crucible; Wonderland, Nottingham Playhouse.

Film and TV

The Death of Stalin, Hampstead, The More You Ignore Me. Doctor Who, Doctors, EastEnders, The League of Gentlemen BBC; Coronation Street, Fearless, The Halcyon, Little Boy Blue, Vera ITV; Ackley Bridge, Man Down Channel 4; Genius National Geographic; Once Upon A Time ABC Studios.

Radio

Highlights, SoloParentPals.com, The Tenant of Wildfell Hall, BBC Radio 4; Ambridge Extra, BBC Radio 4 Extra.



TEACHING STAFF

Our teaching team represents the breadth and diversity required to respond to industry needs. They are an international team of professionals, who have worked as actors, directors, musical directors, producers, writers and expert movement, voice and acting coaches.

In their various capacities, the team have collaborated with such actors as Anna Friel and Tim Roth, writers and producers (who include Sir Alan Ayckbourn, Terry Johnson and Phil Redmond) and have directed TV dramas, such as *Coronation Street, Emmerdale* and *Brookside*.

You can find profiles of our teaching team on our website.

MASTERCLASSES

A few highlights from over the years include:

Pippa Ailion

WEST END CASTING DIRECTOR

Dawn French

BAFTA-NOMINATED ACTRESS, WRITER AND COMEDIAN

David Grindrod

BRITISH THEATRE AND TELEVISION CASTING DIRECTOR

Woody Harrelson

EMMY-WINNING ACTOR AND WRITER

The late Sir John Hurt

MULTI-AWARD-WINNING ACTOR

Sir Ian McKellen

MULTI-AWARD-WINNING ACTOR

David Pugh

WEST END AND BROADWAY PRODUCER
The late Alan Rickman

BAFTA-WINNING ACTOR AND DIRECTOR

Willy Russell

OLIVIER AND TONY AWARD-WINNING PLAYWRIGHT Mark Rylance

MULTI-AWARD-WINNING ACTOR, DIRECTOR AND PLAYWRIGHT

Hannah Waddingham

THREE-TIME OLIVIER-NOMINATED ACTRESS

Samuel West

BAFTA-NOMINATED ACTOR. WRITER AND DIRECTOR

INDUSTRY LINKS

You have access to regular Q&As, masterclasses and workshops with household-name actors, casting directors, reviewers and producers. These provide insight about the acting craft, the industry and how to survive as a professional. Every year a panel of our graduates return to share their professional experience, so you hear what's going on now.

In your third year, external directors direct many of your productions. We've recently had directors, who have collaborated with the RSC, Out of Joint, Menier Chocolate Factory and Soho Theatre. In recent years, we commissioned Luke Barnes to create Who's Afraid of the Working Class? (which received four star reviews and press attention for our actors) and Robert Farquhar to create his version of Kafka's The Trial of Josef K. Currently, we're working with Slung Low on a brand-new site-specific project and theatre-maker Mark Arends on a modern interpretation of a film classic.

You take part in showcases in London, Manchester and Liverpool that are well attended by agents. Our 2017 showcase director was Suzy Catliff (director, writer TV and film casting director) and our 2018 one was Matt Wilde (film and theatre director). Representation reached 84% in 2017 and attendance from agents and casting directors increased yet again in 2018.

We encourage our students to enter high profile competitions. One of our students was one of the two recipients of the 2017 BAFTA Scholarship programme and is being mentored by Oscar nominee Naomie Harris. Last year, our students gained nine BBC Carleton Hobbs Award 2017 Commendations.





LIPA AND I

"LIPA opens you up to the first chapters of your life as an actor and teaches you how to continue to learn and develop. It also prepares you for life outside the course, the business of being an actor and landing a job. Working with other disciplines on productions gives you an insight to the real world and your role in it."

Alexander Morris GRADUATED 2015

Alexander has appeared on our TV screens in Holby City, Doctors and Citizen Khan and played James Blamey in the second series of Poldark. He has a role in the Jo Brand film The More You Ignore Me alongside Sheridan Smith. Theatre credits include Fiver in Watership Down at the Watermill Theatre, directed by LIPA graduate Adam Penford.

Practical work/ Written work ratio

practical work

20% written assignments

Teaching includes technical skills classes, one-to-one tutor sessions, seminars, workshops, masterclasses and directed study.

Assessment takes place during your practical classes and rehearsals, performances and your reflective journals.

Overall, assessment is largely based on applications of technique in performance situations, either in front of an audience or in workshops. The written element is focussed on your future career, your working environment and critical life skills.

In your third year, you undertake an optional practical or written research project. Again, career focussed, this is chosen by you.

ON THE COURSE

Year 1

You focus on the technical principles of acting through a naturalistic, Stanislavskian, foundation in technique, influenced also by the teachings of Michael Chekhov and Sanford Meisner.

This is supported by a rigorous, integrated realisation of voice and movement as core fundamentals through contemporary scene studies and classic play presentations.

A grounding in cultural perspective provides intellectual underpinning, including the introduction of artistic creation, collaboration and professional development to introduce interdisciplinary and entrepreneurial work ethics.

Throughout all of this activity, you develop your reasoning and collaborative skills.

Year 2

You continue to embed technical proficiency in acting, movement and voice by advancing towards an independent acting methodology, that results in a final public presentation of a challenging, non-naturalistic work.

You engage with the demands of classic, period and heightened texts, continuing with a second project concentrating on an innovative production. You collate recorded scenes from each.

Your interdisciplinary artistic creation continues with an opportunity to explore a range of associated skills. These may include writing (stage/screen), directing (stage/screen), producing (project management) and musical theatre skills.

You create a career plan and an entrepreneurial project.



Year 3

Your work in industry-simulated projects continues, in presentations to public audiences.

Using your independent methodology, you collaborate with external directors and creatives.

Showcases in London, Manchester and Liverpool allow you to engage with agents, professionals and casting directors.

Your showcase pieces and showreel are also made available digitally and online, giving you the resources to market yourself to a wider industry audience.

Your interdisciplinary artistic creation is tested in self-generated work outside the Institute to the public, enhancing your CV, encouraging networking and preparing you for the challenges of your professional career.



For further course details please visit www.lipa.ac.uk



APPLIED THEATRE & COMMUNITY DRAMA

We want you to be able to create meaningful drama and theatre for, with and by different communities.

Recognising that theatre can be more than entertainment, you focus on the potential of drama to educate and bring about social change. You develop core skills as a theatre practitioner, while gaining practical experience of working with people from diverse backgrounds and understanding the social issues that affect them. You leave as a confident and innovative facilitator and director with the knowledge and skills to work across the spectrum of applied theatre and community drama.

COURSE IN BRIEF

Course award:

BA (HONOURS) APPLIED THEATRE & COMMUNITY DRAMA

Duration:

3 YEARS, FULL-TIME

UCAS code:

W491

Course code:

BA/ATCD

Places available:

AROUND 26 EACH YEAR



"It was a pleasure to work with such an engaged and engaging bunch of students. Their energy and skill will stand them in the best stead for their futures."

CREATOR AND DIRECTOR OF CARDBOARD CITIZENS $Adrian~\mathcal{F}ackson$



There are a wide range of employment opportunities. Our graduates work in arts and regeneration, arts outreach and Theatre in Education. Many have established their own successful community theatre organisations and freelance careers, working with a variety of participant groups, ranging from children and young people, to the elderly in residential care; from refugees and asylum seekers to young offenders. Many work internationally. Graduates have delivered projects in Africa, Asia, North and South America and Europe.

OUR GRADUATES

Notable alumni

Machteld De Ruyck - Older People's Programme Manager at West Yorkshire Playhouse, offering creative projects and opportunities to older people and people living with dementia and their supporters, both in the theatre and wider community.



Gwennan Mair Jones – appointed as the first Director of Creative Engagement for Theatr Clwyd, where she heads up a team working with 45,000 young people and 120 schools every year, as well as the wider community, to advance creativity and develop new skills.



Georgia Tillery - Productions and Education Director at Black Sheep Collective, which produces creative community engagement projects, delivering performances and workshops and running a social enterprise coffee house.



Recent alumni credits

Companies and cultural organisations

Ambassador Theatre Group; Amnesty International; Artis; Beatfreeks Collective; Birmingham Hippodrome; Birmingham Rep; Cardboard Citizens; Clean Break; Collective Encounters; Curious Minds; Ecole Enterprise; Electric Theatre Workshop; Fyret Kultur - Og Teaterverksted (Norway); Mó Theatre Company; MAC Birmingham; Majestic Theatre; Merseyside Youth Association; More Music; Mousetrap Theatre Projects; North Ayrshire Council; Novus; The Proud Trust; Royal Court Theatre, London; Saltmine Theatre Company; Sunderland Empire; Theatre in Prisons and Probation; Total Insight Theatre; Watermill Theatre; West Yorkshire Playhouse.

Graduate companies

Ayont Arts; Black Sheep Collective; Burjesta Theatre; Evolve Arts, Singapore; Fracture Theatre; Glitch Theatre; Grubby Knees Community Theatre; Pip Theatre; Pockets Theatre; Signs Drama Sensory Theatre; Switching Gears; Urban Choir Project, New York; Warrington Community Theatre.



TEACHING STAFF

Our teachers have extensive experience as teachers and practitioners. Their work includes leading projects across the UK, Europe and Africa and holding senior positions in companies such as Citizen Arts UK, TIPP Centre, Pigeon Theatre, Collision, Solent People's Theatre, The Haymarket, BBC Education and The Children's Commission.

You can find profiles of our teaching team on our website.

MASTERCLASSES

A few highlights from over the years include:

Jo Collins and Mary Ward

AMBASSADORS & GUARDIANS OF CHICKENSHED

John Fox

DIRECTOR, WELFARE STATE INTERNATIONAL

Sanjoy Ganguly

DIRECTOR, JANA SANSKRITI CENTRE FOR THE THEATRE OF THE OPPRESSED

Penny Glass

DIRECTOR, TEATRO PASMI

Adrian Jackson

DIRECTOR, CARDBOARD CITIZENS

Chris Johnstone

DIRECTOR, RIDEOUT

Margaret Ledwith

AUTHOR, COMMUNITY DEVELOPMENT: A CRITICAL RESPONSE

David Oddie

DIRECTOR, THE INDRA CONGRESS

David Pammenter

FORMER DIRECTOR, BELGRADE TIE

Tim Prentki

 ${\tt EDITOR}, \ \textit{THE APPLIED THEATRE READER}$

Pam Schweitzer

DIRECTOR, THE EUROPEAN REMINISCENCE NETWORK

James Thompson

DIRECTOR, THE HUMANITARIAN AND CONFLICT RESPONSE INSTITUTE

INDUSTRY LINKS

Practical projects in communities are a vital part of your time with us, allowing you to gain professional experience. We have links with over 70 organisations including youth clubs, health agencies, penal institutions, schools and colleges, mental health organisations, disability groups and social exclusion projects.

We offer an annual exchange trip which introduces you to the possibilities of working across Europe. Students taking part in a teaching session in the Ancient Theatre of Dionysus, Athens are pictured below.

You hear from people currently working within applied theatre and community drama, so you know how to apply your learning to reality. We hold masterclasses with leading practitioners and inspiring figures from the sector. Every year a selected panel of our graduates return to share their professional experience, so you hear what's going on now.





LIPA AND I

"At LIPA we were always working simultaneously on different projects. It teaches you how to manage your time and gives you the stamina you need as a freelancer. I think the facilitation teaching is unique and sets the course apart and it's not just hypothetical, you're working with different communities on lots of live projects. Those are skills that I continue to rely on."

Jay Crutchley GRADUATED 2013

Jay is an artist with the Birmingham Rep's community engagement programme Furnace, working with communities on creating new theatre that celebrates and reflects their experiences. He's also a theatre director and creative practitioner with Free Radical as part of Beatfreeks Collective, providing a platform and empowering young people to tell their stories.

Practical work/ Written work ratio

₹ 65% practical work

35% written assignments

The course is taught by combining practical workshops, tutor-supervised projects (with community groups), workshop projects, seminars and talks.

As the course progresses, you work on community-based projects with increasing levels of independence, leading to individual self-directed activity in your final year.

You are assessed regularly throughout the course and methods of assessment include in-class presentations, written assignments, portfolios and project-based performance. In your third year, you undertake a final practical project and an accompanying in-depth written research paper.

ON THE COURSE

Year 1

You develop skills as a theatre practitioner and lay the foundations of your training as a facilitator and director.

Through classes in improvisation, mask, storytelling, voice and movement you gain a practical understanding of the key components of drama, both to improve your own performance skills and, more importantly, to prepare you to lead drama process and create new work.

You learn the practical processes that underpin the running of a workshop and begin to develop your facilitation style. As a director, you explore visual storytelling, directing short scenes and analysing play texts.

You learn about the history of social and political theatre and how this has influenced current Applied Theatre.

Throughout all of this activity, you develop your reasoning and collaborative skills.

At the end of the year, you apply all you have learned in a major performance project.

Year 2

You continue to develop your skills as a facilitator and director, learning and leading a variety of different activities.

An in-depth exploration of ideas (such as community and identity) helps you learn how drama can be used to create social change. Major projects include a Theatre in Education tour, a week-long school residency and a large-scale public performance project, developed and run in conjunction with a specific community group.

You develop project management skills and create a career plan. When this year ends, you should feel comfortable running and evaluating a series of weekly sessions with a community group.



Year 3

You prepare to enter the profession by producing and realising community-based projects through self-directed activity.

You investigate the potential of drama to create change by working with community groups to facilitate a Theatre for Democracy event. In parallel, to enable you to work effectively as a freelance drama practitioner or set up your own company, you develop a critical understanding of current legislation and policies which includes fundraising and project implementation.

Finally, you devise, plan and lead a 12-week individual practical project of your choice in a real world setting.



For further course details please visit www.lipa.ac.uk



CREATIVE TECHNOLOGIES &PERFORMANCE

We want to develop innovative storytellers, filmmakers, creatives and technicians, who use new digital visual and sensory technologies to deliver exceptional experiences for theatre, concert, film and online audiences.

There are three pathways on this course:

- Film and TV
- Creating Content
- Digital Practices

In your first year, you study all of the pathways and then from your second year you select a major and a minor from the pathways to build the right set of multiple skills and knowledge to achieve a sustainable career. Your studies are underpinned by essential professional skills such as project management, financial planning and team work. You can collaborate with other students (performers and those who make performance possible) to produce a portfolio of quality outputs, whether that's live or recorded performances, films, animations or scripts. You can either undertake this programme as a three-year BA or as a four-year integrated Masters.

COURSE IN BRIEF

Course award:

BA (HONOURS) CREATIVE TECHNOLOGIES & PERFORMANCE/ MASTER OF ARTS CREATIVE TECHNOLOGIES & PERFORMANCE

Duration:

3 YEARS OR 4 YEARS, FULL-TIME

UCAS code:

W600/W602

Course code:

BA/CTP OR MARTS/CTP

Places available:

AROUND 36 EACH YEAR

This programme is subject to validation. Any changes to modules and delivery will be updated on our website.



"This is the sort of forward-thinking course I would encourage for students wishing to acquire the skills necessary to realise their imagination on screen. The content addresses much of what we need to know in the industry right now to keep innovating in entertainment."

OLIVIER AWARD WINNING PROJECTION DESIGNER

Jon Driscoll



We expect graduates to be able to work in many roles from film and television maker to writer or video projection artist.

Then, there are an increasing number of opportunities in virtual and augmented reality media.

Theatre and musical theatre increasingly use film and projection, as do music events. Our graduates are also likely to be in demand, where pop-up events or retail business want to engage with immersive events and use of public spaces.

CAREER PROSPECTS

Filmmaker

There are many independent film companies who require camera operators, editors and sound technicians but also there are opportunities to set up your own company and provide services for programme making and advertising.



Live events entrepreneur

Since we began, we have placed a unique emphasis on 'show business', so enterprise and business skills will ensure you are well placed to either set up your own company or join a growing number of creative and performing arts companies.



New technologies technician

Music gigs, live theatre, festivals and television - all require skilled operators of new technologies. You have access to equipment for VR, motion capture, digital filmmaking and editing and related software packages, so you'll be readily employable.



Video artist

With your digital filmmaking skills, you have constantly expanding options: music video making, projection sequences (as part of live events), YouTube channels, mainstream television and subscription services and advertising - all have a demand for skilled expertise.



Writer

Writers, or content creators, can find themselves working in many places and with different platforms. Film and TV, radio and podcasts as well as live theatre and events require storytellers and scriptwriters. The increase in subscription services and internet channels means there are multiple opportunities for individuals who understand narrative, compelling characters and situations.





TEACHING STAFF

Our staff have a wide range of industry experience and expertise. This includes award-winning writers, television directors, live sound and post-production specialists, plus lighting designers. We also have filmmakers on board and staff with professional expertise in coding, software and digital projection.

The course draws upon well-connected freelance professionals and we schedule regular masterclasses with established artists and industry professionals.

You can find profiles of our teaching team on our website.

INDUSTRY LINKS

We have close relationships with many companies and organisations. These include leading industry manufacturers and suppliers, such as Sennheiser, Creative Technology and SSE Audio, who visit to keep our students up to speed with the latest developments and provide access to the newest technology. We also have strong links with the Liverpool Everyman and Playhouse theatres, the National Theatre, the Royal Exchange Theatre (Manchester) and Twickenham Studios.

You have access to regular Q&As, masterclasses and workshops with well-known performing arts personalities and key industry figures. Our graduates also return to share their experience of transitioning from student to professional.

This is additional to our own full-time teaching staff, who have industry experience (many still actively involved). They have worked with, among others, BBC, ITV and the National Theatre.

This continual contact with industry will allow you to build your own professional contacts and networks. An industry placement can also be part of your course, which often leads to future employment.



"As a current student, it was great to be given the chance to take part and comment on content and structure of this new discipline. It's fantastic LIPA is developing learning as the traditional ways of consuming art are changing. People don't always want to be in that one physical place to experience it. As well as making performance easily accessible, new technology means we can now provide experience in a more immersive, interactive way. People are already coming up with more innovative ways of getting select groups of people to select places to consume a specific piece of art. For them to be able to do this profitably they need to fully understand the technology so they can utilise it and express themselves fully. This course promises to do that."

Connor Di Leo

3RD YEAR
BA (HONS)
MANAGEMENT OF MUSIC,
ENTERTAINMENT,
THEATRE & EVENTS

60% practical work

40% written assignments

Your skills teaching is delivered via a combination of seminars, lectures and practical workshops. This is followed by project-based learning, when you work full-time under professional conditions.

There is also a core ideas element that runs all year, again, delivered via seminars, lectures and practical workshops. The end of each year includes the creation of a portfolio for sharing or other summary artefacts.

You are assessed on your planning; pitching of project proposals and your own critical evaluation of your work, as well as on your practical project work. You are also assessed on your professional portfolio and career plan at the end of each year.

If you choose the MArts programme, in Year 4 you work alongside other postgraduate students and continue to undertake project work and skill development (at an advanced level). You also study practice as research and documenting practice. You conclude your study by undertaking a major piece of practice and investigate key ideas or you can write a dissertation.

ON THE COURSE

Year 1

Your first year provides an introduction to all three pathways. You explore filmmaking, the creating of stories and the importance of locations in performance (whether live or recorded). You also examine digital technologies in performance.

You have the opportunity to use equipment and learn production processes and techniques. You learn how to discuss and evaluate what you are doing and how to present ideas. At times, you study and learn in a large group to share core ideas and hear from experts.

You also work in small groups to enhance your skills and prepare for project work. You collaborate to deliver creative projects. When you are working on projects, you work full-time under professional conditions. At the end of the year, you present a summary of your year's work.

Year 2

You choose an area to specialise in, so you can expand your knowledge and skills in that area and engage in more detailed work. You also study a minor in one other area.

The pattern of Year 1 continues with large group study, small group skills development and the collaborative work of projects. You also have an opportunity to work on major production projects elsewhere in the Institute, where your skills are needed.

You continue to plan, pitch and deliver projects, which grow in sophistication and complexity. You finish the year by creating an artist statement and planning an arts business.

Year 3

You increase your concentration on your main specialism and maintain an interest in your minor area. This is put into practical application in a specialist individual project.

Through your repeated experience of the process, you should be able to realise your project work and your ideas at a fully professional level. This means you should also be equipped by this stage to attract funding or investment.

Finally, you are asked to prepare yourself for work by presenting a professional portfolio based on the work completed during your three years.



Year 4

(For students who elect to study this as a MArts instead of a BA)

You work alongside other postgraduate students in the Institute and are able to pursue your own creative research project, while studying practice as research methodologies.

You undertake an advanced skills module to push your ability and understanding to a distinctive level and apply those skills in your own large-scale creative research project, where you can, again, collaborate with other students.

This may involve setting up a business or undertaking work for a client.

To progress to Year 4 (Level 6), you must achieve a minimum of an upper 2:2 degree classification at the end of Year 3.



DAR BA(HONS) EXECUTE: The second of the sec

We want to produce technically-strong, versatile dancers through training which is responsive to the trends and demands of professional dance.

ur course provides the technique, creativity, understanding and professional awareness to sustain a career as a professional. Classes cover a broad range of dance styles and complementary skills to make you an employable performer. We give you specific critique and guidance in your development, as well as offering the experience of being part of a company. You collaborate with students from other courses, giving you invaluable insight into the creative process from other perspectives and realities.

COURSE IN BRIEF

Course award:

BA (HONOURS) DANCE

Duration:

3 YEARS, FULL-TIME

UCAS code:

W500

Course code:

BA/DANCE

Places available:

AROUND 32 EACH YEAR

ACCREDITED BY





"LIPA is the real deal. Dance students hone their strengths with budding music producers, writers and artists making this establishment completely unique."

founder, managing director of boss creative entertainment; choreographer $\ Gary\ Lloyd$



Our Dance graduates are performing all over the world. They're working with independent choreographers and renowned dance companies. You'll see them performing in high-energy musicals and other dance shows in the West End and in touring and international productions. Many have appeared in music videos, in Bollywood films and on television and gain regular work as dancers and choreographers on cruise ships and within the fashion and leisure industries. A number of graduates have also established their own companies.

OUR GRADUATES

Notable alumni

Simeon Montague – performing in *Beautiful* – *The Carole King Musical* (UK and Ireland Tour). Previously played Jermaine Jackson as an original West End cast member in *Motown the Musical*. Other credits include *The Sarah Millican Show; The X Factor;* Rita Ora; *The BRIT Awards;* Kanye West.



Christopher Ribz Gordon - TV credits include BBC Red Nose Day 2017 and commercials for Casino.com, UNICEF and Very UK. Performed in *Thriller Live* in the West End and on tour. Choreographer and teacher at Theatre Train, At Your Beat and Young and Talented.



Charlotte Wildrianne – has been performing with Robbie Williams on his recent live shows and was the main featured dancer on ONE OK ROCK's *Bedroom Warfare*, which has over 13 million YouTube views.



Recent alumni credits

Stage and screen

And All The Humans Will Be Eliminated;
The BRIT Awards, ITV1; Britain's Got Talent (ITV);
Carmen (Austria); Disney's Musical TARZAN
(Germany); Let it Shine, BBC; Let's Sing and Dance
for Comic Relief (BBC); Lion King (Holland);
Motown the Musical (West End); Saturday Night
Fever (UK tour); Sister Act (UK tour); Starlight
Express (Germany); Strictly Come Dancing, BBC
One; Thriller Live (West End and UK tour);
The Tin Drum (Kneehigh); TriOperas (West End);
Vampires Rock (UK tour); The Voice UK, BBC One;
Welsh National Opera; The Wedding Singer
(UK tour); The X Factor, ITV1.

Dance companies

Alleviate, Fidget Feet Aerial Dance Theatre, Motionhouse, National Dance Company Wales, Recirquel, RoguePlay Theatre; State of Grace, Stopgap Dance Company, Wayne McGregor Company, Wired Aerial Theatre.

Artists that our graduates have worked with

Jess Glynne, Zara Larsson, Dua Lipa, Little Mix, Pixie Lott, Olly Murs, Rita Ora, The Overtones, Tinie Tempah, Will-i-am, Robbie Williams.

Other employers

Carnival Cruises; Celebrity Cruises; Cunard; Disney Cruises; Global Village (Dubai); P&O; Princess Cruises; Royal Caribbean Cruise Lines; Thomson; Walt Disney Company.



TEACHING STAFF

Our teachers have all been professional performers. Their experience spans from world-class companies such as Rambert Dance Company and Hamburg Ballet to West End musicals and backing dancers for major artists including Coldplay, Mick Jagger, Kylie Minogue, Rita Ora, Rihanna and Taylor Swift.

They've worked with renowned dancers and choreographers including Rafael Bonachela, Christopher Bruce, Francesca Jaynes, Natalia Makarova, Stephen Mear, Ohan Naharin, John Neumeier and Christopher Wheeldon.

In commercial dance, our staff have performed in and choreographed musical theatre, television, cabaret and other dance forms and worked with top commercial choreographers such as Brian Friedman, Jerry Reeve and Ashley Wallen. The team continually update their skills.

You can find profiles of our teaching team on our website.

MASTERCLASSES

A few highlights from over the years include:

Kristina and Sadé Alleyne

COMPANY DANCERS WITH AKRAM KHAN COMPANY

Carmit Bachar

FORMER MEMBER OF THE PUSSYCAT DOLLS

Matthew Bourne

OLIVIER AWARD-WINNING CHOREOGRAPHER

Matt Harris

CHOREOGRAPHER, DANCER ON STRICTLY COME DANCING

Christopher Manoe

ARTISTIC DIRECTOR, DANCERS INC.

Aicha McKenzie

CEO, AMCK DANCE AGENCY

Arlene Phillips

CHOREOGRAPHER AND DIRECTOR

Jerry Reeve

CHOREOGRAPHER, CREATIVE DIRECTOR

Kenrick Sandy

ARTISTIC DIRECTOR, CHOREOGRAPHER AND AWARD-WINNING DANCER

Mark Summers

CASTING DIRECTOR, CREATIVE DIRECTOR

Sharon Watson

ARTISTIC DIRECTOR, PHOENIX DANCE THEATRE

Ashley Wallen

CHOREOGRAPHER, CREATIVE DIRECTOR

INDUSTRY LINKS

You benefit from our connections to agents, casting directors, choreographers, companies and independent dance artists. Visiting professionals (working as dancers, choreographers and directors in the industry) provide some of your teaching. You participate in masterclasses provided by industry guests, including classes led by top choreographers and performers. On some shows, you work with professional choreographers and West End directors. Previous choreographers have worked with companies such as English National Ballet, Rambert and Akram Khan Company and artists including Beyoncé and Kylie Minogue.

Every year a selected panel of our graduates return to share their professional experience, so you hear what's going on now.

Halfway through the course, you undertake a mock audition with a leading industry professional. Their feedback informs your remaining training and prepares you for showcasing opportunities in your final year. We have invited representatives from agencies such as AMCK, Boss Creative Entertainment, Dancers Inc., KMC agencies and Mark Summers Casting and members of Akram Khan Company, New Adventures and Phoenix Dance Theatre, among others. We have a link with Broadway Dance Center, who offer a training scholarship to a recent graduate.







LIPA AND I

"LIPA really does prepare you well for finding work. We learnt how to build and present the best version of ourselves and then to trust ourselves in auditions. I'm now able to enjoy auditions and the audition process. At LIPA we learnt to soak up knowledge at every opportunity, which is vital if you want to continue to improve. The contacts you make while you are there are also important, just on this show I've worked with three other LIPA graduates."

Ella Redhead GRADUATED 2017

Ella has spent her first year since graduating as part of the cast of West End musical, *Thriller Live*. She is also swing for the show, covering five roles.

80% practical work

20% written assignments

This practical course includes intensive dance technique training. You also receive training in acting and singing technique to enhance your employability as a performer.

As you progress through the course, you are expected to take increasing responsibility for your own learning and development as a dancer.

You're continually observed in practical classes, with a final presentation of work at the end of each practical module. There is an element of written work in the form of essays, reports, evaluations and critical reflections. In the third year, you produce a research paper on an area of dance and performance which is of particular interest to you.

ON THE COURSE

Year 1

You build a solid technical framework through regular classes in ballet, jazz, contemporary and tap. These are complemented by studying choreography and current commercial dance styles. Our masterclass series covers cross-cultural styles (such as locking and popping, ballroom, African dance, hip hop) and commercial styles, plus aspects of today's West End. You also take acting, singing and voice classes.

A physical one-to-one diagnostic helps you understand how to work to the best of your potential and minimise injury.

Informal sharings of work and an in-house performance at the end of the year give you performance experience.

Throughout all of this activity, you develop your reasoning and collaborative skills.

Year 2

Your regular classes in ballet, jazz, contemporary and tap increase in difficulty. These include boys ballet and girls pointe classes as well as partnering technique (ballet, contemporary and jazz). You take part in single sex body conditioning sessions, which focus on the different physical demands placed on female and male dancers. You continue to take classes in commercial styles to increase your versatility, including the introduction of aerial work.

Acting and singing classes continue and you are taught how to integrate these skills with dance, in preparation for a musical theatre production in Year 3. You also prepare for professional auditions and create a portfolio.

This year culminates in a major public performance where you collaborate with musicians, designers and technicians, so you experience the professional production process.

You create a career plan and an entrepreneurial project.



Year 3

You continue with a rigorous programme of dance technique classes to ensure you are working to professional standards. There are two large-scale productions which you perform in - one is a musical and the other is a devised dance show. The musical is directed by a professional director and external choreographers also collaborate with you on your devised show. Other external professionals also give you advice on developing your portfolio and audition technique for agents and choreographers.

We invite in a wide range of leading dance companies, choreographers and agents so that you can showcase your abilities to them and take those all-important steps towards putting your career plan into action.

You also research and write a paper on an area which is relevant to your dance interests and aspirations.





BA(HONS) MANAGEMENT OF MUSIC, ENTERTAINMENT, THEATRE & EVENTS

We want you to take your place at the forefront of management, whether that's managing performance, events or entertainment.

In your first year, you develop your fundamental business skills, a working understanding of management principles and how to apply them to all sectors within the music, entertainment, theatre and events industries. This sets you in good stead for the rapidly changing work environment. In your second year, you can specialise more, taking on projects which link more closely to your personal ambitions. In your third year, you can focus entirely on the sector that you intend to work in. You have ready access to actors, bands, musicians and dancers in training enabling you to get first-hand experience of managing and originating practical projects and events not only here but at venues around Liverpool and further afield.

COURSE IN BRIEF

Course award:

BA (HONOURS)
MANAGEMENT OF MUSIC,
ENTERTAINMENT,
THEATRE & EVENTS

Duration:

3 YEARS, FULL-TIME

UCAS code:

W450

Course code:

BA/MANAGE

Places available: AROUND 36 EACH YEAR



"Your management students know what they are talking about and their employment record is outstanding."

FORMER EXECUTIVE DIRECTOR, NATIONAL THEATRE; $\mathcal{N}ick$ Starr



Our graduates are working in senior roles for some of the world's largest music, entertainment, theatre and events companies.

Many are offered full-time positions following third year work placements.

Other graduates have set up their own businesses, undertaking a wide range of activities including event management, organising arena tours, managing and representing successful bands and artists, marketing, publishing, promotion, video production and managing social media.

OUR GRADUATES

Notable alumni

Lynette Howell Taylor - film entrepreneur based in LA. Recently co-produced the Bradley Cooper, Lady Gaga film *A Star is Born*. Her company's other co-production credits include *The Accountant*, starring Ben Affleck and *Captain Fantastic*, for which Viggo Mortensen received an Academy Award Best Actor nomination.



Chris Meehan – Founder and CEO of Sentric Music Limited, a rights management company which works with artists to ensure they receive royalties for their work. They have now administered more than half a million copyrights.



Ed Millett - co-founder of Tap Management, whose clients include Dua Lipa, Lana Del Rey and DJ Shadow. In 2017, he and his business partner were named Manager of the Year at the Artist and Manager Awards.



Recent alumni credits

Companies

Ambassador Theatre Group, Apple, Atlantic Records, BAFTA, BBC, Beatles Story, Bellfield & Ward, Bill Kenwright Productions, Bukta Festival, BWH Agency, CAM (Creative Artist Management), Channel 4, Corn Exchange Trust, Culture Liverpool, Deco Publique, Diplomats of Sound, Deluxe Entertainment Services Group, Electric City Entertainment, Epstein Theatre, Facebook, Fourth Monkey Theatre Company, ITV, LarMac Live, Live Nation, Liverpool Biennial, Liverpool Empire, Musion 3D, Nintendo UK, NRK in Oslo, the Octagon Theatre in Yeovil, Paines Plough, Parklife, Pippa Ailion Casting, Polydor, Red Bull, Royal Albert Hall, Royal Exchange Theatre in Manchester, Scottish Ballet, Sentric Publishing, SJM Concerts, Sony BMG, Tileyard Music, Turner Broadcasting, Universal Music, Warner Music and Wireless Group.

Artist management

Astronomyy, Lana Del Rey, Ella Eyre, Frances, Hurts, SG Lewis, Dua Lipa, Sigala, Slaves, Angus & Julia Stone, Mighty Oaks, Oh Wonder, The Wombats.



TEACHING STAFF

Our teachers have a wealth of experience including managing artists, theatres, events, venues, record labels, touring companies, festivals and small businesses. They also have masters qualifications in fields such as Law, Management, Higher Educational Leadership, Marketing and Music and Creative Industries. The team continue to build and maintain their knowledge and experience through excellent music, theatre and entertainment links.

You can find profiles of our teaching team on our website.

MASTERCLASSES

A few highlights from over the years include:

Harvey Goldsmith

PERFORMING ARTS PROMOTER

Ann Harrison

MUSIC LAWYER AND AUTHOR

Darren Henley

CHIEF EXECUTIVE, ARTS COUNCIL ENGLAND

Heather Knight

GENERAL MANAGER, DANCE CONSORTIUM

Katy Lipson

COMPANY DIRECTOR AND PRODUCER, ARIA ENTERTAINMENT

Max Lousada

CEO OF RECORDED MUSIC FOR WARNER MUSIC GROUP & CHAIRMAN AND CEO OF WARNER MUSIC UK

Scott Rodger

ARTIST MANAGEMENT (PAUL MCCARTNEY, ARCADE FIRE)

Thomas Schönberg

GENERAL MANAGER, CAMERON MACKINTOSH LTD

Nick Starr

FORMER EXECUTIVE DIRECTOR, NATIONAL THEATRE

Seymour Stein

VICE-PRESIDENT, WARNER RECORDS

Sarah Stennett

CEO & CO-FOUNDER FIRST ACCESS ENTERTAINMENT

Julian Stoneman

THEATRE PRODUCER

INDUSTRY LINKS

This course regularly attracts high-profile professionals from management roles across the spectrum of the performing arts, who deliver one-off masterclasses. Every year a selected panel of our graduates return to share their professional experience, so you hear what's going on now (pictured below).

In your third year, you undertake a three-month placement to provide you with practical experience in an area of the music, entertainment, theatre and events economy that interests you. For example, our students undertake placements in record labels, TV and film production companies, publishing companies, theatres, casting agents, dance and drama touring companies and artist management agencies.





LIPA AND I

"This course is unique as it balances theoretical and practical elements, which are essential once you have graduated. My placement was an extraordinary experience, which was invaluable for the start of my career. I found it beneficial engaging with all the other projects that happen within LIPA and in its wider community. The level of support offered, as well as the constant high standard of wellrounded graduates, is extremely rare."

Amy Dolan GRADUATED 2012

Amy is company manager at Scottish Ballet. She has previously worked as production co-ordinator on Matthew Bourne's Swan Lake international tour and held similar roles with the RSC in its West End production of Matilda the Musical, and with Birmingham Royal Ballet.

50% practical work

50% written assignments

Teaching is delivered through talks, workshops, personal study and collaborative projects.

You are assessed through practical projects during which you take on an increasing amount of responsibility. You provide written reports and evaluations of your work, as well as participating in individual and group presentations and the occasional exam.

Before you graduate, you choose two topics that will be useful to you to research. You present one at our annual conference and produce a 10,000 word research report on the other.

ON THE COURSE

Year 1

You're introduced to a broad range of management subjects for music, entertainment, theatre and events.

You build skills in marketing, finance, entertainment law, raising funds and begin to develop an awareness of the music, entertainment, theatre and events economies.

There's the opportunity to gain practical experience and explore your own professional practice by developing and contributing to collaborative projects with fellow Management students and students from other courses, with guidance and supervision from Management tutors.

Through these projects and course assignments, you're able to further essential skills, such as verbal and written communication skills, teamworking, research and enterprise.

Throughout all of this activity, you develop your reasoning and collaborative skills.

Year 2

You start shaping your future career plans and tailor your learning experience around what you want to do when you graduate.

There's the opportunity to focus on an aspect of live performance which interests you, such as venue and festival management, touring or events.

Working with a small team, you take responsibility for managing your own real-world project either here or externally, such as a music festival, theatre production or a band or artist.

You find out how to put a business idea into practice by producing your own business plan.

You expand your working knowledge of core management principles and ideas including cultural policy and people management, and learn about the specifics of working as a producer in music, theatre, films, TV and radio.



Year 3

The first three months are spent gaining hands-on experience, by undertaking a placement at a relevant organisation.

During this time, you're supported by one of our tutors and a workplace mentor. Reflecting on the projects you've worked on across all three years, you produce a portfolio which documents your range of experiences.

You research and write a paper exploring a management issue in an area of music, entertainment, theatre and events which particularly interests you.

You also present a paper at our annual Contemporary Issues in Management conference to your peers and invited guests.





BA(HONS)
MUSIC

We want to ensure you become who you want to be musically and can make your living working with music, whether performing, creating or producing or a combination of these.

BA(HONS)
MUSIC (SONGWRITING
& PERFORMANCE)

BA(HONS)
MUSIC (SONGWRITING & PRODUCTION)

ur Music courses help you develop your skills in popular, contemporary and commercial music and equip you with the essential business skills to succeed. You'll develop a broad range of skills across performance, composition, songwriting and production. Through three specialist degree options, you can choose the degree

Through three specialist degree options, you can choose the degree that best fits with your ambition from day one. They are Music, Music (Songwriting & Performance), or Music (Songwriting & Production).

You get your music in front of an audience through frequent gig nights, regular festivals and industry showcases. Aside from the business, you also learn how to match your music with an audience.

You can collaborate with students from other courses, for example: recorded and live sound, lighting design and management students.

COURSES IN BRIEF

Course award:

BA (HONOURS) MUSIC

Duration:

3 YEARS, FULL-TIME

UCAS code:

W300

Course code:

BA/MUSIC

Places available:

AROUND 40 EACH YEAR

Course award:

BA (HONOURS) MUSIC (SONGWRITING & PERFORMANCE)

Duration:

4 YEARS OR 3 YEARS, FULL-TIME

UCAS code:

W302 (3 YEARS) W3F2 (4 YEARS)

Course code:

BA/SPERF (3 YEARS) BA/FSPERF (4 YEARS)

Places available:

AROUND 30 EACH YEAR

Course award:

BA (HONOURS) MUSIC (SONGWRITING & PRODUCTION)

Duration:

3 YEARS, FULL-TIME

UCAS code:

W301

Course code:

BA/SPROD

Places available:

AROUND 10 EACH YEAR



"There's absolutely nothing like LIPA in this country. It's a genuine incubator of creativity for future players of the music industry because graduates leave with instantly applicable and viable skill sets."

GRAMMY AWARD-WINNING PRODUCER, $Mark\ Ronson$



Our graduates are achieving critical acclaim and chart success as solo artists and in bands.

Many have recording and publishing deals with leading labels including Domino, Sony and Universal. Graduates are also supporting world-famous acts as songwriters, backing singers and instrumentalists around the world.

Others are working as session musicians, music producers, composers and arrangers for film, TV and video games.

Some also go on to work as musical directors and perform in bands for musical theatre productions.

OUR GRADUATES

Notable alumni

Dan Croll - a singer-songwriter, who released his second album *Emerging Adulthood* in 2017, touring North America, Australia and Indonesia to support it. One of the headliners at Liverpool Music Week. His music's been used on ads for iPhone and FIFA and Grand Theft Auto games.



Bow to Each Other - Canadian-Norwegian duo Gunhild Kristoffersen and Megan Kovacs won the 2015 Spellemann Award (Norwegian Grammy) for their second album in the category Pop Group of the year. They went on to support Susanne Sundfør on tour.



Harry Robinson – multi-instrumentalist and producer, he played cello and wrote string arrangements for Sam Smith, performing with him on tour and on his award-winning album *In the Lonely Hour*. Other artists he has worked with include Frances and Rag'n'Bone Man.



Recent alumni credits

Alumni artists

Jonas Alaska, All We Are, Bow to Each Other, Circa Waves, Clean Cut Kid, Dan Croll, Douglas Dare, Frances, The Staves, St Lucia, Stealing Sheep, Ady Suleiman, Sandi Thom, She Drew The Gun, The Wombats.

Acts graduates have worked with

Adele, Alt-J, Iggy Azalea, Bastille, Birdy, Bon Iver, Bon Jovi, Jake Bugg, Alexandra Burke, Clean Bandit, Fleur East, Paloma Faith, Florence + the Machine, Girls Generation, Jess Glynne, Ellie Goulding, Jools Holland, Ben Howard, Hurts, Jessie J, Tom Jones, Karpe Diem, Michael Kiwanuka, Lianne La Havas, Maria Mena, Kylie Minogue, Mumford & Sons, Olly Murs, Muse, Paolo Nutini, Rachel Platten, Rag'n'Bone Man, Red Velvet, Ed Sheeran, Sam Smith, Snoop Dogg, Susanne Sundfør and Take That.



TEACHING STAFF

Our teachers have extensive experience in performing, producing, promoting, songwriting and composing. Staff have had three UK top 20 records in the last 15 years as writers and performers. Among our teachers are members of The Farm and China Crisis, both notching up sales of more than six million albums. Staff teaching production have worked with some of the biggest acts of the 1990s and 2000s, picking up more than 11 platinum album sales.

You can find profiles of our teaching team on our website.

MASTERCLASSES

A few highlights from over the years include:

Darcus Beese

PRESIDENT, ISLAND RECORDS

Don Black

MULTI-AWARD-WINNING LYRICIST

Tommy Emmanuel

GUITARIST, AND TWO-TIME GRAMMY-NOMINEE

Brian Eno

GRAMMY AWARD-WINNING MUSICIAN AND COMPOSER

Steve Harley

SINGER-SONGWRITER WITH COCKNEY REBEL

Noddy Holder

SLADE FRONTMAN AND SONGWRITER

Paul McCartney

MULTI-AWARD-WINNING SINGER-SONGWRITER AND FORMER MEMBER OF THE BEATLES

Tom Robinson

SONGWRITER AND BROADCASTER

Mark Ronson

GRAMMY AWARD-WINNING PRODUCER, DJ AND MUSICIAN

Mike Smith

PRESIDENT, VIRGIN EMI RECORDS

Rick Wakeman

PROG ROCK KEYBOARDIST AND SONGWRITER

Pete Waterman

RECORD PRODUCER, RESPONSIBLE FOR 22 UK NUMBER ONES

INDUSTRY LINKS

We employ over 40 music industry professionals to deliver much of our vocal, instrumental and ensemble tuition.

Weekly masterclasses with musicians and key industry figures are built into our teaching and develop your understanding of how the business works and how you can establish your place within it. Every year a selected panel of our graduates return to share their professional experience, so you hear what's going on now.

There are regular opportunities to get your music noticed by the industry, with frequent visits by A&R reps from labels such as Polydor, Universal and Warners. We host showcase open mic nights and gig nights regularly in our venue.

We also run a two-week music festival called 2ube Xtra in the Paul McCartney Auditorium.





LIPA AND I

"The talent at LIPA is like nothing I'd experienced before, to be around so many driven, ambitious, like-minded people really inspired me. LIPA realises the importance of business and networking and gave me the right professional tools to succeed. As a composer your work is becoming more dependent on technology and without the support of the music production team, or use of top class studios, I wouldn't be where I am now,"

Stephanie Taylor GRADUATED 2012

Stephanie's work has featured extensively on Channel 4's BAFTA-winning series *Grand Designs* and *Grand Designs: House of the Year*, she's also scored award-winning films including *Three Women Wait For Death*.

80% practical work

20% written assignments

Teaching includes talks, seminar groups, practical workshops, weekly one hour one-to-one tuition in your chosen instrument or in vocals (for those studying BA (Hons) Music and BA (Hons) Music (Songwriting & Performance) and band rehearsal.

Learning is largely tutor-led in the first two years, and you gradually take on greater responsibility for managing your learning. By your final year, learning is largely industry-focused, project-based and self-generated.

Rehearsals and performances are assessed. Depending on which degree you choose, you may be required to submit songs, compositions and/or productions for assessment throughout the course. You also produce a final research paper which is relevant to your interests and career.

ON THE COURSE

Year 1

Our courses begin with the fundamentals of musicianship, including improvisation and aural skills

You're encouraged to form, write and perform in your own bands to develop your professionalism. There are regular gigs and open mic performances here and other performance opportunities, like performing in pit bands for musical theatre or dance shows.

On the Music and Music (Songwriting & Performance) courses, you receive weekly one-to-one instrumental or vocal tuition for your main instrument.

For students on the Music and Music (Songwriting & Production) courses, you focus on music production and programming. If you choose the Music (Songwriting & Performance) course, you learn production skills to create high quality song demos.

You develop your theoretical understanding of songwriting or composition and apply what you've learned to your own music. You also learn how to use music scoring software. There is a greater emphasis on songwriting if you choose Music (Songwriting & Performance) and Music (Songwriting & Production).

You perform your first internal gig nights, aside from being encouraged to arrange gigs in town. These gigs last throughout your three years.

Business and self-management concepts are introduced. Throughout all of this activity, you develop your reasoning and collaborative skills.

Year 2

You continue with the key areas you learned in Year 1, but develop your skills at a more advanced level through a range of classes and workshops. Depending on which course you're on, you can specialise in either applied composition, songwriting and/or arranging, responding to industry briefs.

If you're focusing on production, your knowledge of and skills in digital audio and production is expanded using Logic and other music technology software. There is the opportunity to develop your professionalism in areas most relevant to the type of work you want.

You create a career plan and an entrepreneurial project.



Year 3

You are expected to be working to a professional standard, and have increased autonomy for creating your own music and opportunities.

If you are on the Music course, this is where you have the opportunity to tailor the course to what you want to be musically. You continue to hone your performance skills and, alongside this, you specialise in production or songwriting/composition.

If you are on the Music or the Music (Songwriting & Performance) course you showcase yourself at our two-week music festival 2ube Xtra. Showcase opportunities for Songwriter-Producers include the creation of showreels and a songwriter online portal.

You also research an aspect of music. This is your choice, designed to help you dig below the surface and find out what is needed for your craft and career.

Foundation Year

Option for Music (Songwriting & Performance) only

This extra year is not a pre-requisite if you want to study Music (Songwriting & Performance) with us. However, it does enable you to develop skills in the areas you are weaker in, to prepare you for the three-year course. The entry requirements are at a lower level for entry on to this year. Please see page 72.

You develop a complete understanding of popular music theory. This is a good option if you have limited or no knowledge. You also enhance your music performance, songwriting and production skills, providing excellent preparation for Year 1.

Achieving a pass mark of 40% in all your modules means you automatically progress on to the first year of the degree, after completing this year.



We want you to be a multi-skilled practitioner able to work in all areas of sound to build a sustained career in the audio industry.

TECHNOLOGY

his course develops your skills in recorded sound, live sound and post-production. We teach you why as well as how, so that you have a strong theoretical base to draw on and help you be adaptable to change. You learn and practice using industry-standard equipment in our studios and performance spaces (24/7 access to our studios during term-time).

Through projects with students on performance and making performance possible courses, you develop essential interpersonal and collaborative skills.

COURSE IN BRIEF

BA(HONS)

Course award:

BA (HONOURS) SOUND TECHNOLOGY

Duration:

3 YEARS, FULL-TIME

UCAS code:

HW63

Course code:

BA/ST

Places available:

AROUND 30 EACH YEAR





"LIPA graduates, I've had the pleasure of working with, have never failed to impress me with their knowledge, relentless enthusiasm, and eagerness to learn the tricks of the trade."

MUSIC PRODUCER AND SONGWRITER; WINNER OF THE IVOR NOVELLO AWARD FOR OUTSTANDING CONTRIBUTION TO BRITISH MUSIC

Trevor Horn



You'll find our graduates working in prominent roles all over the world.

They are working in live sound for gigs, theatres and events and, working on theatre sound design. They're working in recording studios as producers and engineers with some of the biggest selling artists in the world. Some also have writing credits. Many of our graduates are working in sound for film and television and in video game audio.

You'll also find our graduates working in broadcast engineering and audio mastering. Graduates have gone on to set up their own companies.

A recent survey of those who have graduated in the last ten years, revealed that we have over 80 working on major projects involving well known artists and performers. The recent credits show you some of the artists and productions our graduates have been involved with.

OUR GRADUATES

Notable alumni

Will Miller - upon completing his degree in 2014, Will joined the sound production team at Twickenham Studios. His credits as a mix technician include Murder on the Orient Express, All the Money in the World and Baby Driver. He was awarded a Cinema Audio Association Award in 2018 for his work as re-recording mixer on Black Mirror.



Tarek Musa - Producer, mixer, engineer, songwriter and frontman of his own band Spring King. Last year Tarek, who graduated in 2011, was named Self Producing Artist of the Year by the Music Producers Guild. As a songwriter, his music has been used on advertising campaigns for T-Mobile America and Adidas.



Joss Walker - Freelance touring audio system technician. In the three years since graduating, he's toured with Bruno Mars, Liam Gallagher, The Weeknd, New Order and Take That. His festival work includes Glastonbury, Download and Glasgow Summer Sessions.



Recent alumni credits

Recorded sound

The 1975, 21 Pilots, Adele, Anne Marie, Bastille, Birdy, Blossoms, T Bone Burnett, Busted, The Charlatans, Circa Waves, Clean Cut Kid, The Coral, Dan Croll, Drake, Florence + the Machine, Franz Ferdinand, PJ Harvey, Jesse & Joy, Kasabian, The Killers, Michael Kiwanuka, Little Mix, New Order, The Prodigy, Radiohead, She Drew the Gun, Sam Smith, Spring King, St Vincent, Toddla T, Two Door Cinema Club, Van Morrison, Wolf Alice.

Live sound

42nd Street, Apple Music Festival, The Band, George Benson, Eric Clapton, Creamfields, The Cripple of Inishmaan, Dirty Dancing, The Fantastic Mr Fox, Funny Girl, Glastonbury, Jess Glynne, Harry Potter and the Cursed Child, Legally Blonde the Musical, SG Lewis, Little Shop of Horrors, London Jazz Festival, Paul McCartney, The Overtones, Queen, Rio Olympic Games, Royal Shakespeare Company, School of Rock, Secret Cinema, Sister Act, U2, V Festival.

Post-production

Alien: Covenant (film); All the Money in the World (film); American Gods, Starz; Baby Driver (film); Battlezone (video game); Black Mirror, Netflix; Broken, BBC; Call the Midwife, BBC; The Circle (film); The Commuter (film); Crooked House (film); The Crown, Netflix; Deepwater Horizon (film); Delicious, Sky; Doctor Foster, BBC; Eric Clapton: A Life in 12 Bars (film); FIFA 17 (video game); Game of Thrones, Sky; Goodbye Christopher Robin (film); The Greatest Showman (film); Gunpowder, BBC; Hard Sun, BBC; Little Women, BBC; Madden NFL17 (video game); McMafia, BBC; Nureyev (film); Peaky Blinders, BBC; Poldark, BBC; Sniper Elite 4 (video game); Taboo, BBC; Victoria & Abdul (film).



TEACHING STAFF

Our teachers have a breadth of professional experience across both studio and live sound. Having worked for companies and organisations, such as the BBC, Amek and independent record labels in the North West, our staff have specialisms in post-production for film and TV, MIDI and Pro-Tools programming, sampling and synthesis, broadcast engineering and location recording, as well as electronics, acoustics and maintenance. In live sound, our staff have over 20 years' experience of providing live sound engineering and production services for artists on tour such as The Pogues, The Prodigy, Republica and Chumbawamba.

You can find profiles of our teaching team on our website.

MASTERCLASSES

A few highlights from over the years include:

Nigel Godrich

ENGINEER AND PRODUCER (BECK, PAUL MCCARTNEY, RADIOHEAD)

Trevor Horn

MUSICIAN AND PRODUCER (YES, GRACE JONES, PET SHOP BOYS)

Glyn Johns

ENGINEER AND PRODUCER
(ERIC CLAPTON, THE ROLLING STONES, THE WHO)

Eddie Kramer

PRODUCER AND ENGINEER (THE BEATLES, DAVID BOWIE, JIMI HENDRIX, THE ROLLING STONES)

Martin Levan

THEATRE SOUND ENGINEER AND SOUND DESIGNER (CATS, PHANTOM OF THE OPERA, SUNSET BOULEVARD)

Steve Levine

PRODUCER (AMERICA, THE BEACH BOYS, CULTURE CLUB)

The late Sir George Martin

PRODUCER, ENGINEER AND ARRANGER (THE BEATLES, JEFF BECK, WINGS)

Alan Moulder

ENGINEER AND PRODUCER (ARCTIC MONKEYS, NINE INCH NAILS, ROYAL BLOOD)

Hugh Padgham

FOUR-TIME GRAMMY-WINNING PRODUCER

Brendan Nicholson

RE-RECORDING MIXER, PINEWOOD STUDIOS

Ken Scott

ENGINEER AND PRODUCER (THE BEATLES, DAVID BOWIE, SUPERTRAMP)

INDUSTRY LINKS

We have close relationships with some of the leading industry manufacturers. In recognition of their contribution to our initial fundraising when we first opened, we named the Institute's smaller theatre space the Sennheiser Studio Theatre. Sennheiser offer an annual scholarship open to first year students, which supports them through their three years of study with us, as well as ongoing support with masterclasses, technical expertise and equipment.

We are one of a small number of Higher Education institutions chosen by world leading audio manufacturer AMS-Neve to partner with, which leads to site visits, masterclasses and access to cutting edge new equipment. We also have a partnership with leading audio rental and installation company SSE Audio Group, which means they can offer work experience and some year-long paid internships to selected year three graduates. Their clients include Coldplay, One Direction, Arctic Monkeys, Bastille and virtually all the major UK festivals.

You have access to regular masterclasses with leading professionals from across the audio industry, where visiting speakers share their experiences and offer insight into their work and careers. Every year a selected panel of our graduates return to share their professional experience, so you hear what's going on now.

In recent years, we have been able to arrange placements with Twickenham Studios for students, who are interested in sound post-production for film, which has led to several gaining employment there. Other placements have included the London 2012 Olympics (pictured) which led to students working on Rio 2016.





LIPA AND I

"It is a very rounded course, which has been really useful. If I'd just studied music technology a lot of that would now be out of date because software has changed, but because I learned about sound and have a broader technical knowledge I can now apply that to any situation. It also prepares you well by instilling the work ethic you need to succeed."

Steph Marziano GRADUATED 2013

Steph is a producer, mixer and sound engineer. After spells at SARM (working under Trevor Horn), Strongroom and RAK studios she is now freelance. Steph has recently worked on tracks by Sam Smith, Mumford & Sons and Kasabian.

65% practical work

35% written assignments /exams

Teaching is a combination of talks, smaller group seminars and even smaller practical workshop sessions. Much of the teaching takes place in practical spaces, such as our theatre spaces and studios.

Assessment takes place through exams, written papers or presentations, practical production work and continuous assessment.

In your third year, you complete a research project in an area which is of interest to you and relevant to your intended career path. Practical work forms the largest percentage of your assessed work.

ON THE COURSE

Year 1

Your first year is all about setting solid foundations.

You study studio-based recording, desktop production and live sound.

You also learn essential theory, including acoustics, basic electronics and practical skills, such as fault finding and basic maintenance.

All of these areas of work support each other.

What you learn in live sound can have benefit in a studio environment and vice versa and the underpinning theory is always strongly linked to practical applications.

You also start working collaboratively with students from other courses - both as part of your coursework and on extra-curricular projects.

To help with this, you have 24/7 access to half of the studio facilities from your very first week here.

Throughout all of this activity, you develop your reasoning and collaborative skills.

Year 2

This year focuses on developing the core areas of practical work to higher levels or in widening their applications.

Studio-based work moves to more sophisticated studios, where you are exposed to different workflows and specific techniques including synchronisation, console automation and mastering.

Live sound moves from relatively simple systems to an increasingly digital signal path, with more advanced speaker deployment in both music and theatre settings.

Desktop production encourages you to dive 'under the hood' and get to grips with complex software environments.

You also start working in more specialist areas, such as post-production for film and TV.

A backbone of theory remains important and this moves more towards the digital domain, developing your knowledge and understanding of digital audio systems, signal processing and audio networking.

You create a career plan and an entrepreneurial project.



Year 3

You bring together everything you've learned in the past two years with a large chunk of your work based on a portfolio of practical projects of your choice, depending on your own ambitions.

So if you know that a career in live audio is for you, this could be entirely based on live music or theatre events.

You might decide to specialise in music recording or post-production – or keep your options open and do a mixture.

You also undertake a written research project and are encouraged to link the subject to your interests and career goals.

You're able to choose options that develop areas studied in the first two years to an even higher level and one option that broadens your skill base in an area complementary to audio production, such as music skills for sound engineers or video production.





THEATRE & PERFORMANCE DESIGN

We want to develop your skills, knowledge and confidence for a sustained career as a performing arts designer.

he breadth of our curriculum enables you to become a creative, ambitious, multi-skilled designer. Through working on a variety of practical projects, you feel equally at home designing the set and costume for a theatre production, working on a site-specific performance event or creating the environment or lighting for a music gig or dance performance.

The course is highly practical emphasising realised performance work each year. Our designers collaborate with all performance disciplines and a range of external companies, so you gain a huge amount and variety of experience.

COURSE IN BRIEF

Course award:

BA (HONOURS) THEATRE & PERFORMANCE DESIGN

Duration:

3 YEARS, FULL-TIME

UCAS code:

W460

Course code:

BA/DESIGN

Places available:

AROUND 20 EACH YEAR



"It has been my great privilege and pleasure to have learnt so much, benefited so greatly from my experience working with the many LIPA graduates that have assisted me over the last few years."

OLIVIER, TONY AND CRITICS AWARD-WINNING THEATRE DESIGNER

Christopher Oram



Our graduates are enjoying careers in theatre design for regional, West End, UK and international touring productions.

We also have many graduates working as designer-makers and scenic artists, as well as working as assistants and associates to high profile designers.

Others are working in film and TV (doing production design and art direction) and working with costumes (across varied areas of theatre and performance as designer-makers and wardrobe supervisors).

OUR GRADUATES

Notable alumni

Chris Rosser - was recently graphics art director for Amazon and Channel 4's *Philip K Dick's Electric Dreams*. Has worked as a graphic designer for films *Paddington 2*, *Victoria & Abdul* and *Jason Bourne*.



Grace Smart - recent design credits include *Postcards from the Ledge* for Gaiety Theatre, Dublin and Irish tour; *The World's Wife* for Welsh National Opera and tour plus *Shebeen* and *East is East* at the Nottingham Playhouse. She was overall winner of the Linbury Prize for Stage Design 2015.



Chiara Stephenson – worked as an associate to international designer Es Devlin for several years. She recently designed *Junkyard* at the Bristol Old Vic, *Desire Under The Elms* at Sheffield Crucible and *Glengarry Glen Ross* at the Playhouse Theatre in the West End, as well as designing for Icelandic band Sigur Ros and was part of the team that redeveloped London's Bush Theatre.



Recent alumni credits

Theatre design

Labour of Love, West End; Barbarians, Young Vic; Cymbeline and The Winter's Tale, Sam Wanamaker Playhouse; Dead Funny, West End; The Woman in White, Death Takes a Holiday and Titanic, Charing Cross Theatre; Deathtrap, Salisbury Playhouse and national tour; Grand Hotel and Orca, Southwark Playhouse; Oliver!, Grange Park Opera; Murder Ballad, West End; Nativity, Birmingham Rep and UK tour; Pierrot Lunaire/Anna Toll, Frankfurt Opera; Romeo and Juliet, Everyman Theatre, Liverpool; Tenk Om, Norske Theatre, Norway; Jane Eyre, Octagon Theatre, Bolton; Vanities: The Musical, Trafalgar Studios; The Great Gatsby, Theatr Clwyd; Acceptance, Hampstead Theatre; Jerusalem, Watermill Theatre.

TV and film

Art Director: Crooked House (film); Electric Dreams, Channel 4; London Spy & Peaky Blinders, BBC; Red Joan (film). Production Design: Genius, National Geographic; The Halcyon, ITV, The Spinning Man (film). Graphic Designer: Action Team, ITV; EastEnders, BBC, Next of Kin, ITV.

Companies

BBC; Celebrity Cruises; Donmar Warehouse; English National Opera; Kenneth Branagh Company; Liverpool Lantern Company; Madame Tussauds; Menier Chocolate Factory; Michael Grandage Company; Slung Low; Theatre Munster, Germany; Tricycle Theatre; VIP Puppets; Walk the Plank, Manchester; Welsh National Opera; West Yorkshire Playhouse; Yvonne Arnaud Theatre.

Assistant/Associate designers to:

Liz Ascroft, Stephen Brimson Lewis, Lez Brotherston, Angela Davies, Simon Daw, Es Devlin, Andrew D Edwards, Soutra Gilmour, Tim Goodchild, Ti Green, Peter McKintosh, Christopher Oram, Lucy Osborne.



TEACHING STAFF

Our teachers have extensive experiences of working in professional live theatre, music and events and many continue to work professionally. They've worked with theatres and companies such as 20 Stories High, Royal Exchange Theatre, Manchester, Octagon Theatre, Bolton, the Everyman and Playhouse, Liverpool, and on TV with *The Mighty Boosh* for the BBC. Some of our design teachers have had their designs exhibited at the Prague Quadrennial and design for performance exhibitions at the V&A Museum in London. Our wardrobe staff have theatre experience with venues like the Royal Opera House and have worked on BBC costume dramas.

You can find profiles of our teaching team on our website.

MASTERCLASSES

A few highlights from over the years include:

Liz Ascroft

TMA AND UNESCO AWARD-WINNING THEATRE DESIGNER **Bunny Christie**

THEATRE DESIGNER (3 OLIVIER AWARDS, 2 TONY AWARDS)

Paule Constable

LIGHTING DESIGNER (4 OLIVIER AWARDS, 2 TONY AWARDS)

Jon DriscollCINEMATOGRAPHER, LIGHTING AND PROJECTION DESIGNER

Laura HopkinsTHEATRE DESIGNER SPECIALISING IN EXPERIMENTAL PRODUCTIONS

Richard Hudson OPERA & THEATRE DESIGNER (1 OLIVIER AWARD, 1 TONY AWARD)

Ralph Koltai OPERA & THEATRE DESIGNER (2 OLIVIER AWARDS) & SCULPTOR Ian MacNeil

SET DESIGNER (1 OLIVIER AWARD, 1 TONY AWARD)

Conor Murphy

OPERA & THEATRE DESIGNER FOR OPERA, THEATRE & DANCE Christopher Oram

SET & COSTUME DESIGNER (2 OLIVIER AWARDS, 2 TONY AWARDS)

Tom Piper

THEATRE DESIGNER

Colin Richmond

THEATRE DESIGNER

INDUSTRY LINKS

You benefit from our close ties with local theatres, national organisations and professional practitioners. We have a strong relationship with the Liverpool Everyman and Playhouse, resulting in students designing YEP shows for the Everyman stage and the annual Prize for Stage Design, where a recent graduate gets to design a production for the company. Both the 2016 and 2017 recipients were co-designers for the six-month Everyman repertory season. Our students also design the Christmas show at the nearby Unity Theatre (pictured below).

You work with a range of visiting professionals, including directors for both hypothetical and real projects. Regular visitors for hypothetical projects include Matthew Xia (freelance director) and Nick Bagnall (Associate Director at the Liverpool Everyman and Playhouse).

You can also work with designer-makers, such as Anne Curry, Kevin Pollard and puppet expert, Andrew Kim. Every year a selected panel of our graduates return to share their professional experience, so you hear what's going on now.

Work placements give you the opportunity to test your career options and make connections to the professional world. Past destinations include Manchester International Festival, the Lantern Parade in Liverpool, No Fit State Circus, Punchdrunk, the RSC, working on a fashion shoot with Tim Walker and shadowing designers, such as Bunny Christie and Peter Mumford.





LIPA AND 1

"It prepared me brilliantly for employment because it gave me so much hands-on experience of working on real performances. You get to collaborate with practising young directors on real shows and hypothetical projects, which means you're building up a bank of industry contacts. It's such a fun environment to study in, surrounded by an abundance of ideas, energy and talent, making it easy to seek out like-minded friends with which to grow creatively and professionally."

Frankie Bradshaw GRADUATED 2014

Named Best Set Designer at the Off West End Awards last year for *Adding Machine*. Set and costume designer Frankie

was a Linbury Prize Finalist in 2015. Her recent credits include *Cookies* at Theatre Royal Haymarket and *Assata Taught Me* at the Gate Theatre.

80% practical work

20% written assignments

Teaching includes talks, seminars and practical workshops which introduce basic design skills and increase your visual vocabulary.

These skills are applied through practical crew work on our major performances. As you progress through the course, you adopt greater responsibility, taking on more senior roles and developing new techniques.

In your third year, you receive a significant amount of one-to-one teaching to support you through your final design projects.

You are continually assessed on your practical work and contribution to projects - both on your working process and your realised design. There is written work in the form of evaluations of your practical work and a final research project at the end of your third year when you explore an area of your choice.

ON THE COURSE

Year 1

Starting with an introduction to a wide range of essential skills and processes, you emerge with a rounded knowledge of what it takes to put on a performance.

You are constantly hands-on and practical, making models, costumes and props, painting sets and learning about lighting.

You also get to work with an external director on one of your design projects.

Hours are long, which reflects the professional world, but you receive a lot of support from teaching staff, technical staff and fellow students.

Throughout all of this activity, you develop your reasoning and collaborative skills.

Year 2

You have more choice this year.

We don't force you to specialise, but the options on offer mean you can focus and advance existing skills, such as lighting design, scenic art, costume design and making, as well as experimenting in new areas, such as puppetry and video in live performance.

You work on shows in a more senior role, potentially as a designer, learn more about CAD and go on a placement with a professional organisation.

The emphasis on work being presented in front of an (often public) audience continues.

You also do a design project with a freelance director and a professional production manager.

Working on more than one project at once, you learn how to juggle projects.

You create a career plan and an entrepreneurial project.



Year 3

You realise two major practical projects, taking senior roles within the creative team.

These could be in-house shows and/or a combination of in-house productions and shows with external companies.

One of the projects could be an independent production allowing you to realise a dream idea or do some research and development towards a future venture.

This year you gear up for a realistic, sustained career culminating in the creation of your professional portfolio.

Once again, you work with a professional director on a design project and research a topic close to your passion.





BA(HONS) THEATRE & performing across the whole performing arts sector. PERFORMANCE TECHNOLOGY

In your first year, you get a thorough grounding in a range of production skills in lighting, sound, stage management and design and construction. From the second year onwards you can specialise in areas that include **Stage Management**, **Lighting**, **AV**, **Sound** or **Set and Prop Construction** or continue building a broad skill set. Your training is highly practical. You initially learn the ropes in our performance spaces and in addition to working on our acting shows, you can work on dance performances, music gigs and outside events.

We want to produce versatile and creative technicians, stage managers and designers capable

COURSE IN BRIEF

Course award:

BA (HONOURS) THEATRE & PERFORMANCE TECHNOLOGY

Duration:

3 YEARS, FULL-TIME

UCAS code:

W461

Course code:

BA/TPT

Places available:

AROUND 32 EACH YEAR

ACCREDITED BY





"I've worked with LIPA students and graduates. One of them has even joined our team. She has proved beyond doubt that LIPA can deliver."

RENOWNED LIGHTING DESIGNER; AWARDED OBE AND ROYAL DESIGNER FOR INDUSTRY

Patrick Woodroffe



Our curriculum enables graduates to go on and work in a diverse range of roles across the industry.

You'll find them working in theatre, musicals, live music, large-scale events and television and in a variety of roles that includes lighting technicians and programmers, lighting designers, sound designers and operators, stage managers, production managers, producers, riggers, scenic carpenters and props makers.

They're working in venues across the country, in the West End and around the world.

Others are specialising in stadium stage automation, theatre consultancy working directly with architects, aerial rigging, broadcast camera and radio production.

OUR GRADUATES

Notable alumni

Marec Joyce - Operations Manager for the Pleasance Theatre Trust in Edinburgh. Responsible for company's entire technical operations at the Edinburgh Festival Fringe, where they run 25 theatre spaces. He also works as a freelance lighting designer and production electrician/relighter.



Helen Lainsbury – her recent credits include Stage Manager at Liverpool Everyman for their 2017 Company Season, Liverpool International Music Festival's *It's Liverpool Stage* at Sefton Park and Deputy Stage Manager for *The Lion, The Witch and The Wardrobe* Youth Ballet at Liverpool Everyman.



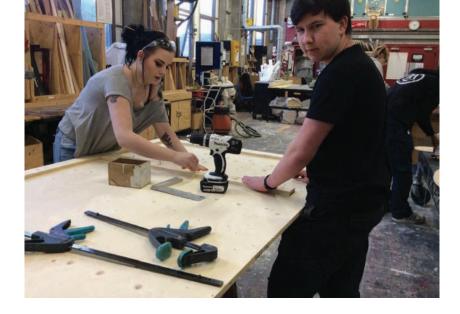
Mark Goodall - Freelance lighting technician who has worked on stadium and arena tours for Kings of Leon, Coldplay, Stone Roses, One Direction and Ellie Goulding among many others. Previously worked as deputy chief electrician at the Everyman and Playhouse Theatres, Liverpool.



Recent alumni credits

Companies

Adlib Audio; Almeida Theatre; Ambassador Theatre Group; Arena Television; Arts Theatre; Belgrade Theatre, Coventry; Bill Kenwright Ltd; Birmingham Hippodrome; Brandfuel; Bristol Old Vic; Cameron Mackintosh; Carnival Cruise Line; Charing Cross Theatre; Cuffe & Taylor; Curve Theatre; dBS Solutions; Designlight GmbH; Disney; Duke of York's Theatre, West End; English National Opera; Göteborg Opera, Sweden; Hålogaland Teater, Norway; HighTide; Lite Alternative; Liverpool Everyman and Playhouse Theatre; Liverpool Philharmonic Hall; Liverpool Scenic Workshops; Merlin Entertainment; National Theatre; NEC; Neg Earth; Nimax Theatres; The Octagon Theatre; O2 Arena; Phoenix Dance Theatre; Qdos Entertainment; Really Useful Group; Riksteatret, Norway; Royal Caribbean International; Royal Court Theatre; The RSC; Secret Cinema; Sky News: St James Theatre: Sonia Friedman Productions; Sydney Chamber Opera; Theatre by the Lake; UK Rigging; Wales Millennium Centre; Welsh National Opera; West Yorkshire Playhouse; Woodroffe Bassett Design.



TEACHING STAFF

Our teachers have wide-ranging professional experiences and many continue to practice. In stage management, they have worked for the National Theatre, the RSC and in the West End. Lighting design credits include work for Welsh National Opera and Ancient Theatre of Epidaurus.

As lighting technicians and programmers, they have worked for the Crucible and West Yorkshire Playhouse. One of our team was a prop maker at English National Opera and production manager at the Liverpool Everyman and Playhouse. Some of our design teachers have had designs exhibited in design for performance exhibitions at the V&A Museum in London and at the Prague Quadrennial.

Our wardrobe staff have theatre experience with venues like the Royal Opera House and have worked on BBC costume dramas.

You can find profiles of our teaching team on our website.

MASTERCLASSES

A few highlights from over the years include:

Jason Barnes

PRODUCTION MANAGER, NATIONAL THEATRE

Gemma Bodinetz

ARTISTIC DIRECTOR, LIVERPOOL EVERYMAN AND PLAYHOUSE

Natasha Chivers

OLIVIER AWARD-WINNING LIGHTING DESIGNER

Paule Constable

LIGHTING DESIGNER (4 OLIVIER AWARDS, 2 TONY AWARDS)

Jon Driscoll

PROJECTION DESIGNER

(1 OLIVIER AWARD, 1 TONY NOMINATION)

Rick Fisher

LIGHTING DESIGNER (2 OLIVIER AWARDS, 2 TONY AWARDS)

John Leonard

SOUND DESIGNER FOR OVER 40 YEARS

Ian McNeil

MULTI-AWARD-WINNING SET DESIGNER

Fergus O'Hare

AWARD-WINNING SOUND DESIGNER

Chris Shutt

SOUND DESIGNER (WAR HORSE, TONY AWARD WINNER)

Jack Thompson

TECHNICAL DIRECTOR,

MANCHESTER INTERNATIONAL FESTIVAL

INDUSTRY LINKS

We offer strong connections, with direct links to regional and national theatres and companies such as Slung Low.

Visiting professionals deliver sessions on specific skills such as score reading, digital AV design and mapping, and Vectorworks and AutoCAD. Leading professionals give one-off masterclasses. Every year a selected panel of our graduates return to share their professional experience, so you hear what's going on now.

A work placement gives you the opportunity to test your career options and make connections in the professional world. Past destinations include Den National Scene in Norway, Liverpool Empire, National Theatre, the RSC, Sydney Theatre Company in Australia, working with BBC productions, ITV Film Studios, Lime Pictures and on HBO's Game of Thrones and on outdoor events such as the Giant Spectacular in Liverpool (pictured), Secret Cinema, Parklife Festival and the Handmade Parade in Yorkshire.





LIPA AND

"LIPA helped me develop my overall knowledge of lighting over three fantastic years. Even though my job is focused on rock and roll style designs, the theatrical techniques I was taught are still relevant and I use them to this day. It's a real testament to the place, just how many people I meet while touring who started their careers at LIPA."

Tom Webber GRADUATED 2014

Tom is a lighting designer and technician who works on live shows. He was nominated for a prestigious Knight of Illumination Award in 2016 for his lighting for YouTube sensation singer-songwriter Charlie Puth.

80% practical work

20% written assignments

Technical topics and safe working practices are introduced through practical workshops, seminars and talks.

This learning is integrated with work on our public performances and other realised projects, so you can become used to working to deadlines and under show conditions.

As you progress, you take on more responsibility for assessed practical projects.

Written evaluations of your practical work are also part of your assessment, as are show debriefs once a project has been completed.

You produce a research project, exploring an area of your choice.

Other assessments are a mixture of portfolio projects, continual assessment and practical observation.

ON THE COURSE

Year 1

You develop a broad skill set in the core disciplines of performance production: stage management, lighting, sound, scenic construction, AutoCAD, Vectorworks and AV design.

This knowledge enables you to make choices about your next year and helps develop the attributes of a multi-skilled technician, which will enhance your employability.

Through our public season of performances, you practise these skills and begin the development of a strong CV and portfolio of experience.

Throughout all of this activity, you develop your reasoning and collaborative skills.

Year 2

You can develop your first year skills by specialising or can explore areas which most interest you.

You take on greater responsibility with the roles you are given on our public season of performances.

Your placement further supports this process, encouraging you to identify companies and practitioners that you would like to gain experience working with.

We find that many of our graduates' first employment opportunities comes from the host organisation they visited this year.

You create a career plan and an entrepreneurial project.



Year 3

Your final year is about skilled practise in your chosen area of specialisation.

You are about to become a professional so we provide production experiences that are the same as within the industry.

You work as a head of department on two major productions.

You could be working on a music event, dance show, musical theatre production or drama show.

Our strong links with regional theatre companies means you might find yourself stage managing at nearby venues, such as the Everyman, or production managing at the Unity Theatre.





ACTING (COMPANY)

An opportunity to develop or reinvigorate yourself as an actor and create work for touring. Working in teams, you learn how to take charge of your professional journey and become self-sustaining, by creating public performances adaptable to different venues and circumstances.

his course provides a thorough one-year professional experience of working in and developing work for touring and finding audiences. We want to help you take charge of your professional life by giving you the means and the confidence, by the end of the year, to create, find an audience and present a captivating show.

Along the way, you work, as a year group, to produce two performances, before, possibly, becoming a smaller company. Your acting craft skills will increase, as will the thinking needed to create shows that attract audiences.

You experiment, innovate and get to grips with contemporary approaches, including digital possibilities to extend your range of presentational skills. We want to put you together with emerging directors and practitioners. Finally, you become part of a company to find out, if what you imagined might work, actually does.

COURSE IN BRIEF

Course award:

MASTER OF ARTS
IN ACTING (COMPANY)

Duration:

1 YEAR, FULL-TIME

Places available:

AROUND 26 EACH YEAR

ACCREDITED BY





This programme is subject to validation. Any changes to modules and delivery will be updated on our website.



"LIPA has a fizz and energy and never underestimates what it takes to be an actor or theatre maker. I have no doubt this course will turn out some of our future generations of artists."

EVERYMAN AND PLAYHOUSE ASSOCIATE DIRECTOR, INCLUDES WORKING ON THE EVERYMAN COMPANY SEASONS

Nick Bagnall



OUR ALUMNI

Our graduates are likely to go on to form their own theatre companies and, in addition to being versatile performers, will be equipped to take on other roles in the company, such as director, producer or script/screen writer, as well as marketer and administrator.

You are likely to see them in film and TV and hear them in radio plays, as well as on digital platforms and gaming, in addition to watching them on stage. Our ethos for self-generated work has already led to actors from the degree programme forming notable companies, such as Selladoor Worldwide.

ON THE COURSE

Semester 1

You undertake rigorous technical skills development in acting approaches, including body, movement and voice, to determine the impact of deliberate practice, research and dramaturgy as part of your own developmental process. You collaborate with a director in a full-time rehearsal period. You work as a company member to enhance your understanding and application of professional practice and create work adaptable to different locations. Enterprise and critical classes ensure you can explain creative ideas, supported by your research and an understanding of different performance practices.

Semester 2

You continue to develop technical acting and creative skills, with a view to the interpretation of texts and adapting to different venues. You workshop and create an original stage work, incorporating novel, theatrical ideas, produced for the public. Supporting classes aid your ability to analyse your practice and investigate ideas. You study the enterprise potential for work by identifying target audiences, understanding contemporary appeal, relevance and cultural policy.

Semester 3

You undertake a major piece of independent practice in collaboration with your course peers. You are encouraged to create companies that have a life and viability after the course. As a company member, you adopt company roles alongside acting, such as writing, directing or company management. You undertake an independent practice-as-research task, using your research to influence the creation of original theatre. You operate autonomously, negotiating with external bodies and collaborating with company members to create a brand-new touring production. You practice company preparation, performance and project management, to market and present the play to public audiences in different theatres, studios and playhouses. You may select an optional written dissertation, as an alternative to the modules delivered, if your interests or circumstances best suit an extended piece of writing.

TEACHING STAFF AND INDUSTRY LINKS

Our teaching team are an international team of professionals, who have worked as actors, directors, musical directors, producers, writers and expert movement, voice and acting coaches.

In their various capacities, the team have collaborated with such actors as Anna Friel and Tim Roth, writers and producers (who include Sir Alan Ayckbourn, Terry Johnson and Phil Redmond) and have directed TV dramas, such as *Coronation Street, Emmerdale* and *Brookside*.

Our links with leading acting companies mean that they are able to contribute essential skills. You also have access to regular Q&As, masterclasses and workshops with household-name actors, casting directors, reviewers and producers.

TEACHING AND ASSESSMENT

Teaching is typically divided into technical and practical skills blocks, as well as intensive rehearsal periods. You are expected to acquire vital performance skills and knowledge in challenging acting approaches, taking on board 20th century techniques and contemporary company practices.

You gain dramaturgical understanding of the construct and creation of performances, fully armed to apply this creatively in your professional rehearsal periods.

Rehearsals emulate industry scenarios, ensuring your practice and company work ethics are honed to industry standards, improving employability and interpersonal, collaborative proficiency.



COSTUVE IVAKIIC

We want you to be a versatile, creative and reliable costume maker with a technical ability to participate in all types of performance.

ur two show seasons (that include plays and dance) maximise your potential for learning 'on the job'. You advance your making skills by learning different techniques and cutting styles for a variety of period dramas, incorporating corsetry and 19th and 20th century tailoring. You learn complementary decorative techniques such as beading and trimming and experiment with different fabrics/materials, including leatherwork. To complete your designs, you learn millinery, jewellery-making, mask-making and costume props. Learning block dying and printing processes helps you create costumes en-masse. You also learn about associated research techniques and examine your career development priorities.

COURSE IN BRIEF

Course award:

MASTER OF ARTS
IN COSTUME MAKING

Duration:

1 YEAR, FULL-TIME

Places available:AROUND 14 EACH YEAR



This programme is subject to validation. Any changes to modules and delivery will be updated on our website. "I'm confident LIPA's new course will address key industry skills gaps, especially given that it is being delivered in such a well-respected institution, with excellent teaching standards, industry links and an all-important emphasis on collaboration."

HEAD OF COSTUME AT THE NATIONAL THEATRE, LONDON Carol Lingwood



OUR ALUMNI

Our graduates can work in theatre, TV, film and dance. They will be equipped to survive as freelancers or within an established costume department.

In addition to making skills, you gain the production experience to work as a costume supervisor for theatre, film and television.

ON THE COURSE

Semester 1

The first semester focuses on developing the advanced techniques needed to interpret the costume designer's brief based on industry essentials skills. These skills include flat pattern drafting - men's and women's tailoring (19th and 20th century); draping on the stand; the key principles of classical and contemporary construction; introduction to 18th century corsets; drawing out and adapting the basic block and altering it to create the corset pattern. You go on to apply your skills in a practice project. You develop a strong understanding of the world of work. This includes how costume design and making appear in the freelance/employment landscape and how you can access the opportunities that exist and are being developed. You also learn research skills.

Semester 2

You develop your skills in dying; millinery; headdresses; leather work and costume props. To apply these skills you are paired with a costume designer to interpret and realise designs for LIPA shows. This is a process, which mirrors professional practice. It also develops your interpersonal skills and collaborative experience to be an effective part of a creative 'production team': qualities highly valued. Using our network of industry partners, you can seek opportunities to develop skills in their workplaces. You continue to explore key research questions for the knowledge and ideas that have an impact on your career.

Semester 3

You undertake a final piece of practice that requires you to document your experience and understanding of the process. You have an opportunity to explore approaches to your craft and critically reflect on its meaning and context. The practice may be a placement where appropriate and possible. Alternatively, you can undertake a formal written dissertation on an aspect of contemporary or historical costume making.

TEACHING STAFF AND INDUSTRY LINKS

Our teachers have a breadth of professional expertise in costume design and costume making, ranging from ballet to period drama. We also bring in working practitioners with technique specialisms.

Our strong industry links provide opportunities for you to work in local theatres. Liverpool's varied museums and art galleries are a great source of inspiration. There are nearby TV companies too, with Lime Pictures less than ten miles away and Media City around 30 miles away.

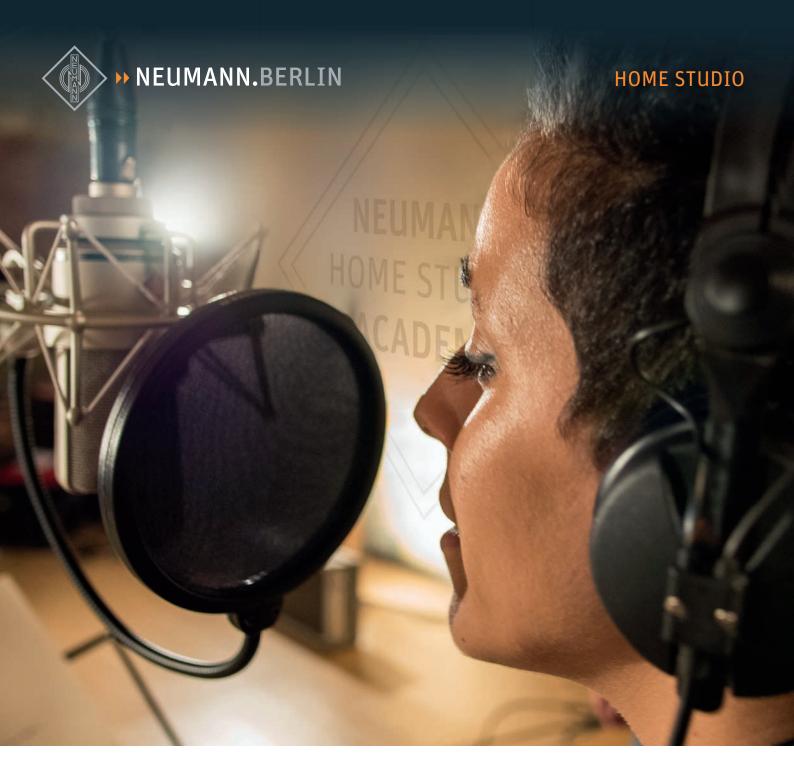
TEACHING AND ASSESSMENT

Some of our provision for postgraduates is shared across courses and is based around presentations and seminars. You look at key critical frameworks, contemporary issues in the performing arts economies and approaches to research in the arts. You undertake advanced skills development in workshops and classes and apply these skills in full professional practice: productions and other live or recorded performance.

Assessment revolves around your development as a creative researcher and practitioner. You document, analyse and defend your work.

Assessment includes critical portfolios, verbal presentations, presentation of made work, as well as essays and conventional critical writing. There are also oral examinations. You can undertake a conventional dissertation as an alternative to a final piece of practice.





ALL



→ ACADEMY ✓





#MYNEUMANN
 ✓

HOW TO RECORD VOCALS? DO I REALLY NEED A SHOCK MOUNT? WHAT IS IMPEDANCE?

HOW TO PROTECT YOUR NEUMANN IN THE PROXIMITY EFFECT?
MIC AGAINST "POPS"? WHY DO I NEED A PREAMP? HOME STUDIO HOW TO RECORD ACOUSTIC GUITAR?

HOW TO CONNECT A MIC TO YOUR COMPUTER? WHAT IS SENSITIVITY? HOW TO CONNECT YOUR MIC TO AN AUDIO INTERFACE?

REQUIREMENTS

We'll welcome your application regardless of your sex, gender identity, race, ethnic or national origin, family responsibility, disability, religion or beliefs, sexual orientation or social background. We could add more to this list - we're committed to widening access.

WHAT WE LOOK FOR

Your natural ability, your fit with what and how we teach, your growth and your potential are key factors in our admissions process. We can't evaluate these solely on your educational achievements, so no matter which course you're applying for, we look for the following attributes.

Knowledge, ability and experience

We'd like you to have a range of experience aligned to the course you're applying for. Over the following pages you'll find examples of how you can demonstrate this in your application.

Commitment

We're keen to hear about how much you're already engaging with the area you want to study with us. We understand that distance or cost may have stopped you from gaining formal experience, so we also like to understand what you've done despite these challenges. Again, there are details about how this could apply to your chosen course over the next few pages.

Ability to work effectively with others

While you're with us (and in your professional work) you'll work with a range of people – students, teachers and industry professionals, so it's essential that you can work well with others. We'd like to see that you can take direction and feedback well, listen to others and offer support and constructive feedback.

Broad interest and engagement

We look for evidence that you are curious about the world around you and want to engage with all aspects of the course you're applying for and the wide range of opportunities we offer.

Self-awareness

We'd like to know why you're applying to us and how you think the course you're applying for will help you to grow and achieve your career aspirations. We'd like to see that you understand your strengths and weaknesses and how we can support you.

A spirit of enterprise

We want you to be able to work on your own initiative and see that you're interested in creating your own opportunities. You may have been involved in creative projects which weren't part of your regular school/college curriculum, or if you haven't had the chance to do this, you might have ideas and ambitions which you can tell us about.



Age and mature students

To apply to our degree or Foundation Certificate courses, you would usually be expected to be aged 18 or over on 1 September in the year that you wish to begin with us. There is no upper age limit. If you are aged 21 or over on entry, you will be classed as a mature student.

Mature students may not have the qualifications listed on the next pages but, if you have substantial experience in the area that you wish to study, that can be accepted instead of formal qualifications.

International students

We recognise a wide variety of qualifications obtained overseas and are able to translate overseas grades and transcripts to UK equivalents.

If you are unsure whether your qualifications are at the correct level, as a member of UK NARIC, we can quickly advise you on this.

If English is not your first language, you may be asked at your interview or audition stage to provide evidence of your linguistic ability. We accept a variety of English Language tests for study at our Foundation Certificate and degree level and masters courses.

If you are entering the UK on a student visa (tier 4), your language test scores must meet the minimum standards set by UK Visas and Immigration (UKVI). For more information about the English Language tests and scores, please visit the international pages on our website at www.lipa.ac.uk/international.

Safeguarding children and vulnerable adults

For some courses, such as Applied Theatre & Community Drama, offers made may be subject to satisfactory Disclosure and Barring Service checks.

BA (Hons) Acting

Foundation Certificate Acting

Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language). For applicants taking the reformed GCSE qualifications, we will consider the new grade 4 as being equivalent to a grade C.

Minimum of 64 UCAS points is normally required. This equates to:

- Two A-Levels at grade C. All A-Level subjects accepted excluding General Studies. Points from AS and Key Skills are not counted
- BTEC Extended Diploma Merit, Pass, Pass
- BTEC Diploma Merit, Merit

We accept all equivalent UK and overseas qualifications including Advanced Diplomas, Irish Leaving Certificate, Scottish Highers, European, International and Welsh Baccalaureate, Abitur, Vitnemål and GED.

Knowledge, ability and experience

We'd like you to have some performance experience in more than one acting genre as this shows us you're interested in becoming a versatile actor. If you have some ability in directing or writing, we'd be interested to know about this, although these aren't essential for entry on to the course. When considering your suitability for the Foundation Certificate we don't expect you to have the same levels of knowledge and experience as required for the Acting degree.

Commitment

We're keen to hear about how much acting you are doing outside your school qualifications. Tell us about any extra-curricular performance(s) at your school or college, with a youth theatre or amateur dramatic group or perhaps at a professional level. We understand that distance or cost may have stopped you from gaining formal experience, so we also like to read what you have done to connect to acting (for example: reading or seeing other people act).

Plus

- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

See page 68 for details on these attributes.

BA (Hons) Applied Theatre & Community Drama

Oualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language). For applicants taking the reformed GCSE qualifications, we will consider the new grade 4 as being equivalent to a grade C.

Minimum of 72 or 80 UCAS points is normally required. This equates to:

- Two A-Levels at grades B, C. All A-Level subjects accepted excluding General Studies.
 Points from AS and Key Skills are not counted
- BTEC Extended Diploma Merit, Merit, Pass
- BTEC Diploma Distinction, Merit

We accept all equivalent UK and overseas qualifications including Advanced Diplomas, Irish Leaving Certificate, Scottish Highers, European, International and Welsh Baccalaureate, Abitur, Vitnemål and GED.

Knowledge, ability and experience

We'd like you to show us that you're interested in working in Applied Theatre or Community Drama and any experience you may have which is relevant. If you've been involved in any relevant projects, please tell us about these. We'd be interested to hear about any experience you may have of leading workshops. We're looking for some expressive capability in drama, so we want to hear about your involvement in performing or theatre making.

Commitment

We're keen to hear about how you've pursued your interest in Applied Theatre and Community Drama by looking for opportunities to perform and/or work with community groups. We understand that distance or cost may have stopped you from gaining formal experience, so we also like to read what you have done to connect to this area and why you're interested in studying it.

Plus

- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

BA (Hons) / MArts Creative Technologies & Performance

Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language). For applicants taking the reformed GCSE qualifications, we will consider the new grade 4 as being equivalent to a grade C.

Minimum of 96 UCAS points is normally required. This equates to:

- Three A-Levels at grade C. All A-Level subjects accepted excluding General Studies. Points from AS and Key Skills are not counted
- BTEC Extended Diploma Merit, Merit, Merit
- BTEC Diploma Distinction, Distinction

We accept all equivalent UK and overseas qualifications including Advanced Diplomas, Irish Leaving Certificate, Scottish Highers, European, International and Welsh Baccalaureate, Abitur, Vitnemål and GED.

Knowledge, ability and experience

We'd like to hear about your experience in at least two of the following areas: creating or editing films/videos; writing for performance; staging immersive or site specific performances; coding; animation; projection in performance. Tell us about the roles you undertook in these projects and the type of equipment and software you used, if relevant.

Commitment

Tell us about any relevant extra-curricular projects at school or college. Also let us know if you have volunteered or gained work experience at a local theatre, arts centre, music venue, festival, TV production company or digital agency. We understand that distance or cost may have made this difficult, so sometimes telling us how you've shown commitment and enterprise in gaining experience can be enough.

Plus

- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

See page 68 for details on these attributes.

BA (Hons) Dance

Foundation Certificate Dance

Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language). For applicants taking the reformed GCSE qualifications, we will consider the new grade 4 as being equivalent to a grade C.

Minimum of 64 UCAS points is normally required. This equates to:

- Two A-Levels at grade C. All A-Level subjects accepted excluding General Studies. Points from AS and Key Skills are not counted
- BTEC Extended Diploma Merit, Pass, Pass
- BTEC Diploma Merit, Merit

We accept all equivalent UK and overseas qualifications including Advanced Diplomas, Irish Leaving Certificate, Scottish Highers, European, International and Welsh Baccalaureate, Abitur, Vitnemål and GED.

Knowledge, ability and experience

We teach jazz, contemporary, ballet and commercial styles, so ideally you'll have experience of one or more of these dance forms. However, you could come to us with a variety of dance and performance experiences. You need to demonstrate potential and receptiveness to our methods of dance teaching. Some of our considerations include – do you have good physical range, strength and flexibility; are you capable of physically-intensive training; have you got an aptitude for picking up new steps and routines quickly; if you exhibit incorrect technique, are you able to adjust this following demonstration? As we provide some training in singing and acting, you should be willing to engage with this, but you don't need formal experience in these areas to apply. When considering your suitability for the Foundation Certificate we don't expect you to have the same levels of knowledge and experience as required for the Dance degree. So, for example, you may have very limited experience in ballet or you may not have had many opportunities to take part in dance performances.

Commitment

We're interested to hear how you've pursued your passion for dance by performing and watching dance outside of your school or college. We understand that distance or cost may have made this difficult, so we would like to read what you have done to connect to dance.

Plus

- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

BA (Hons) Management of Music, Entertainment, Theatre & Events

Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language). For applicants taking the reformed GCSE qualifications, we will consider the new grade 4 as being equivalent to a grade C.

Minimum of 96 UCAS points is normally required. This equates to:

- Three A-Levels at grade C. All A-Level subjects accepted excluding General Studies. Points from AS and Key Skills are not counted
- BTEC Extended Diploma Merit, Merit, Merit
- BTEC Diploma Distinction, Distinction

We accept all equivalent UK and overseas qualifications including Advanced Diplomas, Irish Leaving Certificate, Scottish Highers, European, International and Welsh Baccalaureate, Abitur, Vitnemål and GED.

Knowledge, ability and experience

We'd like you to tell us about any experience you have of managing music, theatre, entertainment or events projects. This might include promoting gig or club nights, managing a band, providing front of house or box office support for performances or helping organise other aspects of projects and events.

Commitment

We're keen to hear about any management experience you have outside your school qualifications. Tell us about any extra-curricular projects at school or college or if you have volunteered or gained work experience at a local theatre, arts centre, music venue, festival or radio station. If you've organised your own event then tell us about this. We understand that distance or cost may have made this difficult, so sometimes telling us how you've shown commitment and enterprise in gaining experience can be enough.

Plus

- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

See page 68 for details on these attributes.

BA (Hons) Music BA (Hons) Music (Songwriting

BA (Hons) Music (Songwriting & Performance) (3 years)
BA (Hons) Music (Songwriting & Production)

Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language). For applicants taking the reformed GCSE qualifications, we will consider the new grade 4 as being equivalent to a grade C.

Minimum of 96 UCAS points is normally required. This equates to:

- Three A-Levels at grade C. All A-Level subjects accepted excluding General Studies. Points from AS and Key Skills are not counted
- BTEC Extended Diploma Merit, Merit, Merit
- BTEC Diploma Distinction, Distinction

We accept all equivalent UK and overseas qualifications including Advanced Diplomas, Irish Leaving Certificate, Scottish Highers, European, International and Welsh Baccalaureate, Abitur, Vitnemål and GED.

At least one of your Level 3 qualifications as listed above should normally be in Music and/or Music Technology. If you don't have this experience, please contact our Admissions team for guidance.

You should be able to demonstrate a good working understanding of music theory, even as a singer-songwriter. If you are a UK applicant you should attain a Grade 5 Music Theory qualification by the time you enrol with us (you don't need it at the time you apply). We test your music theory skills at audition and if you score a high mark we may waive the requirement for a formal Grade 5 Music Theory qualification. If you are an overseas student you are also tested on your music theory ability at your audition and, if needs be, are advised about the steps to take if you need to improve.

Knowledge, ability and experience

We want to know about your relevant music experience, so tell us about any gigs you've played as a solo artist or in a band, or performances as part of a choir or orchestra. We'd like to hear about any writing you've done, whether it's songs, compositions or other music arrangements. Also let us know about any experience you've had in music recording. Don't worry if so far this has mostly been limited to computer-based systems at home, but please tell us the software and hardware tools you've used.

Commitment

We want to find out how you're seeking your own opportunities to develop your skills outside of your school or college environment. However, we understand that distance or cost may have made this difficult. We're also interested to see how much you read about music and have tried to experience other people's music.

Plus

- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

Foundation Certificate in Popular Music & Music Technology

BA (Hons) Music (Songwriting & Performance) (4 years)

Qualifications

Minimum of five GCSEs grade C required (these should normally include Maths and English Language). For applicants taking the reformed GCSE qualifications, we will consider the new grade 4 as being equivalent to a grade C.

Minimum of 48 UCAS points is normally required. This equates to:

- Two A-Levels at grade D. All A-Level subjects accepted excluding General Studies. Points from AS and Key Skills are not counted
- BTEC Extended Diploma Pass, Pass, Pass
- BTEC Diploma Merit, Pass

We accept all equivalent UK and overseas qualifications including Advanced Diplomas, Irish Leaving Certificate, Scottish Highers, European, International and Welsh Baccalaureate, Abitur, Vitnemål and GED.

At least one of your Level 3 qualifications as listed above should normally be in Music and/or Music Technology. If you don't have this experience, please contact our Admissions team for guidance.

Music theory knowledge is not required as this will be a key element that you learn during the year.

Please note: Mature applicants applying for the Foundation Certificate in Popular Music & Music Technology may not need the above qualifications if they have had additional relevant experience.

Knowledge, ability and experience

Students come to us with a diverse range of experience, so tell us about what you've been doing. This could be one or more of the following: performance, songwriting or music arranging, sound engineering or music production.

Commitment

We're interested to read how you've pursued opportunities to gain experience or to perform outside of your school/college work. We want to see that you have an appreciation for music.

Plus

- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

See page 68 for details on these attributes.

BA (Hons) Sound Technology

Qualifications

Minimum of five GCSEs grade C (these should include Maths, English Language and Physics/Science Dual Award). For applicants taking the reformed GCSE qualifications, we will consider the new grade 4 as being equivalent to a grade C.

Minimum of 112* UCAS points is normally required. This equates to:

- Three A-Levels at grades B, B, C. All A-Level subjects accepted excluding General Studies.
 Points from AS and Key Skills are not counted
- BTEC Extended Diploma Distinction, Merit, Merit
- BTEC Diploma Distinction*, Distinction*

We accept all equivalent UK and overseas qualifications including Advanced Diplomas, Irish Leaving Certificate, Scottish Highers, European, International and Welsh Baccalaureate, Abitur, Vitnemål and GED.

*We may make offers that are up to 16 points lower in cases where we assess the candidate as an exceptionally strong fit for the course based on their experience, application and interview.

Knowledge, ability and experience

We'd like to hear about your experience in at least one of the following areas: music recording, live sound work, sound design in theatre, sound installation work or sound post-production. Tell us about the roles you've played and what equipment you've worked with. If all of your experience is using computer-based systems at home, please include details of the software and hardware tools that you've been using. We want to see that you have an appreciation of music and other forms of audio production. You don't need to be a musician to study Sound Technology, but if you have any experience of playing music, we'd be interested to know.

Commitment

Tell us about the sound projects you've been involved with outside of your school or college work. This may still have been at your school or college, but on an extra-curricular level. Maybe you've volunteered to work in a studio, venue or radio station or gained paid-for work experience. We know that it can sometimes be difficult to find this experience because of distance or cost, so we'd be interested to see how you've pursued these opportunities.

Plus

- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

BA (Hons) Theatre & Performance Design

Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language). For applicants taking the reformed GCSE qualifications, we will consider the new grade 4 as being equivalent to a grade C.

We normally expect applicants to successfully complete a Foundation Studies course in Art and Design or an equivalent course at predegree level. Some may be admitted directly after their Level 3 qualifications but will need to demonstrate more substantial experience in art and design, including relevant theatre design experience.

Minimum of 64 UCAS points is normally required. This equates to:

- Two A-Levels at grade C. All A-Level subjects accepted excluding General Studies. Points from AS and Key Skills are not counted
- BTEC Extended Diploma Merit, Pass, Pass
- BTEC Diploma Merit, Merit

We accept all equivalent UK and overseas qualifications including Advanced Diplomas, Irish Leaving Certificate, Scottish Highers, European, International and Welsh Baccalaureate, Abitur, Vitnemål and GED.

Knowledge, ability and experience

You should have some experience of working in different art forms, including 3D and 2D work. We'd also like to see that you're able to experiment with a variety of media. If you've got any experience of theatre and performance design (such as making costumes or props, set construction or painting, or helping with lighting design), we'd be keen to hear about this, but this isn't essential.

Commitment

In addition to showing that you've been creative with art and design across a range of materials, we'd like you to tell us about your interest in seeing live performance and the visual arts in general.

Plus

- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

See page 68 for details on these attributes.

BA (Hons) Theatre & Performance Technology

Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language). For applicants taking the reformed GCSE qualifications, we will consider the new grade 4 as being equivalent to a grade C.

Minimum of 64 UCAS points is normally required. This equates to:

- Two A-Levels at grade C. All A-Level subjects accepted excluding General Studies. Points from AS and Key Skills are not counted
- BTEC Extended Diploma Merit, Pass, Pass
- BTEC Diploma Merit, Merit

We accept all equivalent UK and overseas qualifications including Advanced Diplomas, Irish Leaving Certificate, Scottish Highers, European, International and Welsh Baccalaureate, Abitur, Vitnemål and GED.

Knowledge, ability and experience

We'd like you to have some experience of working in one or more areas of backstage production so tell us about this. This may include set construction, helping with lighting design or video projection during performance, stage or production management, or assisting with mixing live sound for a music gig or theatre show.

Commitment

We're keen to hear about any experience you have outside your school qualifications. Tell us about any extra-curricular projects at school or college or if you have volunteered to work with a youth theatre group or in a theatre, arts centre or music venue or have gained some work experience. We'd also like you to tell us about your interest in seeing live performance. We understand that distance or cost may have made this difficult, so telling us how you've shown commitment and enterprise in gaining experience or going to see live performance helps.

Plus

- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

See page 68 for details on these attributes.

MA Acting (Company)

Qualifications

You are expected to have a good degree in a relevant discipline or significant practical experience such as professional work.

Attributes

We are also interested in applicants who can demonstrate:

- Commitment
- Ability to work effectively with others
- Broad interest and engagement in contemporary theatre
- Self-awareness
- A spirit of enterprise

See page 68 for details on these attributes.

MA Costume Making

Qualifications

You are expected to have a good degree in a relevant discipline or practical experience of costume construction and tailoring. Some knowledge of making made to measure garments would be an advantage.

Attributes

We are also interested in applicants who can demonstrate:

- Commitment
- Ability to work effectively with others
- Broad interest and engagement
- Self-awareness
- A spirit of enterprise

See page 68 for details on these attributes.

Over the following pages, you'll find details of how to apply and what will happen once you have.







As we receive a lot of applications, many applicants ask us what to do to make their application stand out.

We would recommend that you try to get as much relevant experience as you can and take the time to read up on the course and around the subject area.

Please read the entry requirements and how our key attributes apply carefully.

We want you to demonstrate these to the best of your ability in your application, so please make sure you set aside plenty of time to complete it.

UNDERGRADUATE COURSES

The processes for applying vary between courses and according to your home country.

HOW AND WHEN TO APPLY

Degrees including integrated MArts course

Applications to all of our degree courses are made via UCAS.

However, international students (students from outside the UK & EU) can initially just complete our LIPA international application form. Some of our degree courses also require UK and EU applicants to submit our LIPA application form.

Our LIPA application forms can be found on our website on the relevant course page in their Apply section. They are available from 1st September 2018 and must be submitted direct to LIPA not UCAS.

Deadlines

For UK & EU applicants the closing date is 15th January 2019. This applies to your application, which is submitted to UCAS and to our LIPA application form if required by your course, which needs to be submitted to us.

There is one exception to this, which is BA (Hons) Theatre & Performance Design, whose closing date is 24th March 2019.

International applicants do not have to apply by the UCAS deadline of 15th January 2019 but we would recommend applying by no later than 28th February 2019. For our Management and Theatre & Performance Technology degree courses we may accept UK & EU applications after the 15th January 2019 deadline.

Applying through UCAS

For more information on submitting a UCAS application, please visit www.ucas.com where you will find comprehensive guidance on how to complete your application.

The application fee for submitting an application through UCAS in 2018 was £24 if applying to more than one university course and £13 for one university choice.

UCAS codes

Institution number:

Course title	How to apply UK & EU	UCAS code
BA (Hons) Acting	UCAS + LIPA application form	W410 BA/ACTING
BA (Hons) Applied Theatre & Community Drama	UCAS + LIPA application form	W491 BA/ATCD
BA (Hons)/MArts Creative Technologies & Performance	UCAS only	W600 BA/CTP W602 MARTS/CTP
BA (Hons) Dance	UCAS only If we invite you to audition, you will be asked to supply further information	W500 BA/DANCE
BA (Hons) Management of Music, Entertainment, Theatre & Events	UCAS only	W450 BA/MANAGE
BA (Hons) Music	UCAS only If you meet basic entry requirements, you will be asked to supply further information including music tracks	W300 BA/MUSIC
BA (Hons) Music (Songwriting & Performance)	UCAS only If you meet basic entry requirements, you will be asked to supply further information including music tracks	W302 (3 Years) BA/SPERF W3F2 (4 Years) BA/FSPERF
BA (Hons) Music (Songwriting & Production)	UCAS only If you meet basic entry requirements, you will be asked to supply further information including music tracks	W301 BA/SPROD
BA (Hons) Sound Technology	UCAS only	HW63 BA/ST
BA (Hons) Theatre & Performance Design	UCAS only	W460 BA/DESIGN
BA (Hons) Theatre & Performance Technology	UCAS only	W461 BA/TPT



Foundation Certificate courses

Applications to all of our Foundation Certificate courses are made directly to us on our UK & EU LIPA application form for that course or our International LIPA application form. These can be found on our website on each course page in the Apply section. They are available from 1st September 2018 and the closing date is 15th January 2019, although we usually accept applications after this date.

If you wish to apply for both a degree and a Foundation Certificate, you are welcome to do so but you will need to fill in our LIPA application form for our Foundation Certificate course and submit it to us by 15th January 2019.



Course title	How to apply
Acting	LIPA application form
Dance	LIPA application form
Popular Music & Music Technology	LIPA application form and a recording of your work

FREQUENTLY ASKED QUESTIONS

How many courses can I apply to?

On your UCAS form, you can apply for up to five choices. You are welcome to apply to more than one degree course here but this will count as another one of your five choices.

You can also apply to a Foundation Certificate course at the same time that you apply to a degree course here. This won't count as a UCAS choice and shouldn't be included on your UCAS form.

What happens if I miss the deadline for applying?

There is a high demand for places, so if you miss the deadline for your course, please contact our Admissions team.

Can I defer entry?

We do not accept applications for deferred entry.

I have a learning difficulty or disability, will this affect my application?

We value diversity and will welcome your application. If you would like to request a reasonable adjustment as part of the audition/interview process, please contact: Howard Ashton, Admissions Manager, to discuss this. Email: h.ashton@lipa.ac.uk
Phone: +44 (0)151 330 3084

Useful contacts

Admissions team

admissions@lipa.ac.uk +44 (0)151 330 3000

International team

international@lipa.ac.uk +44 (0)151 330 3118

UCAS

www.ucas.com 03714 680 468

Calling from outside the UK +44 330 3330 230



If you're invited to an audition or interview, we aim to give you a sense of what it's like to be a student here and how we teach. This helps you to decide if we are a good fit for you.

AFTER YOU'VE APPLIED

We'll review your application and if we think you are on course to meet our entry requirements, we'll invite you to an audition or interview, or request further information from you (depending on which course you're applying for). We'll send you guidelines a month beforehand to help you prepare.

We understand that this can be a demanding time so you should read the guidelines carefully and start preparing early to make sure you're as comfortable as possible with this part of our application process.

AUDITION/ INTERVIEWS VENUES

UK & EU students

Our auditions and interviews for UK/EU applicants are held here in Liverpool.

Outside the UK

For applicants who live overseas, you're welcome to attend an audition/interview here, but we also hold a number of auditions outside the UK which may be nearer to you. Our International team will advise you about your nearest audition/interview venue, but sometimes this may still be in Liverpool. If you can't get to an overseas or Liverpool audition/interview, we may ask you to send a 'postal' audition/interview. In this case, we'll send you detailed guidance to help you with this.

AUDITION FEES

The cost of attending an audition for Acting and Dance here was \$40 in 2017/18. It may be subject to an increase for 2019 entry. There are no audition/interview fees for other courses.

Audition fee waivers and travel grants

We offer audition fee waivers and a travel grant scheme for applicants who come from areas where participation in Higher Education is traditionally low. This is based on postcode data, so all eligible candidates, who we wish to invite to an audition or interview event will be automatically offered the travel grant and audition fee waiver (if applicable).

AFTER YOUR AUDITION/ INTERVIEW

Following your audition/interview, we will contact you to inform you about our decision. For our degrees, this will be confirmed by UCAS.

You can follow the progress of your application at www.ucas.com.

For our Foundation Certificate courses, we will contact you directly.

There are four possible outcomes following an audition/interview for any of our courses:

- An unconditional offer of a place
- A conditional offer based on exam results or further assessed work
- An offer of a place on a different course.
 For example, if you applied for a degree course, we may offer you a place on a related Foundation Certificate course
- A notification that your application has been unsuccessful

Our decision will be final. Unfortunately, we do not supply feedback to unsuccessful candidates. In many cases, a lack of success is due to the level of competition for places, rather than a specific personal weakness.

Successful candidates are sent a comprehensive information pack outlining their next steps, once they have accepted our offer.

POSTGRADUATE COURSES

The admissions process for both of our Masters courses involves an application and an audition/interview.



HOW TO APPLY

Applications to all of our Masters courses are made directly to us on our LIPA application form for that course. These can be found on our website on the relevant course page in the Apply section from 1st October 2018.

Course title		How to apply	
	MA Acting (Company)	LIPA application form	
	MA Costume Making	LIPA application form	

WHEN TO APPLY

Applications open from 1st October 2018 and we consider applications in the order they are submitted and close the courses once they become full. We update the individual course page on our website, when a Masters course becomes full and we are no longer considering applications for that year of entry.

AFTER YOU'VE APPLIED

When we receive your application, we will carefully consider the information you have provided and assess this against our entry requirements to decide whether to take your application further by inviting you to an audition/interview. The auditions/interviews are held from January onwards. We'll send you guidelines a month beforehand to help you prepare.

AUDITION/ INTERVIEW VENUES

UK & EU students

Our auditions and interviews for UK/EU applicants are usually held here in Liverpool. If we hold any outside of Liverpool we will provide more details on our website.

Outside the UK

For applicants who live overseas, you are welcome to attend an audition/interview here, but we also hold a number of auditions outside the UK that may be nearer to you. Our International team will advise you about your nearest audition/interview venue, but sometimes this may still be in Liverpool.

If you can't get to an overseas or Liverpool audition/interview, we may ask you to send a 'postal' audition/interview. In this case, we'll send you detailed guidance to help you with this.

Audition Fees

For MA Acting (Company) there is an audition fee of £40 for 2019 entry. There is no interview fee for MA Costume Making.

AFTER YOUR AUDITION/ INTERVIEW

As soon as we make a decision on your application, we will get in touch (usually by post but sometimes by email too). Successful candidates, who accept our offers, are posted a comprehensive information pack from us, outlining your next steps.

Useful contacts

Admissions team

admissions@lipa.ac.uk +44 (0)151 330 3000

International team

international@lipa.ac.uk +44 (0)151 330 3118



NUMBERS

Sustained Work

92%

From our annual survey of graduates four years after leaving. 82% of the year group was traced

Graduates in work





Our Facilities $6500 \mathrm{m}^2$

Teaching space across our two buildings

Our Enterprise Support $\Omega = \Omega \cap \Omega \cap \Omega = 0$

£360,000+

Donated to student and graduate enterprise since we began





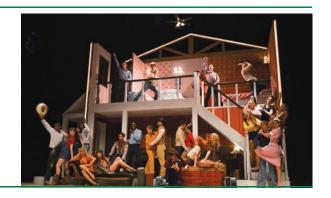
Our Students
QQ7

Students on campus

Our Performances

50+

Each year in our two main theatres



EXPERIENCE US

Discover how we prepare you for sustained work in the creative and performance arts.

"I fell in love with
LIPA as soon
as I walked in.
I loved the location
(Liverpool is awesome)
and the building
was so cool and
arty and it just
looked like a happy
place for me
to study the subject
I'm most passionate
about amongst
people who are
equally passionate."

Open day visitor

Open days

Our open days are the ideal way to find out what it's like to study here. We set the scene with an overview presentation from our Founding Principal.

Then you attend talks about the subjects that most interest you and take a building tour with one of our student or graduate guides.

On your own, you can ask any questions about the courses in our 'Meet a Tutor' sessions.

You can find out about accommodation and finance from our Admissions team and can set up your own appointment with our Student Support Manager.

Undergraduate open days are usually held in June, July and October.

Postgraduate open days are usually held between February and June.

Guided tours

If you can't come to an open day, we also run more informal guided tour events on a number of afternoons in October, including during school half-terms.

Places on our open days and guided tours are allocated on a first come, first served basis.

Auditions and interviews

When you apply here, you may be invited to an audition or interview, which also includes a guided tour of our building.

Find out more on our website at www.lipa.ac.uk



FIND US

We're based just a short walk from Liverpool city centre. Liverpool is easy to get to and well connected by road, rail and air.

BY AIR

Manchester Airport is about an hour away by rail, coach or car. Liverpool John Lennon Airport, though smaller, has regular scheduled flights to around 60 destinations.

BY RAIL

Liverpool Lime Street is the main railway station in Liverpool. It is about 15 minutes' walk from us and offers good national and local rail links. There are hourly trains to and from London Euston, which is roughly 2.5 hours away by train.

BY COACH

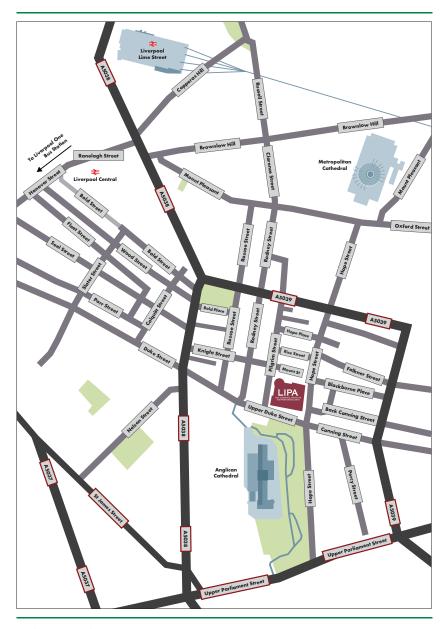
Liverpool coach station is located at Liverpool One, about a 20 minute walk away. It has regular services to major towns and cities throughout the UK.

BY ROAD

The M62 motorway leads into Liverpool. You should follow signs for the Cathedrals. We are opposite the Anglican Cathedral on Upper Duke Street.

CAR PARKING

Unfortunately we don't offer car parking on-site. Pay and display car parking is available on many nearby streets including Pilgrim Street and Rodney Street. This on-street parking is currently free after 6pm. Blue Badge holders may park in our lower car park which is accessed via Pilgrim Street. These spaces are available on a first come, first served basis.



CHANGES TO COURSES AND GUIDE INFORMATION

The following message contains some very important information. Please read it before you use this guide. This guide was printed in the spring of 2018. It contains information on the courses that The Liverpool Institute for Performing Arts intends to run for students who are planning to start university in the autumn of 2019. LIPA has made every effort to ensure that the information provided is both helpful and accurate as at the date of publication. However, some changes, for example to courses, facilities or fees may become necessary due to legitimate staffing, financial, regulatory and learning reasons. LIPA will endeavour at all times to keep any changes to a minimum and to keep students informed appropriately. For this reason, it is particularly important that you should check the website for updates or contact LIPA using the contact details contained within this document. www.lipa.ac.uk

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SUPPORTERS

PATRONS

Our Patrons influence and have influenced what we do.

LEAD PATRON: Sir Paul McCartney

Joan Armatrading The late David Bedford Sir Richard Branson The late Graham Collier The late John Dankworth Dame Judi Dench The late John Gunter Glyn Johns Mark Knopfler Dame Gillian Lynne Sir Cameron Mackintosh The late Sir George Martin

Robert North
Lady Olivier
Sir Alan Parker
Monica Parker
Lord David Puttnam
The late Paul Scofield
Alpana Sengupta
Carly Simon
Peter Sissons
Wayne Sleep
Vangelis
Toyah Willcox
The late
Victoria Wood



COMPANIONS

Our Companions have outstanding careers. They have shared and continue to share their expertise and experience with us.

Pippa Ailion Briony Albert Lea Anderson Ioan Armatrading David Babani The Banales lason Barnes Stephen Bayley Darcus Beese David Bell The late Lynda Bellingham Natricia Bernard Don Black Gemma Bodinetz Matthew Bourne Ion Burton John Caird The late Ken Campbell Guy Chambers Jo Collins Paule Constable Cathy Dennis Barbara Dickson Chris Difford Anita Dobson Ion Driscoll Caroline Elleray Ben Elton Anthony Everitt Tim Firth John Fox Benny Gallagher The late Robin Gibb Kevin Godley Nickolas Grace Woody Harrelson

Ann Harrison Michael Harrison Andy Hayles Fran Healv Darren Henley Kay Hilton Noddy Holder Thelma Holt Trevor Horn Richard Hudson The late Sir John Hurt Adrian Jackson Chris Johnson Keith Johnstone Heather Knight Ralph Koltai Alan Lane Martin Levan Steve Levine Owen Lewis Gary Lloyd Christopher Manoe Terry Marshall Giles Martin Andy McCluskey The late Alec McCowen loe McGann Alan McGee The late Malcolm McLaren Stephen Mear Alan Moulder Conor Murphy Steve Nestar Billy Ocean

Hugh Padgham Dave Pammenter Arlene Phillips Tony Platt Tim Prentki Ionathan Pryce David Pugh Colin Richmond Sir Ken Robinson Tom Robinson Scott Rodger Mark Ronson Willy Russell Nitin Sawhney Greta Scacchi The late Zenon Schoepe Pam Schweitzer Dr Jorg Sennheiser Christopher Shutt LaVelle Smith Jr Terence Stamp David Stark Nick Starr Seymour Stein James Thompson Midae Ure Hannah Waddingham Mary Ward Sharon Watson Ion Webster Samuel West Tim Wheeler The late Anthony H Wilson Patrick Woodroffe Will Young

HONOURED FRIENDS

Our Honoured Friends are industry figures who have championed and supported us over many years.

Luis Cobos Suzahn Fiering Victor Greenberg Tetsuo Hamada Spencer Leigh Janice Long Rowena Morgan John T Rago Mark Summers Paul Whiting Tony Wood

Christopher Oram







Mount Street Liverpool L1 9HF

www.lipa.ac.uk +44 (0)151 330 3000 reception@lipa.ac.uk

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