

# LIPA

THE LIVERPOOL INSTITUTE  
FOR PERFORMING ARTS



T A K E

Y O U R

P L A C E

2 0 1 7

for performers and  
those who make  
performance possible

# WE WANT WHAT 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.*

Each year we survey our graduates, four years after leaving us to find out if they are achieving this goal. The latest result, for the 86% of our 2011 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:

Alt-J, Beyoncé, Bon Iver, Bon Jovi, Jake Bugg, Alexandra Burke, Coldplay, Paloma Faith, Florence + the Machine, Guns N' Roses, Jools Holland, Jessie J, Tom Jones, Karpe Diem, Lady Gaga, Lana Del Rey, Madonna, Paul McCartney, George Michael, Mumford & Sons, Olly Murs, Muse, Roll Deep, Ed Sheeran, Britney Spears and Take That.

## ACCOLADES

Many of our graduates are award-winners. Here's a selection from our 21-year history.

### Association of Lighting Designers – Michael Northen Bursary

2007, 2012 & 2015

### BAFTAs

BEST PRODUCTION DESIGN NOMINEE (2006)

### BRIT Awards

BRITISH PRODUCER OF THE YEAR NOMINEE (2016)  
CRITICS' CHOICE NOMINEE (2016)

### Broadway.com UK Theatre Awards

BEST SCENIC DESIGN IN A NEW PRODUCTION OF A PLAY OR MUSICAL NOMINEE (2014 & 2015)  
BEST COSTUME DESIGN IN A NEW PRODUCTION OF A PLAY OR MUSICAL NOMINEE (2014)

### GIT Awards

2015

### Grammys

PRODUCER OF BEST SURROUND SOUND ALBUM NOMINEE (2011)

### Laurence Olivier Awards

BEST ACTOR IN A SUPPORTING ROLE IN A MUSICAL NOMINEE (2016)  
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)  
BEST ACTRESS IN A MUSICAL NOMINEE (2000)

### Life! Theatre Awards (Singapore)

BEST ACTOR WINNER (2008 & 2012)

### The Linbury Prize for Stage Design

FIVE FINALISTS OVER SEVEN YEARS  
AND OVERALL WINNER (2016)

### MBE & Queen's Young Leaders Award

2015

### MTV Europe Music Awards

BEST UK AND IRELAND NEW ACT (2008)

### Music Week's 30 Under 30

2013, 2014 & 2015

### 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 COSTUME DESIGNER NOMINEES (2014 & 2016)  
BEST SET DESIGNER NOMINEE (2012)

### 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

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)  
BEST SET DESIGNER NOMINEE (2011)



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

OUR LEAD PATRON *Paul McCartney*

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*These programmes are awarded by:*



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# TAKE 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 55 and then will choose to take your place with us.



# LIPA

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 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 these milestones 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 developing what you do best to reach the standard 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?

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, but, for the moment, I'll leave you with something Paul said to me "I have seen what our graduates can do. They have proved to me that they can stand up and deliver. I feel great pride in their achievements and in the great sense of purpose and passion within LIPA."

Mark Featherstone-Witty  
Founding Principal and CEO



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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.



## COLLABORATION AT LIPA AT A GLANCE

**Collaboration on performances and projects is built in to teaching**

**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**

**Shared modules involve every course**

We take this essential rather seriously. During your first term, for instance, you join a team of students from other courses who you won't have worked with before, to create an event. 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.

## 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 HAPPEN 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 (emotionally and financially) is a skill we teach.*

Then 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. Sell A Door Theatre Company, for example, which has been nationally touring *Avenue Q* alongside four other activities, 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.



## £300,000+

Donated to student and graduate enterprise since we began



### 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, SELL A DOOR  
THEATRE COMPANY

#### FUNDS AVAILABLE

**The Show Fund**

**The Show Fund:  
Edinburgh**

**The First Year  
Out Fund**

**Graduate Business  
Development Fund**

**Sponsorship Fund**

# AN INTERNATIONAL OUTLOOK

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



Entertainment is a global activity, so it 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](http://www.lipa.ac.uk/international)

*"Coming to LIPA from America has been the greatest experience I could ask for. Not only have I received excellent training, I have experienced the amazing journey that is moving to a new country. I have learned so much about myself and about other people thanks to the diversity at LIPA and I have made friends for life."*

**Michael Bryan**

3RD YEAR  
BA (HONS) ACTING



# 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.*



As 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 old school) and the Liverpool College of Art (where John Lennon studied).

## £10million+

**Investment in The Art School redevelopment**



## 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 subjects, 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

Location: The Institute

Seats: up to 96 people

A flexible studio theatre with retractable seating, allowing us to stage smaller-scale productions.

### The Art Studio Theatre

Location: The Art School

Seats: 120 people

Another flexible studio theatre - due to open in 2017/18.

### 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 just 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.

## Design & technology facilities

### 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

*“LIPA boasts performance spaces packed with some of the best kit which we are likely to encounter upon graduating. Supported by a great and knowledgeable Productions department, we are able to work in these environments with the kit to produce professional standard theatre and performance.”*

### Jacob Amos

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, iZ Radar 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 the 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 Studio, 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 RM1-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 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.



**Solid State Logic**  
SOUND || VISION

## 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 environment, Moodle, 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, 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 our dedicated computer suite, which houses a colour AO plotter, ideal for floorplans.

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

# OUR TEACHING

*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.*

THE PLACE

In addition, we employ a wide range of part-time 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 course area. 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.***

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

We are currently only one of two UK institutions to have met the requirements of JAMES's Integrated Learning Centre.



*"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 OWN THING

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

Norwegian 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

3RD YEAR  
BA (HONS) DANCE

## 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.

After putting on *SHOUT! The Mod Musical* here, Management and Acting students took the show to the Edinburgh Fringe Festival two years in a row – first as a student production, then as a professional show. It received five-star reviews and in spring 2016, the show opened at Liverpool’s Royal Court Theatre for a two week run.



*“This is the ultimate antidote to all your anxieties; theatrical therapy at its funniest and a dynamic dose of musical medicine for the soul.”*

## Broadway Baby about *SHOUT! The Mod Musical*



PHOTOGRAPH BY Erik Berg Johansen

# LIVERPOOL CULTURE

*This city is a world city of culture. In 2008, it won the European award for being just this. The press launch for creative and performing arts was held at LIPA, shortly after our Ten Year Celebration at the Royal Philharmonic Hall.*

*“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

### APRIL

Liverpool Food, Drink and Lifestyle Festival

### MAY

International Mersey River Festival  
Light Night Liverpool  
Physical Fest  
Sound City  
Writing on the Wall

### JUNE

Africa Oyé

### JULY

Liverpool Biennial Art Festival (Returns in 2018)  
Liverpool International Music Festival

### AUGUST

Creamfields  
International Beatleweek

### SEPTEMBER

Liverpool International Festival of Psychedelia

### NOVEMBER

Homotopia



Not 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 and Liverpool was recently 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 behind-the-scenes.

The British Music Experience opens this summer on the waterfront, relocating 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.



**british music experience**

## 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 (sometimes 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 the best in independent and mainstream film. The creative inspiration for our Design students seems endless.



# LIVING IN LIVERPOOL

*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 newly 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.

*"In Liverpool you can network with people from other universities but also get involved with some of the home-grown talent from around Merseyside. Nearly everywhere here has live music, and the chance to play with your band is pretty much endless.*

*Plus there's always the opportunity to see concerts, musical theatre productions and LIPA's own shows with discounted, or even free, tickets all over the city."*

**Danny Miller**

3RD YEAR

BA (HONS) MUSIC



# WHERE YOU LIVE

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



*“Student halls are a great option for your first year as you get to meet all sorts of people. There’s plenty of choice with accommodation that’s modern and finished to a high standard, so you’ll be sure to find something which suits you and what you can afford. I’d recommend living close to LIPA and the city centre as there’s always so much going on.”*

**Joelle Vella**

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

This 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.

At the moment, two thirds 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.

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 just under or near £100.

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.





# WHAT IT COSTS



## Tuition fees for undergraduates for 2017 entry

### UK & EU students

*BA (Hons) courses and Foundation Year for Music (Song Writing & Performance): £9,000\* a year*

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.

For further information about student finance, please visit our website. This also points you to the right government websites to find out if you qualify for a student loan.

\*The UK government may allow institutions to add inflationary increases to tuition fees in future years so your annual tuition fee may increase with inflation if this is the case.

### Students outside the UK & EU

*Foundation Year for Music (Song Writing & Performance): £9,000  
BA (Hons) courses: £15,200 a year*

For students studying our three-year BA (Hons) degrees your annual tuition fee is fixed for each year you study with us at £15,200. If you study the four-year BA (Hons) Music (Song Writing & Performance) degree you pay a lower fee of £9,000 for the first year of the four-year course and then pay the £15,200 fee for each of the subsequent three years of study.

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 2017. 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 2017 entry

*Foundation Certificate courses: £9,000*

After you've been made an offer, we'll request a 25% deposit of your tuition fee. This is likely to be payable at the end of May 2017, depending on the date of your offer. 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.

### Free places

We have a number of free Foundation Certificate places available. These are available to 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 and/or have parents who are working in low paid jobs.



More information on this is available from our Admissions Team.



### 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.

*“Coming up from the South I was surprised about how reasonable it is to live in Liverpool. The rent is cheaper and the cost of living quite low so you are able to spend more money on social activities and materials for your course. It’s a great place to live.”*

#### Cat Etchart

3RD YEAR  
BA (HONS) THEATRE &  
PERFORMANCE DESIGN

### 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 students will be able to take out a maintenance loan to assist with living costs and there are some grants available. 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.





# 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.*

Our 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. He 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 specialist guidance for 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 a Disabled Student's Allowance (DSA)**

## **Referral to educational psychologists**

## **Accessible accommodation advice**

## **Study skills tutors**

## **Notetaking**



## **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:

Rob Hughes - Student Support Manager

r.hughes@ljp.ac.uk

+44 (0)151 330 3013

Full details of the services offered by our Student Support Team are available at [www.ljp.ac.uk](http://www.ljp.ac.uk).

*“The student support team help establish a safe and comfortable environment from the moment you arrive. The Student Support Manager greets you as a year group and provides a recognisable face for whenever you're in need of advice or support. Even if you never use the service, you know they are there for you, which is always reassuring as you never know when you're going to be in need.”*

## **Vhairie Johnston**

2ND YEAR

BA (HONS)

APPLIED THEATRE &  
COMMUNITY DRAMA



# FOUNDATION CERTIFICATE COMMERCIAL DANCE

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

**Y**ou 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.

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## COURSE IN BRIEF

**Course award:**  
FOUNDATION CERTIFICATE  
IN COMMERCIAL DANCE

**Duration:**  
1 YEAR, FULL-TIME

**Places available:**  
AROUND 22 EACH YEAR

**ACCREDITED BY**



This course will be reviewed and revalidated in June 2016. There may be some changes made.

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## 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, 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 (or similar courses we've previously offered) shows 79% went on to further study. Alumni have gone on to further training with us or at other institutions including Arts Ed, Bird College, 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

*"Completing the course was an important part of my development as a dancer. It expanded and strengthened my core skills and knowledge across a range of dance styles, as well as musical theatre. I developed essential technique and became more disciplined. I feel that I am a stronger performer for having that extra year of intensive training behind me."*

#### Aiden Milton

COMPLETED 2012

After studying the Foundation course, Aiden went on to the BA (Hons) Dance course here.

Since graduating, he has been dancing for Costa Cruises in Asia.

### Notable alumni

**Rebecca Smith (2014)** - credits include MTV commercial for the Spike channel, *Glasgow Commonwealth Games*, dancer in *Mam I'm 'Ere* at The Royal Court Theatre, Liverpool.



**Emma West (2012)** - 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 (2010)** - has worked with Brian Friedman on *The X Factor*, and performed alongside Rita Ora, Nicole Scherzinger, Taylor Swift, Take That and Will.I.Am.



## TEACHING STAFF AND INDUSTRY LINKS

You are taught by the same staff who teach on our Dance degree (see page 32). 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

Teaching takes place over our 30-week teaching year. The course is 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](http://www.lipa.ac.uk)



# FOUNDATION CERTIFICATE POPULAR MUSIC & MUSIC TECHNOLOGY

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

This means you're able to build on your existing music skills while developing a working knowledge of song writing 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 (Song Writing & Performance), 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

This course will be reviewed and revalidated in June 2016. There may be some changes made.



## ON THE COURSE

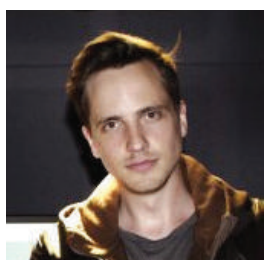
The course aims to develop your experience at the same time as building up your theoretical knowledge. You're able to tailor your learning to your personal interests and aspirations with core modules which run for the full length of the course and your choice of two options spread across two teaching 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, Song Writing 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, for TV and film. You are also prepared to 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

*“The diversity of the content covered on the programme helped me to develop a solid understanding of the industry I now work in. And it was the people who I met here who helped me get my foot on the ladder after graduation. The facilities and studio gear are great and you have the creative freedom – and support from staff and classmates – to develop your ideas.”*

#### **Edvard Førrer Erfjord**

COMPLETED 2008

Edvard is a Norwegian writer and producer. As part of a studio team that includes fellow LIPA graduate Henrik Barman Michelsen, Edvard co-wrote and produced Little Mix's UK number one single *Black Magic* and *Sax* by Fleur East. Other acts he's worked with include Aurora, Ella Henderson and Take That.

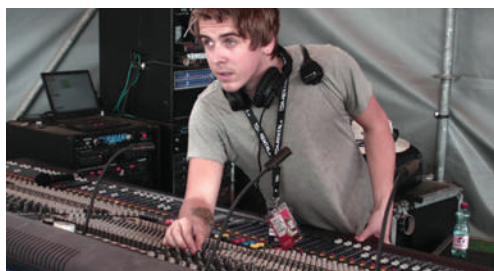
### Notable alumni

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

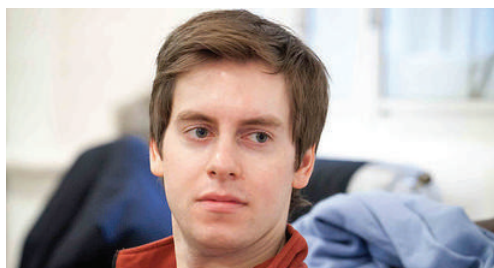
**Josefine Jinder (2007)** – as Swedish pop artist Little Jinder, Josefine scooped the Best Pop Album award at the Swedish Grammys in 2015.



**Phil Gornell (2008)** – Tour manager and front of house engineer for Bring Me The Horizon.



**Michael Bruce (2006)** – Composer, lyricist and musical director, working as composer-in-residence at the Donmar Warehouse. Recent credits include *Les Liaisons Dangereuses* for the Donmar and *The Beaux' Strategem* for the National Theatre.



## TEACHING STAFF AND INDUSTRY LINKS

You are taught by the same staff who teach our Music degrees (see page 40). 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), whole group 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](http://www.lipa.ac.uk)



# BA (HONS) ACTING

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

**W**e 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 shows, 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 repertory theatre, 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 theatre companies.

## OUR GRADUATES

### Notable alumni

**James Backway (2014)** – took over the lead role of Albert Narracott in the West End production of *War Horse* less than a year after graduating and has appeared in Channel 4 sci-fi series *Humans*.



**Liz White (2001)** – starred in BBC One series *Our Zoo* and *Life on Mars*, appeared in British film *Pride* and transformed herself into the *Woman in Black*.



PHOTOGRAPHER: MANUEL HARLAN

**Jamie Lloyd (2001)** – voted by *The Stage*, three times, as one of the top 25 most influential people working in the performing arts. His recent credits include directing James McAvoy in *The Ruling Class* and Martin Freeman in *Richard III*.



PHOTOGRAPHER: JOHAN PERSSON

### Recent credits

#### Theatre

*Avenue Q*, West End; *Billy Elliot the Musical*, West End; *The Bodyguard the Musical*, UK tour; *The Book of Mormon*, West End; *The Commitments*, West End; *Educating Rita*, Liverpool Everyman; *Funny Girl*, Menier Chocolate Factory; *Guys and Dolls*, West End; *Hairspray*, West End; *Kinky Boots*, Broadway; *Matilda the Musical*, Royal Shakespeare Company; *Once*, US tour and Broadway; *One Man, Two Gwnors*, National Theatre, West End, Broadway and international tour; *Richard III*, *The Ruling Class*, Trafalgar Studios; *The Skriker*, Manchester Royal Exchange; *War Horse*, National Theatre; *Wicked*, Broadway; *Wolf Hall Parts I & II*, Broadway; *Urinetown*, West End.

#### Film and TV

*Frozen* (Norwegian version); *Pride*, *Star Wars: The Force Awakens*; *The Woman in Black 2: Angel of Death*. *Life on Mars*, *Our Zoo*, *Ripper Street*, *Undercover*; BBC One; *The Fall*, *Line of Duty*, BBC Two; *Humans*, *Cucumber*, Channel 4; *Banana*, E4; *Coronation Street*, *Cilla*, *Home Fires*, *Emmerdale*, ITV; *Fortitude*, Sky One.

#### 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

**Sir Ian McKellan**

MULTI-AWARD-WINNING ACTOR

**The late Alan Rickman**

BAFTA-WINNING ACTOR AND DIRECTOR

**Mark Rylance**

MULTI-AWARD-WINNING ACTOR, DIRECTOR AND PLAYWRIGHT

**Sir John Hurt**

MULTI-AWARD-WINNING ACTOR

**David Pugh**

WEST END AND BROADWAY PRODUCER

**Willy Russell**

OLIVIER AND TONY AWARD-WINNING 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 and masterclasses and workshops with household-name actors, casting directors, reviewers and producers. These professionals provide insight about the craft of acting, the industry and how to survive as a professional. Every year a selected panel of our graduates return to share their professional experience, so you hear what's going on now.

In your third year, many performances are directed by external directors. This year alone, our directors have collaborated with the RSC, Menier Chocolate Factory and Soho Theatre. One of our graduates, Adam Penford, directed final year students in Mike Bartlett's *13*. Adam's credits include directing the first London revival of Ayckbourn's *A Small Family Business* at the National Theatre and revival director on *One Man, Two Guvnors* (West End, Broadway and international tour). In 2016, we commissioned acclaimed playwright Luke Barnes to create his new show *Who's Afraid of the Working Class?* which received four star reviews and press attention for our actors.

You take part in showcases in London, Manchester and Liverpool. These are well attended by agents, with many of our students gaining representation as a result. Our 2016 showcase director was Suzy Catliff (director, writer TV and film casting director). Participants were contacted by 52 agents and casting directors.

We also encourage our students to enter high profile competitions. Recently, one of our students was a recipient of the 2015 BAFTA Scholarship programme and two of our students gained BBC Carleton Hobbs 2016 Commendations.



CUCUMBER CHANNEL 4/ABD PRODUCTION COMPANY

## LIPA AND I

*"I applied to a number of top drama schools but LIPA really stood out for me. We were taught so many valuable lessons such as trusting your instincts, being truly active within the choices you make and not to worry about making mistakes or falling flat on your face.*

*LIPA gives you that safety-net period for experimentation and self-discovery."*

**Peter Caulfield**

GRADUATED 2002

Peter has appeared in Russell T Davies' landmark *Cucumber* and *Banana* series for Channel 4 and E4. His stage credits include several National Theatre productions including *One Man, Two Guvnors* (touring and West End), the original cast of *Enron* at the Noël Coward Theatre in London and *Into the Woods* at the Royal Opera House.



**Practical work/  
Written work ratio**

 80%  
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 how you perform, 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 such as 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, presenting 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.



This course will be reviewed and revalidated in June 2016. There may be some changes made.

For further course  
details please visit  
[www.lipa.ac.uk](http://www.lipa.ac.uk)



# BA(HONS) 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 which 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 22 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 Jackson*



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

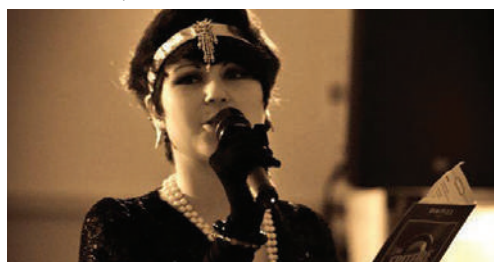
**Hollie Coxon (2011)** – as Creative Learning Manager at the Sunderland Empire, Hollie plans accessible activities and delivers educational workshops to encourage engagement with the theatre from all sectors of the community.



**Matthew Elliot (2011)** – Youth Theatre Director at Collective Encounters. Matthew’s research into arts engagement practice has taken him to South America, where he worked with young people in prisons, secure children’s units and on the streets.



**Georgia Tillery (2013)** – Co-director of Black Sheep Collective, which produces creative community engagement projects, delivering performances and workshops and running a social enterprise coffee house.



### Recent credits

#### Companies and cultural organisations

20 Stories High; Ambassador Theatre Group; the Arcola Theatre; Artis; Birmingham Rep; Bluecoat Arts Centre; Burnley Youth Theatre; Chol Theatre; Collective Encounters; Corn Exchange Theatre; Cwmni'r Frân Wen; Derby Museum; HMP Altcourse; Knowsley Council; The Lesbian and Gay Foundation; M6 Theatre Company; Mousetrap Theatre Projects; National Centre for Circus Arts; Polka Theatre; Shakespeare Schools Festival; Sunderland Empire; Total Insight Theatre; The Watermill Theatre; World Museum, Liverpool.

#### Graduate companies

Ankoma Outreach, Ghana; Black Sheep Collective; Burjesta Theatre; Creative Anarchy Theatre; Evolve Arts, Singapore; Fracture Theatre; Glitch Theatre; Grubby Knees Community Theatre; Pick N Mix Theatre; Pip Theatre; Pockets Theatre; RoarPower Drama; The Rue Theatre Company; Signs Drama and Sensory 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:

**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

**Andrew Kim**

DIRECTOR, THINGUMAJIG THEATRE

**Margaret Ledwith**

AUTHOR, *COMMUNITY DEVELOPMENT: A CRITICAL RESPONSE*

**David Oddie**

DIRECTOR, THE INDRA CONGRESS

**David Pammenter**

FORMER DIRECTOR, BELGRADE TIE

**Tim Prentki**

EDITOR, *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 too 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

*"The course gave me the space to explore and has continued my passion for using theatre to make a difference.*

*The best part was having the opportunity to work with different communities and being able to practise skills and applying the theory in the real world.*

*Making theatre for change, working with disadvantaged young people and pushing boundaries is now what I do for a living and I love every second of it!"*

**Gwennan Mair Jones**

GRADUATED 2014

Gwennan is participation officer for Cwmni'r Frân Wen, a theatre company based in North Wales. They place the aspirations of children and young people at the heart of the company to create exciting, challenging and inspiring theatre for and with the young.



**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 start your training as a facilitator and director.

Through improvisation, mask, storytelling, voice and movement classes, you practise the key components of drama. Aside from improving performance skills, this prepares you to lead collaborative drama processes and create new work.

You learn the practical processes for running 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. The year ends with a performance project.

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

### 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 begin to take more responsibility for your projects. When this year ends, you should feel comfortable running and evaluating a series of weekly sessions with a community group.

You create a career plan and an entrepreneurial project.



### Year 3

You prepare for paid work 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 real world practical project of your choice.



This course will be reviewed and revalidated in June 2016. There may be some changes made.

For further course details please visit [www.lipa.ac.uk](http://www.lipa.ac.uk)



# BA (HONS) DANCE

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

Our 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 (2013)** - playing Jermaine Jackson as an original West End cast member in *Motown the Musical*. Other credits include John Bishop's *Sunshine Tour*; *The Sarah Millican Show*; *The X Factor*; Rita Ora; the BRIT Awards; Kanye West.



**Callum Sterling (2012)** - highlights of Callum's credits include backing dancer for Rita Ora on *The X Factor*, *Peaky Blinders* for BBC One and *Dirty Dancing* (UK tour).



**Charlotte Wildrienne (2013)** - performed in the closing ceremony of the first European Games in Azerbaijan in front of 70,000 people and appeared as a backing dancer for Jess Glynne at the BRIT Awards 2016.



### Recent credits

#### Stage and screen

*Breakin' Convention* (London); *The Brit Awards*, *The X Factor* ITV1; *The Bodyguard* (Germany); *Cabaret*, (theatre); *Evita* (Germany); *Flash Mob* (West End); *Dirty Dancing* (UK tour); *Got to Dance*, Sky One; *Lord of the Flies* (UK and international tour); *Motown the Musical* (West End); *Thriller Live* (West End); *Saturday Night Fever* (UK tour); *Starlight Express* (Germany); *Strictly Come Dancing*, BBC One.

#### Dance companies

Alleviate, Fidget Feet Aerial Dance Theatre, Giessen Dance Company, Germany; Matthew Bourne's New Adventures, National Dance Company Wales, Stoppag Dance Company, Wired Aerial Theatre.

#### Artists that our graduates have worked with

Janet Jackson, Kylie Minogue, Olly Murs, Rita Ora, Take That, Kanye West, The Wombats, The XX.

#### Other employers

Carnival Cruises, Cunard, Disney Cruises, P&O, Princess Cruises, Thompson, 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, Natalia Makarova, 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 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

**Christopher Manoe**

ARTISTIC DIRECTOR, DANCERS INC.

**Aicha McKenzie**

CEO, AMCK DANCE AGENCY

**Arlene Phillips**

CHOREOGRAPHER AND DIRECTOR

**Jerry Reeve**

CHOREOGRAPHER, CREATIVE DIRECTOR

**Thomas Small**

CHOREOGRAPHER AND ARTIST IN RESIDENCE, BBC RADIO 2

**Mark Summers**

CASTING DIRECTOR, CREATIVE DIRECTOR

**Sharon Watson**

ARTISTIC DIRECTOR, PHOENIX DANCE THEATRE

**Ashley Wallen**

CHOREOGRAPHER

## INDUSTRY LINKS

You benefit from our connections to agents, casting directors, choreographers, companies and independent dance artists.

During the course, you are taught by visiting professionals who are all working as dancers, choreographers and directors in the industry. You also participate in masterclasses provided by high-profile industry guests. As part of our masterclass programme, you take part in classes led by top choreographers and performers. On some of your shows, you work with professional choreographers and West End directors. Guest choreographers who have recently contributed to our final year productions have worked with companies such as English National Ballet 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 a range of showcasing opportunities in your final year, which can lead to jobs and representation. Previously, 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.



PHOTOGRAPH BY HELEN MARRIANS

## LIPA AND I

*“The balance of the course was perfect for what I wanted to achieve. I got to focus on contemporary and commercial styles, while developing musical theatre skills at the same time.*

*The staff encourage you to engage in many different forms of dance, so you become a versatile performer. In Lord of the Flies I had to learn four main roles, plus other ensemble parts. Throughout the tour I could be performing a different one of these every night, and the training I received ensured I stayed focused and prepared for every eventuality on stage.”*

**Jack Hazelton**

GRADUATED 2013

Jack, made his professional debut as part of the original touring cast of Matthew Bourne's *Lord of the Flies*. He has also danced for Disney Cruises.



**Practical work/  
Written work ratio**80%  
practical work20%  
written assignments

**This practical course has approximately 16 hours of dance technique per week. 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, flamenco, African dance, hip hop) and street dance, plus aspects of today's West End. You also take acting, singing and voice classes.

A physical 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. 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 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.



This course will be reviewed and revalidated in June 2016. There may be some changes made.

For further course  
details please visit  
[www.lipa.ac.uk](http://www.lipa.ac.uk)



# 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.*

**Y**ou develop fundamental business skills, while developing a working understanding of management principles and knowledge specific to each sector. You benefit from opportunities to work on and originate practical projects here, at venues around Liverpool and further afield. Because some of our courses are performance-based, you can apply your skills with actors, bands, musicians and dancers while they train, providing invaluable preparation for reality.

## 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

**ACCREDITED BY**

**JAMES**  
JOINT AUDIO MEDIA  
EDUCATION SUPPORT





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

FORMER EXECUTIVE DIRECTOR, NATIONAL THEATRE;  
EXECUTIVE DIRECTOR, LONDON THEATRE COMPANY *Nick 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

**Siobhan Pridgeon (2010)** – Senior Awards Officer at BAFTA and previously held similar roles with Women in Film and Television UK and New York Women in Film & Television.



**Lynette Howell-Taylor (2000)** – film entrepreneur based in LA. Her company has co-produced films including *The Place Beyond the Pines*, *Blue Valentine* and Tim Burton's *Big Eyes*.



**Chris Meehan (2006)** – 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.



### Recent credits

#### Companies

AKA Promotions, Ambassador Theatre Group, Apple, Atlantic Records, BAFTA, BBC, Bill Kenwright Productions, Bukta Festival, BWH Agency, Candoco Dance Company, CMP Live, Comic Relief, Culture Liverpool, Deco Publique, Facebook, Fourth Monkey Theatre Company, Island Records, Itchy Feet, ITV, Live Nation, Liverpool Everyman and Playhouse, Ministry of Sound, NRK, the Octagon Theatre in Yeovil, Pippa Ailion Casting, Polydor, PRS for Music, the Royal Court Theatre, Scottish Ballet, Sentric Publishing, SJM Concerts, Sony BMG, Universal Music, Universal Pictures, Virgin EMI, Warner Music and Whatsonstage.com.

#### Artist management

Lana Del Rey, Frances, SG Lewis, Angus & Julia Stone, Mighty Oaks, The Wombats.



## TEACHING STAFF

Our teachers have a wealth of experience including managing artists, theatres, venues, record labels, touring companies, festivals and small businesses. They also have Masters level qualifications in fields such as Law, Management, Higher Educational Leadership, Marketing and Critical Theory. 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:

**Craig Duffy**

TOUR MANAGER (DAMON ALBARN, BLUR, GORILLAZ)

**Harvey Goldsmith**

PERFORMING ARTS PROMOTER

**Ann Harrison**

MUSIC LAWYER AND AUTHOR

**Darren Henley**

CHIEF EXECUTIVE, ARTS COUNCIL ENGLAND

**Heather Knight**

GENERAL MANAGER, DANCE CONSORTIUM

**Ben Knowles**

MUSIC DIRECTOR, WAR CHILD

**Scott Rodger**

MANAGES ARTISTS INCLUDING PAUL MCCARTNEY AND ARCADE FIRE

**Thomas Schönberg**

GENERAL MANAGER, CAMERON MACKINTOSH LTD

**Nick Starr**

FORMER EXECUTIVE DIRECTOR, NATIONAL THEATRE

**Seymour Stein**

VICE-PRESIDENT, WARNER RECORDS

**Julian Stoneman**

THEATRE PRODUCER

**Jon Webster**

FOUNDER OF THE MERCURY MUSIC PRIZE AND CONVENOR, MUSIC MANAGERS FORUM

## 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 regularly take part in placements in record labels, TV and film production companies, publishing companies, theatres, casting agents, dance and drama touring companies and artist management agencies.

You are responsible for sourcing your own placement with help from our connected tutors.



## 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 well-rounded 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.



**Practical work/  
Written work ratio**

 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 research and present a paper at our annual conference and produce a 12,000 word paper on a topic of your choice relating to music, entertainment, theatre and events management.

## 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, team-working, 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.



This course will be reviewed and revalidated in June 2016. There may be some changes made.

For further course details please visit [www.lipa.ac.uk](http://www.lipa.ac.uk)



*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

## BA (HONS) MUSIC (SONG WRITING & PERFORMANCE)

## BA (HONS) MUSIC (SONG WRITING & PRODUCTION)

Our 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, song writing and production.

Through three specialist degree options, you can choose the degree that best fits with your ambition from day one. They are Music, Music (Song Writing & Performance), or Music (Song Writing & 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  
(SONG WRITING  
& 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  
(SONG WRITING  
& 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,  
DJ AND MUSICIAN *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 song writers, 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 (2011)** - playlisted by the likes of BBC Radio 1, BBC Radio 2 and America’s Sirius XM and has performed on *Jimmy Kimmel Live!*. Dan’s music has also been featured on the soundtracks of *Grand Theft Auto V* and *FIFA 14*.



**Guro Gikling (2009)** - as one third of All We Are, along with fellow Music graduates Luis Santos and Richard O’Flynn, Guro has performed live sessions for BBC Radio 1 and 6Music. All We Are’s debut album was released on Double Six/ Domino Records in 2015.



**Harry Robinson (2007)** - cellist working with Sam Smith, writing string arrangements. Performed on his award-winning album *In the Lonely Hour* and has toured extensively around the world. Co-founder of record label Fatback Records.



### Recent credits

#### Artists

Jonas Alaska, All We Are, Clean Cut Kid, Dan Croll, Douglas Dare, Frances, The Staves, St Lucia, Stealing Sheep, Ady Suleiman, Sandi Thom, The Wombats.

#### Acts graduates have worked with

Adele, AltJ, Bon Iver, Bon Jovi, Jake Bugg, Alexandra Burke, Paloma Faith, Florence + the Machine, Ellie Goulding, Jools Holland, Ben Howard, Jessie J, Tom Jones, Karpe Diem, Lianne La Havas, Madonna, Kylie Minogue, Mumford & Sons, Olly Murs, Muse, Paolo Nutini, Ed Sheeran, Sam Smith, Snoop Dogg and Take That.



## TEACHING STAFF

Our teachers have extensive experience in performing, producing, promoting, song writing 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

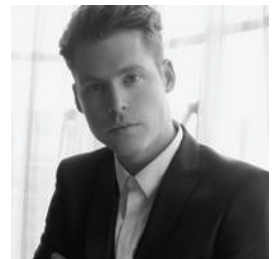
## INDUSTRY LINKS

We employ over 20 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 BMG, 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 Zube Xtra in the Paul McCartney Auditorium.



## LIPA AND I

*“Being able to talk to an artist about what they’re doing musically has given me a real advantage. I now run my own business representing some of the best musicians in the UK. The connections you make at LIPA continue into your career – around 70% of the musicians I employ are LIPA graduates. I also manage Clean Cut Kid who signed to Polydor/Universal in 2015, and they are LIPA graduates too.”*

**Alex Le Roux**

GRADUATED 2007

Alex founded ALR Music, a live music agency which employs over 150 musicians a month, serving clients including Formula One Red Bull Racing, Chanel and BAFTA. In 2014, he was named one of Music Week’s 30 Under 30.



**Practical work/  
Written work ratio**

 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 (Song Writing & 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

### Foundation Year

#### Option for Music (Song Writing & Performance) only

This extra year is not a pre-requisite if you want to study Music (Song Writing & 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 61.

You develop a complete understanding of popular music theory. This a good option if you have limited or no knowledge. You also enhance your music performance, song writing 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.

### 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 (Song Writing & Performance) courses, you receive weekly one-to-one instrumental or vocal tuition for your main instrument.

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

You develop your theoretical understanding of song writing 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 song writing if you choose Music (Song Writing & Performance) and Music (Song Writing & 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, song writing 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 by using Pro-Tools and Logic. 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 song writing/composition.

If you are on the Music or the Music (Song Writing & Performance) course you showcase yourself at our two-week music festival Zube Xtra. Showcase opportunities for Songwriter-Producers include the creation of showreels and a song writer 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.

This course will be reviewed and revalidated in June 2016. There may be some changes made.

For further course  
details please visit  
[www.lipa.ac.uk](http://www.lipa.ac.uk)



*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.*

# BA (HONS) SOUND TECHNOLOGY

This 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

**Course award:**  
BA (HONOURS) SOUND  
TECHNOLOGY

**Duration:**  
3 YEARS, FULL-TIME

**UCAS code:**  
HW63

**Course code:**  
BA/ST

**Places available:**  
AROUND 30 EACH YEAR

ACCREDITED BY  
**JAMES**  
JOINT AUDIO MEDIA  
EDUCATION SUPPORT





“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 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.

## OUR GRADUATES

### Notable alumni

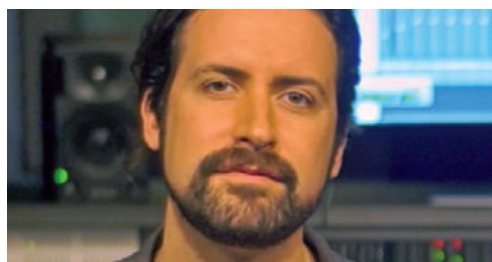
**Mike Crossey (2001)** – an award-winning producer, Mike was nominated for Producer of the Year at the BRIT Awards 2016. His credits include Arctic Monkeys, The 1975, Jake Bugg and Ben Howard.



**Andy Fugle (2008)** – has acted as production sound engineer/associate sound designer on *Viva Forever* in the West End, on UK tours of *Legally Blonde*, *Dirty Dancing* and *Hairspray* and for large-scale events including the 2012 Olympic Games and 2014 Commonwealth Games ceremonies.



**Adam Fulton (2000)** – sound designer for the bestselling *Halo* gaming franchise. Adam has previously worked for Disney, Universal and Warner.



### Recent credits

#### Recorded sound

The 1975, Arcade Fire, Arctic Monkeys, Jake Bugg, The Charlatans, Cheryl Cole, Florence + the Machine, Fools, Ben Howard, Michael Kiwanuka, Led Zeppelin, Little Mix, Rae Morris, The National, Paolo Nutini, Spring King, Take That, The Wanted, Paul Weller, Yeah Yeah Yeahs.

#### Live sound

AC/DC, Alt-J, *Avenue Q*, *Billy Elliot the Musical*, *Copacabana*, *The Cripple of Inishmaan*, *Dirty Dancing*, *Dreamboats and Petticoats*, *Edward Scissorhands*, *Hairspray*, Hot Chip, *Legally Blonde the Musical*, SG Lewis, *The Lion King*, London 2012 Olympic and Paralympic ceremonies, P!nk, *Secret Cinema*, *Urinetown*, *The War of the Worlds: The New Generation*, *Viva Forever*, *Wicked*, Pharrell Williams.

#### Post-production

*Black Mirror*, Channel 4; *Black Swan* (film); *Call the Midwife*, *Silent Witness*, BBC One; *Divergent* (film); *Django Unchained* (film); *Downton Abbey*, ITV; *Grand Theft Auto* series (video games); *Halo* series (video games); *The Hunger Games* (film); *Inception* (film); *Insurgent* (film); *London Has Fallen* (film); *The Martian* (film); *Metal Gear Rising* (video games); *The Revenant* (film); *The Wolverine* (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:

### David Bell

STUDIO DESIGNER, WHITEMARK LTD.

### 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)

### Martin Levan

THEATRE SOUND ENGINEER AND SOUND DESIGNER

### 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.

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 opening and closing ceremonies (pictured) which led to students working on the Commonwealth Games in Glasgow 2014 and Rio 2016.



## LIPA AND I

*"The experience of studying Sound Technology at LIPA is very similar to the real world – long hours of hard work and fun! The facilities, equipment and level of technical training help prepare you for any scenario you might come across when working in the industry. On top of that you get the opportunity to be creative, and you're always encouraged to think outside the box."*

### Caesar Edmunds

GRADUATED 2013


Caesar is a Mix Engineer at Assault and Battery Studios in London, run by top industry producers Flood and Alan Moulder.

He has worked on albums by Led Zeppelin, Royal Blood, PJ Harvey, Editors and Foals.



**Practical work/  
Written work ratio**

 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 complimentary to audio production, such as composition and arranging or video production.



This course will be reviewed and revalidated in June 2016. There may be some changes made.

For further course  
details please visit  
[www.lipa.ac.uk](http://www.lipa.ac.uk)



# BA (HONS) THEATRE & PERFORMANCE DESIGN

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

The 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

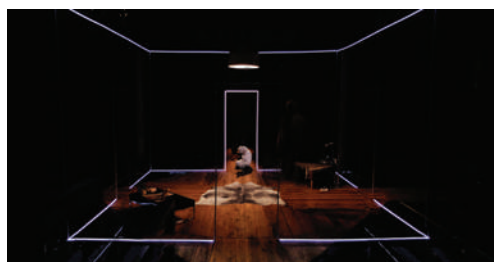
**Sion Clarke (2001)** – currently working as the Supervising Art Director on TV dramas. Recent projects include *Close to the Enemy* and *SS:GB* for the BBC and *Cilla* and *Home Fires* for ITV.



**Grace Smart (2014)** – overall winner of the Linbury Prize for Stage Design 2015, her prize included seeing her designs realised for *Saint Joan* at the Lyric Theatre in Belfast during 2016.



**Chiara Stephenson (2008)** – has worked as an associate to international designer Es Devlin for several years. Her own design work includes *F\*ck the Polar Bears* at the Bush Theatre, *Taming of the Shrew* at Shakespeare’s Globe, London and design work for Icelandic band Sigur Ros.



### Recent credits

#### Theatre design

*Anything Goes*, Sheffield Crucible and national tour; *Bad Jews*, West End and tour; *Barbarians*, Young Vic; *Carousel*, Lyric Opera of Chicago; *Cymbeline* and *The Winter’s Tale*, Sam Wanamaker Playhouse; *Deathtrap*, Salisbury Playhouse and national tour; *Flight*, Opera Holland Park; *Grand Hotel*, Southwark Playhouse; *Hamlet* and *Billy Liar*, Royal Exchange Manchester; *Madame Bovary*, Liverpool Everyman Theatre and tour; *The Mentalists*, West End; *Oliver*, Grange Park Opera; *Pierrot Lunnaire/Anna Toll*, Frankfurt Opera; *Raisin in the Sun*, Sheffield Crucible and UK tour; *Tenk Om*, Norske Theatre, Norway; *Titanic*, Charing Cross Theatre; *Zanadu*, Southwark Playhouse.

#### TV and film

Art Director: *Cilla*, ITV; *Home Fires*, ITV; *London Spy*, BBC; Graphic Design: *Mortdecai*, feature film; Production Design: *The Autopsy of Jane Doe*, feature film; *Chasing Shadows*, ITV; *Legends*, Fox/TNT; Supervising Art Direction: *SS-GB*, BBC.

#### Companies

Bucharest National Operetta Theatre; Donmar Warehouse; Kenneth Branagh Company; Liverpool Lantern Company; Madame Tussauds; Michael Grandage Company; Menier Chocolate Factory; 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, Es Devlin, 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**

THEATRE DESIGNER

**Paule Constable**

LIGHTING DESIGNER

**Jon Driscoll**

CINEMATOGRAPHER, LIGHTING AND PROJECTION DESIGNER

**Rick Fisher**

LIGHTING DESIGNER

**Laura Hopkins**

THEATRE DESIGNER

**Richard Hudson**

OPERA AND THEATRE DESIGNER

**Ralph Koltai**

OPERA AND THEATRE DESIGNER AND SCULPTOR

**Ian MacNeil**

SET DESIGNER

**Conor Murphy**

OPERA AND THEATRE DESIGNER

**Christopher Oram**

SET AND COSTUME DESIGNER

**Tom Piper**

THEATRE DESIGNER

**Colin Richmond**

THEATRE DESIGNER

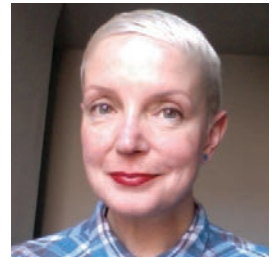
## INDUSTRY LINKS

You benefit from our close ties with local theatres, national organisations and professional practitioners. We have a strong relationship with the 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. 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 (Associate Director at the Royal Exchange Theatre, Manchester) 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 Circus, Punchdrunk, the RSC, working on a fashion shoot with Tim Walker and shadowing designers, such as Bunny Christie and Peter Mumford.



## LIPA AND I

*"All elements of the course have been invaluable and have helped so much as I carry on my journey. It was daunting to be responsible for the design of productions in my 2nd and 3rd years of study, but you learn on the job, along with your peers from all the other courses, and with the support of wonderful staff. The process mirrors that of industry so when the professional projects come along, you hit the ground running"*

**Amanda Stoodley**

GRADUATED 2009

Working across genres. Her credits include *Hamlet* for Royal Exchange Theatre, Manchester; *The Effect* for Sheffield Crucible; *Anon* for Welsh National Opera; and *Manchester Lines* for Manchester Library Theatre, which won in the best design category at the 2012 Theatre Awards UK.



**Practical work/  
Written work ratio**

 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.

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## 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.



This course will be reviewed and revalidated in June 2016. There may be some changes made.

For further course  
details please visit  
[www.lipa.ac.uk](http://www.lipa.ac.uk)



*We want to produce versatile and creative technicians, stage managers and designers capable of working across the whole performing arts sector.*

# BA (HONS) THEATRE & PERFORMANCE TECHNOLOGY

**Y**ou learn a range of skills that include lighting, sound, stage management and design and construction. As the course progresses, you can choose to specialise or continue building a broad skill set. Your training is highly practical. You initially learn the ropes in our theatre environments and in addition to working on our acting shows, you can work on dance performances, music gigs and outside events.

## 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, CAD for architecture and events, aerial rigging, broadcast camera and radio production.

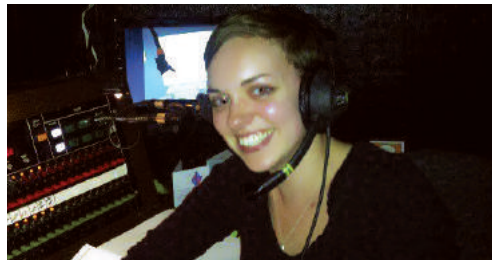
## OUR GRADUATES

### Notable alumni

**Marec Joyce (2007)** – Deputy Head of Lighting for London’s Royal Court Theatre. He also works as a freelance lighting designer, with credits for venues including Southwark Playhouse and Leicester Square Theatre.



**Helen Lainsbury (2008)** – as a Stage Manager and Deputy Stage Manager, Helen’s recent credits include *Educating Rita* for Liverpool Everyman and *The Hudsucker Proxy* for Liverpool Playhouse and Southampton Nuffield.



**Phil Ronayne (2007)** – Head of Sound for The Arts Club Theatre Company, one of the largest theatre companies in Canada, where he’s worked on shows including *In the Heights*, *Billy Elliot* and *Les Misérables*.



### Recent credits

#### Companies

Aardman Animation Studios; Adlib Audio; Ambassador Theatre Group; AVAB CAC; BBC News and Sport; BskyB; Bill Kenwright Ltd; Birmingham Hippodrome; Cardiff Millennium Centre; Cirque du Soleil; Crucible Theatre; Curve Theatre; Designlight GMBH; Disney; Donmar Warehouse; Echo Arena and Conference Centre; English National Opera; Everyman and Playhouse Theatre; Garrick Theatre; HBO (*Game of Thrones*); Lite Alternative; Lyric Hammersmith; Merlin Entertainment; Michael Grandage Company; NBC; National Theatre; National Theatre of Scotland; National Theatre of Wales; Nickelodeon; No Fit State Circus; Norwegian National Opera; The Octagon Theatre; O2 Academy; Polish National Opera; Philharmonic Hall; Royal Caribbean International; Royal Court Theatre; Royal Opera House; The RSC; Sky News; Stadttheater; Unusual Rigging; WRG Creative Communications.



## 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**

AV DESIGNER (5 OLIVIER NOMINATIONS, 1 TONY NOMINATION)

**Rick Fisher**

LIGHTING DESIGNER

**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.

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.

We're able to connect our graduating students to paid internships with companies, like Charcoalblue, a leading theatre consultancy firm.



## LIPA AND I

*"LIPA provided me with the many skills required for a successful career in the entertainment industry. The focus on all aspects of the industry before homing in on the area I wanted to pursue was a fantastic characteristic of the course. Having an overall understanding of production enables me to do my job to the high standard required in an ever-expanding and developing industry."*

**Jason Mills**

GRADUATED 2009

Jason is carving out a career in stage management. His credits include *Dutchman* and *Battlefield* for the Young Vic, *To Kill a Mockingbird* for the Barbican, *Peter Pan* for Regents Park Open Air Theatre and *The Curious Incident of the Dog in the Night-Time* at the Gielgud Theatre in London.



**Practical work/  
Written work ratio**

 **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.

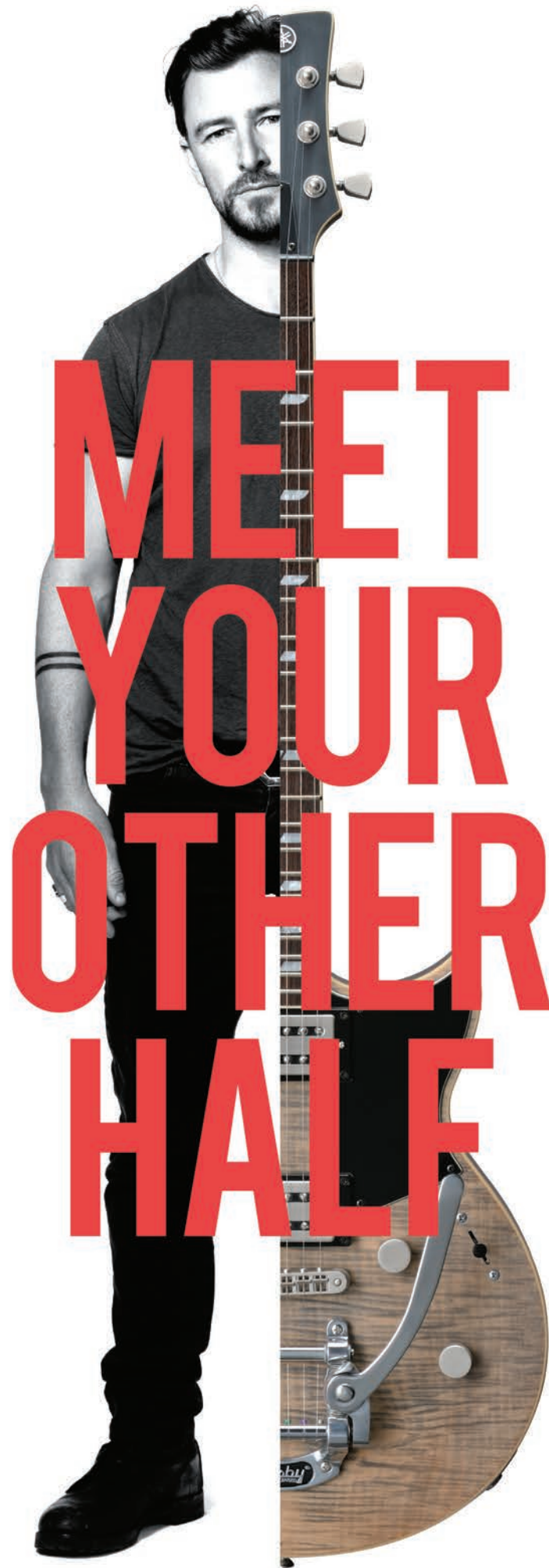
You could be working on a music event, dance show, musical theatre production or drama show.

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.



This course will be reviewed and revalidated in June 2016. There may be some changes made.

For further course  
details please visit  
[www.lipa.ac.uk](http://www.lipa.ac.uk)



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DONNY LITTLE / PAOLO NUTINI

 YAMAHA



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Ready when you are: [sennheiser-momentum.com](http://sennheiser-momentum.com)

# ENTRY 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 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](http://www.lipa.ac.uk).

## 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

### Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language).

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 SAT/ACT.

### 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.

### 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 58 for details on these attributes.**

## BA (Hons) Applied Theatre & Community Drama

### Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language).

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 SAT/ACT.

### 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.

### Plus

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

**See page 58 for details on these attributes.**

## BA (Hons) Dance

### Foundation Certificate in Commercial Dance

#### Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language).

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, Vitebmál and SAT/ACT.

#### 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. Our expectations for the Foundation Certificate in terms of knowledge and experience are lower than 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

**See page 58 for details on these attributes.**

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

#### Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language).

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, Vitebmál and SAT/ACT.

#### 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 58 for details on these attributes.**



## BA (Hons) Music

### BA (Hons) Music (Song Writing & Performance) (3 years)

### BA (Hons) Music (Song Writing & Production)

#### Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language).

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 SAT/ACT.

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 peoples' music.

#### Plus

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

See page 58 for details on these attributes.

## Foundation Certificate in Popular Music & Music Technology

### BA (Hons) Music (Song Writing & Performance) (4 years)

#### Qualifications

Minimum of five GCSEs grade C required (these should normally include Maths and English Language).

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 SAT/ACT.

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: musicianship, song writing 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 58 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).

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, Viteňmál and SAT/ACT.

### 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

See page 58 for details on these attributes.

## BA (Hons) Theatre & Performance Design

### Qualifications

Minimum of five GCSEs grade C (these should normally include Maths and English Language).

We normally expect applicants to successfully complete a Foundation Studies course in Art and Design or an equivalent course at pre-degree 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, Viteňmál and SAT/ACT.

### 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 58 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). 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 SAT/ACT.

### 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 58 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 and 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.

# HOW TO APPLY

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

## UK & EU STUDENTS

### BA (Hons) degree courses

Applications to all our degree programmes are made via UCAS.

For some of our courses, you are also required to complete a separate LIPA application form so that we can find out more about you and so you can demonstrate how well you meet our core attributes. Copies of our application form can be downloaded from our website, or you can request a copy by contacting our Admissions team using the details opposite.

### UCAS codes

**Institution code:**

LIVIN

**Institution number:**

L48

Course title	How to apply	UCAS code	Application deadline
BA (Hons) Acting	UCAS + LIPA application form	W410 BA/ACTING	15 January 2017
BA (Hons) Applied Theatre & Community Drama	UCAS + LIPA application form	W491 BA/ATCD	15 January 2017
BA (Hons) Dance	UCAS only. If we invite you to audition, you will be asked to supply further information	W500 BA/DANCE	15 January 2017
BA (Hons) Management of Music, Entertainment, Theatre & Events	UCAS + LIPA application form	W450 BA/MANAGE	15 January 2017
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	15 January 2017
BA (Hons) Music (Song Writing & 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	15 January 2017
BA (Hons) Music (Song Writing & Production)	UCAS only. If you meet basic entry requirements, you will be asked to supply further information including music tracks	W301 BA/SPROD	15 January 2017
BA (Hons) Sound Technology	UCAS + LIPA application form	HW63 BA/ST	15 January 2017
BA (Hons) Theatre & Performance Design	UCAS only	W460 BA/DESIGN	24 March 2017
BA (Hons) Theatre & Performance Technology	UCAS only	W461 BA/TPT	15 January 2017



### Foundation Certificate courses

Course title	How to apply	Application deadline
Commercial Dance*	LIPA application form	15 January 2017
Popular Music & Music Technology*	LIPA application form and a recording of your work	15 January 2017

\*we have accepted later applications to these programmes in previous years.



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## STUDENTS FROM OUTSIDE THE EU

### BA (Hons) degree courses

Applications are made to all our degree programmes through UCAS and by completing an international LIPA application form.

Copies of our international application form can be downloaded from our website or you can request a copy by contacting our International team using the details opposite.

### Foundation Certificate courses

Applications are made by completing an international LIPA application form.

### Timing

There is no deadline for candidates outside the EU, but we would recommend that you apply by 28 February 2017 as available places fill up quickly.

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## APPLYING THROUGH UCAS

For more information on submitting a UCAS application, please visit [www.ucas.com](http://www.ucas.com) where you'll find comprehensive guidance on how to complete your application.

The application fee for submitting an application through UCAS in 2016 was £23 if applying to more than one university course or £12 for one university choice.



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## 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@lpa.ac.uk](mailto:h.ashton@lpa.ac.uk)  
Phone: +44 (0)151 330 3084

### Useful contacts

#### Admissions team

[admissions@lpa.ac.uk](mailto:admissions@lpa.ac.uk)  
+44 (0)151 330 3000

#### International team

[international@lpa.ac.uk](mailto:international@lpa.ac.uk)  
+44 (0)151 330 3118

#### UCAS

[www.ucas.com](http://www.ucas.com)  
03714 680 468

Calling from outside the UK  
+44 330 3330 230

# AFTER YOU'VE APPLIED

*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 whether we are a good fit for you.*

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 to). 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/INTERVIEW VENUES

### UK & EU students

All of 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 2015/16. It may be subject to an increase for 2017 entry.

### 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](http://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.





# THE BPI: PROMOTING BRITISH MUSIC



**The BPI** is the trade association for British record labels, representing the rights and interests of over 350 members who between them account for around 85% of UK music consumption and some 1 in 7 of all the albums sold worldwide.

The British music market is recognised throughout the world as a rich source of musical styles and new talent. The industry's continued success is dependent on investment in education and career development.



**The BRIT Trust** is the charitable arm of the BPI established in 1989 with its mission statement "to encourage young people in the exploration and pursuit of educational, cultural or therapeutic benefits emanating from music". The Trust relies entirely on donations from the music industry and its charitable events.

The BPI/BRIT Trust is proud to be associated with the Liverpool Institute for Performing Arts and supports its commitment to the training of talented and motivated individuals in the arts.



THE BRIT TRUST

Visit our websites for more industry facts, figures and careers information:  
bpi.co.uk • brittrust.co.uk • brits.co.uk twitter: @bpi\_Music • facebook: the bpi

Performance shots from the BRIT Awards 2016 of Little Mix, Jess Glynne and The Weeknd by JMEInternational



# LIPA IN NUMBERS

THE PATHWAY

## Sustained Work

92%

Graduates in work

From our annual survey of graduates four years after leaving



## Our Facilities

6,500m<sup>2</sup>

Teaching space across our two buildings

## Our Enterprise Support

£300,000+

Donated to student and graduate enterprise since we began



## Our Students

807

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.*

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*“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.”*

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## Open day visitor

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### 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.

We usually hold open days in June, July and October.

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### 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.

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### 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](http://www.lipa.ac.uk)

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# HOW TO 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

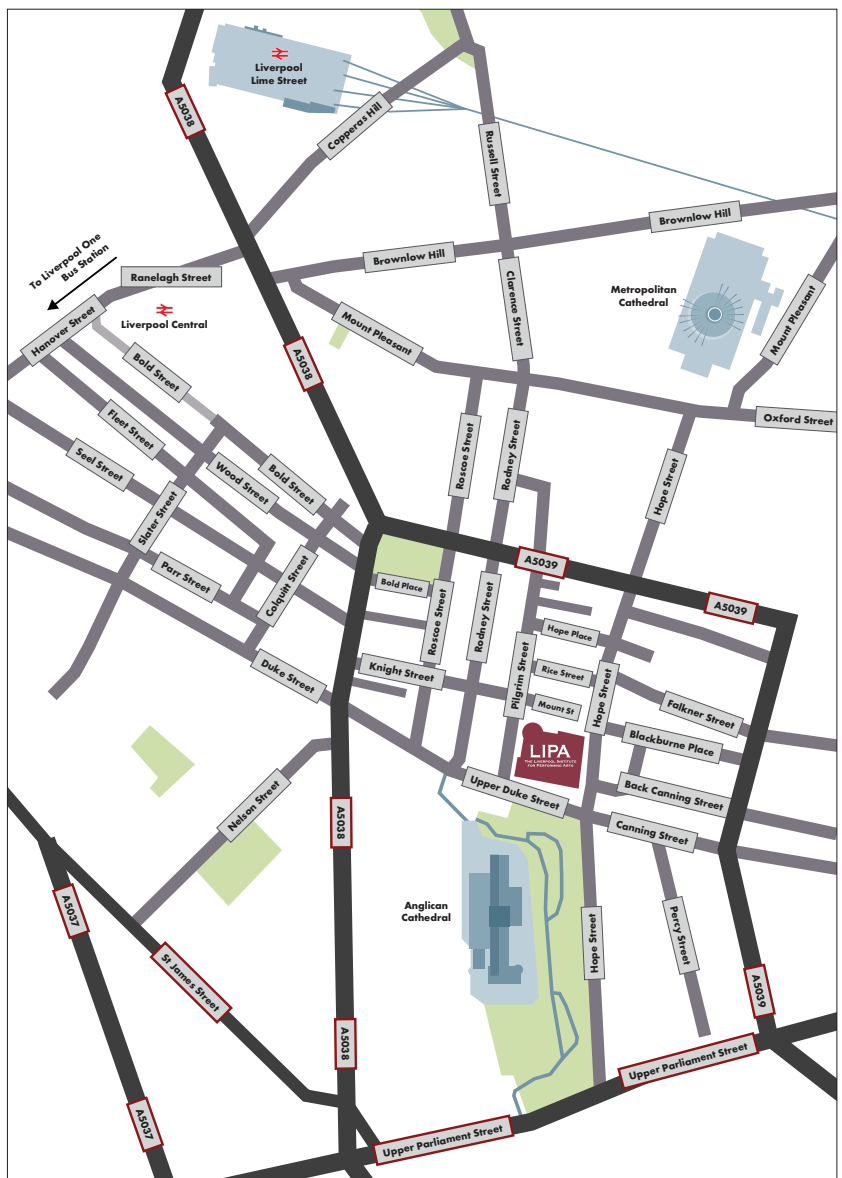
Liverpool coach station is located at Liverpool One, about a 20 minute walk away. It has regular services to major towns and cities throughout the UK.

## 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 2016. 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 2017. 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](http://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 <i>The late</i>	Robert North Lady Olivier
David Bedford	Sir Alan Parker
Sir Richard Branson <i>The late</i>	Monica Parker
Graham Collier <i>The late</i>	Lord David Puttnam
John Dankworth	<i>The late</i> Paul Scofield
Dame Judi Dench <i>The late</i> John Gunter	Alpana Sengupta
Glyn Johns	Carly Simon
Mark Knopfler	Peter Sissons
Dame Gillian Lynne	Wayne Sleep
Sir Cameron Mackintosh <i>The late</i>	Vangelis
Sir George Martin	Toyah Wilcox <i>The late</i>
	Victoria Wood



## COMPANIONS

Our Companions have outstanding careers. They have shared and continue to share their expertise and experience with us.

Pippa Ailion	Gary Lloyd
Briony Albert	Terry Marshall
Lea Anderson	Giles Martin
Joan Armatrading	Andy McCluskey
The Bangles	Alec McCowen
Jason Barnes	Joe McGann
Stephen Bayley	Alan McGee <i>The late</i>
Darcus Beese	Malcolm McLaren
David Bell <i>The late</i>	Stephen Mear
Lynda Bellingham	Alan Moulder
Natricia Bernard	Conor Murphy
Don Black	Steve Nestar
Gemma Bodinetz	Billy Ocean
Matthew Bourne <i>The late</i>	Christopher Oram
Ken Campbell	Hugh Padgham
Guy Chambers	Dave Pammenter
Paule Constable	Arlene Phillips
Cathy Dennis	Tony Platt
Barbara Dickson	Jonathan Pryce
Anita Dobson	David Pugh
Caroline Elleray	Colin Richmond
Ben Elton	Sir Ken Robinson
Anthony Everitt	Scott Rodger
Tim Firth	Mark Ronson
John Fox	Willy Russell
Benny Gallagher <i>The late</i> Robin Gibb	Nitin Sawhney <i>The late</i>
Kevin Godley	Zenon Schoepe
Nickolas Grace	Pam Schweitzer
Ann Harrison	Dr Jorg Sennheiser
Michael Harrison	LaVelle Smith Jr
Andy Hayles	Terence Stamp
Fran Healy	David Stark
Noddy Holder	Nick Starr
Thelma Holt	Seymour Stein
Trevor Horn	James Thompson
Richard Hudson	Midge Ure
Sir John Hurt	Hannah Waddingham
Adrian Jackson	Sharon Watson
Chris Johnson	Jon Webster
Keith Johnstone	Samuel West
Heather Knight	Tim Wheeler <i>The late</i>
Ralph Koltai	Anthony H Wilson
Steve Levine	Patrick Woodroffe
Owen Lewis	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  
Spencer Leigh  
Janice Long  
Rowena Morgan  
John T Rago  
Mark Summers



# LIPA

THE LIVERPOOL INSTITUTE  
FOR PERFORMING ARTS



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[reception@lipa.ac.uk](mailto:reception@lipa.ac.uk)

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If you require this document in alternative formats,  
please contact us.

**for performers and  
those who make  
performance possible**