

LIPA

THE LIVERPOOL INSTITUTE
FOR PERFORMING ARTS

FOR PERFORMERS AND
THOSE WHO MAKE
PERFORMANCE POSSIBLE



**“ONE OF THE BEST
PERFORMING ARTS SCHOOLS
IN THE WORLD.”**

Sir Paul McCartney

Teaching Excellence Framework 2023
Provider Submission

1. Provider Context

The Liverpool Institute for Performing Arts (LIPA) was co-founded in 1996 by Sir Paul McCartney and Mark Featherstone-Witty to provide learning that replicated the actuality of working in the creative and the performing arts. Our purpose for our graduates is a lifetime of sustained work.

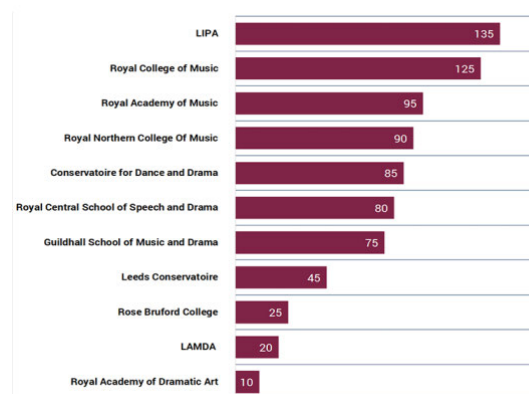
We were designated as a Higher Education Institution in 2006. As a small specialist higher education institution, LIPA is renowned as a leading centre of excellence for vocational training in the performance disciplines of Acting, Applied and Community Drama, Dance and Music and in the disciplines for those who make performance possible, in Filmmaking, Sound Technology, Management, and Design and Technology in Theatre Production.

As a teaching focussed institution and a world leading specialist provider, the high cost, practice intensive, industry focussed learning environment is a necessity for maintaining professional standards and quality. This is reliant upon the retention of relatively small cohorts and the provision of experienced professional standard tuition, facilities, and industry compatible specialist equipment.

Within a practice intensive conservatoire training environment, the cornerstone of our approaches to teaching is through project and practice-based learning underpinned by creativity and collaboration. We have developed a curriculum that is designed to equip performers and those who make performance possible with the knowledge and skills to be self-sustaining professionals. We emphasise creativity, collaboration, enterprise, and autonomy. We want to attract and retain people from non-traditional backgrounds and emphasise equality of opportunity. Interdisciplinarity on projects and productions, replicates and simulates the creative environments our students will experience as professionals. As well as learning and developing the skills to be a successful practitioner, they also learn how to become an integral part of a team. The soft skills that are required including, negotiation, persuasion and understanding how a group works well together.

The reputation of LIPA as an institute and of its students and graduates is reflected in the demand for our courses throughout the

UK and internationally. We currently have approximately 1,000 students enrolled upon our undergraduate and postgraduate programmes. Our profile as a sector leading institution contributes to our success in addressing regional inequalities and recruitment disparities by providing alternative provision and counterbalancing the dominance and draw of competitor institutions in the south east of England. Our profile and reputation enable us to attract more international undergraduate students than any other single specialist performing arts institution in England (for which data is publicly available) successfully recruiting from a diverse range of countries from across the world. In the 2021/22 academic year, we enrolled students from 48 countries outside of the United Kingdom.



Higher Education Statistics Agency (HESA):
2020/21

As a leading creative learning and performing arts centre of excellence, we established The LIPA Learning Group, comprising LIPA 4-19 our weekend and holiday workshop enterprise, LIPA Primary School, and LIPA High School which adopt the approach and focus on the performing and creative arts to deliver the National Curriculum and LIPA Sixth Form College and LIPA Higher Education Institute, who offer specialist performing and creative arts training and education. The LIPA Learning Group embodies our collaborative approaches to providing a continuous and sector leading creative learning education from primary school level through to higher education.

Following the retirement of the Founding Principal/CEO In the autumn of 2021, Professor Sean McNamara, former head of the Guildford School of Acting at the University of Surrey and current chair of the

vocational training sectors professional body, the Federation of Drama Schools (FDS) was appointed as LIPA Principal/CEO.

The appointment marked a new chapter in the evolution of the institution and provided an opportunity to establish and develop a new strategic vision and plan. To achieve the institution's new strategic objectives a restructure of the senior leadership team was undertaken to improve clarity, connectivity, and cohesion across the institution. The position of Chief Operating Officer was created to oversee all operational matters with the Registrar position evolving into the Director of Students with oversight of all areas related to academic governance, compliance and standards, admissions and student support and wellbeing and equality, diversity, and inclusion. The institution's disciplinary focus was concentrated into eight specific areas (Acting, Applied Theatre and Community Drama, Dance, Filmmaking, Management for the Creative Industries, Music, Sound Technology, and Theatre & Performance Design/Technology). As part of the restructure three distinctive schools were created, Creative Technologies, Music and Performance with newly appointed directors who have strategic oversight and responsibility for the implementation of the teaching, learning and assessment strategy and all matters related to the delivery of programmes, the learning environment for students and the professional care and development of colleagues.

We have developed an ambitious strategic plan for the period 2023-26 with core themes and priorities to achieve our vision and purpose and ensure it is dynamic, agile, and relevant to the needs and ambitions of the institution and the environment within which we operate.

Our vision, purpose, values, and core themes have been developed to serve the priority of ensuring we deliver an outstanding student experience and excellent graduate outcomes. Several strategic changes have been made as we challenge our vision and values and reshape themes and strategic goals. We have directed effort towards reflecting upon our values and culture, so they serve the achievement of our vision and purpose. Our evolved framework and six core themes; *Excellence, Equity, Environment, Empowerment, Employability and Entrepreneurship* prioritises the achievement

of our vision to be a world leading centre of excellence for creative learning and vocational training and to make a positive impact upon our people, society, and planet.

Our **strategic goals** are;

- To be recognised as a world leading centre of excellence for creative learning and vocational training within the performing arts and creative industries
- Create and develop a culture and environment for equality and inclusion at all levels throughout the institution
- Achieve and maintain financial, environmental, systemic, and technological sustainability
- As a small specialist provider, we will empower and enhance student, staff, and alumni of the LIPA Learning Group to meet the requirements of the higher education and the creative sectors
- Employability will be embedded into the curriculum and co-curricular activities to develop students for future employment opportunities and career progression
- Develop a learning environment for inspiring creativity, innovation, and entrepreneurship

The Next Stage, LIPA Strategic Plan
2023-26

A student and staff centred approach lies at the core of our ethos and focus to position LIPA as a world leading centre of excellence for creative learning and vocational training with innovation, interdisciplinarity and diversity at its heart in pursuit of ensuring an outstanding student experience and excellent graduate outcomes.

'There is clear evidence that the teaching team help to engage students across the curriculum by using a mixture of assessment methods and arranging both individual and group feedback sessions, which provides students with important development opportunities. The course team have worked incredibly hard to support students with revised teaching [...] during the Covid-19 pandemic and they should be commended for [...] their innovative approaches.'

BA Sound Technology | External Examiner
Report 2022

Taught Degree Awarding Powers

A key strategic objective within the new strategic plan is the acquisition of Taught Degree Awarding Powers (TDAP). We have submitted our declaration of interest to the Office for Students and have established the TDAP Steering Committee to progress our application for submission and scrutiny in late 2023.

Curriculum Framework Elements and Principles

The institution's undergraduate and postgraduate programmes are validated by Liverpool John Moores University (LJMU) via a collaborative partnership agreement. Due to the pandemic the quinquennial review of our programme portfolio was delayed by a year. We are currently undertaking a review of the curriculum for the revalidation events scheduled for this spring. Our Portfolio of programmes will undergo Periodic Review and revalidation during spring 2022-23. Students starting at LIPA in September 2023 will be registered on the newly validated provision.

Curriculum Credit Framework

Reviewing the existing LJMU curriculum design guide, and in anticipation of the TDAP process, we have established a curriculum framework to enable us to construct each of our programmes according to principles which afford a more balanced design and delivery model within a practice and project based/competency learning environment. The intersectional and collaborative environment provides a framework and platform for multiple disciplines and modules to be simultaneously delivered via shared delivery and for the integration of synoptic assessment.

'LIPA finds its portfolio in a position of relative strength, with most courses achieving an average or above average cohort size in 2020/21 and two thirds of markets were found to be positive.'

LIPA Portfolio Review, The Knowledge Partnership: September 2022

We currently offer the following undergraduate programmes:

BA (Hons) Acting
 BA (Hons) Acting (Screen & Digital Media)
 BA (Hons) Applied Theatre & Community Drama
 BA (Hons) Dance
 BA (Hons) Filmmaking & Creative Technologies
 BA (Hons) Management of Music, Entertainment, Theatre & Events
 BA (Hons) Music
 BA (Hons) Music (Song Writing & Performance)
 BA (Hons) Music (Song Writing & Performance) foundation year*
 BA (Hons) Music (Song Writing & Production)
 BA (Hons) Music (Song writing & Production) foundation year*
 BA (Hons) Sound Technology
 BA (Hons) Theatre & Performance Design
 BA (Hons) Theatre & Performance Technology
 Foundation Acting
 Foundation Popular Music & Music Technology

* Final year of entry 2022-23

The **core principles** for the architecture and design of our programmes will apply the following elements:

- Design Principles: Collaborative / Practice and Project Based Learning / Relevance to Creative Industries / Inclusive / Innovative / Competitive
- Underpinning Constructs: Programme Construction / Assessment Approaches / QAA and FHEQ Regulatory Framework / Logistics, Staffing and Delivery / Financial Viability
- Graduate Attributes: Creative / Enterprising / Adaptable / Resilient / Reflective / Work Ready

The needs of our students, innovative programme design, technology enhanced learning and relevance are core elements in pursuit of developing teaching and learning that is informed by innovative pedagogies and professional industry practices to equip students with the necessary skills and attributes to sustain careers within their chosen disciplines.

'The Institute's learning environment provides a variety of opportunities for students to gain an extensive range of knowledge, skills and understanding of the performing arts. The Institute aims to get as many graduates as possible into sustained work within the performing arts sector and employability plays a key and integral role in the curriculum.'

Higher Education Review of The Liverpool Institute for Performing Arts, QAA: May 2015

Learning for Careers in Performance Arts and Creative Industries

Challenging and reviewing approaches to models of learning and pedagogic innovation within an evolving and developing creative and cultural context is a strategic priority to ensure our practices and the learning environment remain excellent, student centred and relevant to the needs and demands of the creative economies.

Biggs Constructive Alignment and Bloom's Revised Taxonomy facilitate the development of collaborative, integrative, reflective, and inquiry/experience-based learning practices, within and across our disciplines to lead students to embrace and develop talent and potential within the context of the whole industry they aspire to work in. Feedback from employers confirms that LIPA graduates are among the best and leave the Institute equipped to make meaningful contributions to the performance arts in the UK and worldwide. The synergy between performers, producers, managers, filmmakers, facilitators, designers, and technicians that we foster here replicates and simulates industry practice. We focus on project-based practice and performance learning. The objective is to create, which is why our learning is based around conceiving and delivering events or products.

'At LIPA raw talent is refined with expert tuition. Inspiration is introduced to technique.'

Virgin Publishing,
Music Division of Chrysalis Group

Creative Industries Collaborations

We focus on project-based practice and performance learning. The objective is to create, which is why our learning is based around conceiving and delivering events or productions. As an example, since 2018 we have taken our collaborations with industry partners to a new level. In 2018, we initiated an ambitious project with a leading industry partner each year to benefit our second-year performers and making performance possible students across all disciplines. It represents a significant shift from just preparing students to fit in with traditional theatrical forms. The companies gain the opportunity to research and develop a new piece with a large cast and crew. Our students get to experience how different companies with different agendas devise and operate creatively and become an integral part of that process as a new piece of work is created. It not only prepares our students for the industry, but also enthuses them and inspires them to be open to creating innovative work in future. In 2018 our students collaborated with Slung Low on developing *Red and Black* ran for 12 performances over six days in May 2018. Featuring 16 different performances in 16 different locations in and around LIPA's buildings.

The Council for Dance, Drama and Musical Theatre Training (CDMT)

Accreditation report for BA Dance, singled this project out; The work produced by students on the dance course is of a very high standard, and aspects of it are remarkably impressive. A complex cross-disciplinary devised piece performed by students from several course groups in May 2017 was evaluated by a CDMT panel member thus:

'Red and Black was truly innovative and required of its performers a very confident level of technical skill and artistic autonomy'.

BA Dance CDMT Accreditation Report:
2018

In 2019 award-winning and internationally acclaimed physical theatre company Gecko collaborated with our students on two separate but related productions that explored themes of migration, *The Show and The Centre*. The devising, rehearsals and performances were an integral part of Gecko's research and development for a

production commissioned by the National Theatre.

'We're devising it together as a team. Everyone's voice in the room is important. It breaks down the sense of territory in theatre, all those boundaries are slightly murky, especially in a Gecko show.'

Gecko

Due to the impact of the pandemic, it was 2022 before we were able to develop a new collaborative project with **Poet Laureate** Simon Armitage. Simon worked with Acting, Music, Sound Technology, Theatre and Performance Design and Theatre and Performance Technology students devising a production based on the epic poem *Gilgamesh*.

'LIPA enjoys extensive links with numerous people and organisations across many disciplines within the professional performing arts industry and exploits these tirelessly to ensure that students are brought into contact with professional practitioners and practices as much as possible.'

BA Acting CDMT Accreditation Report:
2018

Covid-19

In March 2020, all activity at LIPA was, in line with the U.K. government guidance, pushed online and delivered via virtual platforms such as *Zoom* until the end of the academic year. From October until December 2020, all delivery was achieved via a hybrid pedagogic model, with some activities taking place in the studio under social distancing regulations compliant with U.K. law at the time, supported by complimentary online delivery of further classes.

The spring term of 2021 saw an enforced return to fully online delivery until March, when a phased return toward hybrid delivery was undertaken in line with the U.K. government guidance. This twelve-month journey brought about a rapid learning curve for students and staff alike at LIPA. Throughout the pandemic the Covid Communications Group issued guidance to all students and staff each week on the national, local, and institutional context. We continued to require staff and students to test twice weekly and wear masks in all areas.

We offered free home testing COVID kits and risk assessments produced in accordance with the outbreak management plan agreed with the Liverpool Public Health Board. Throughout we remained engaged with Liverpool's HEIs and support services such as Public Health England and Merseyside Police.

Vocational training in the U.K. model traditionally engages students and staff in high numbers of contact hours, in shared spaces that facilitate experiential and interactive learning experiences. The training environment is both practical and physically collaborative. The shift of delivery of training to platforms such as *Zoom* and *Teams* demanded a rapid reimagining of long held pedagogic approaches and practices, it is to the credit of colleagues for the adaptation and innovation that was implemented to maintain delivery under unprecedented circumstances. We implemented a series of measures to support the learning needs of students and to mitigate for the exceptional circumstances experienced such as a no detriment policy, adaptation of assessments, and additional learning support.

Challenges for training courses that value close ensemble collaboration, experiential and embodied learning, and hands-on practice. In-person training and intensive practical learning will continue to be the primary delivery model but the increasing focus upon innovation, adaptability and creative solutions that were required to navigate online and blended teaching, in many cases have enhanced the training and experience of students for whom online learning and engagement is not a novel concept. Within our sector the necessity of online delivery was only ever a replacement borne of need and not a substitute. We were able to connect students and their work with a wider range of industry professionals through online masterclasses with Dame Judi Dench, Sir Nicholas Hytner and Sir Paul McCartney. Performance projects reimagined to ensure delivery and training needs were maintained within the contemporary context and the government regulations.

Current students who enrolled in the autumn of 2020 have faced considerable challenges both academically and personally and many continue to do so for which we provide academic, pastoral and wellbeing support. As higher education and the creative

industries emerge from the pandemic, there is still a degree of precariousness as though we may have reached the post pandemic phase, we are not in a post covid era. However, there is also much cause to be hopeful. Across the sector creative and innovative solutions, such as online showcases, masterclasses, and digital productions, have been developed to ensure that training, performance, and the launching of fledgling careers continue to take place despite extraordinary challenges.

The vocational training sector is constantly evolving, increasingly using digital technologies, and changing how stories are created and performed., the pandemic accelerated innovation and creativity and has provided the impetus to ensure the learning environment equips our students with the skills to develop sustainable professional careers in the post pandemic age.

'The facilities were excellent and provided everything I needed. The course staff coped and responded to the difficulties of COVID very well.'

NSS 2021: BA Sound Technology Respondent

2. Student Experience (SE1)

Our ethos of **excellence**, and **student-centred** approaches to learning and teaching across the LIPA Learning Group have been recognised by the awarding of an Outstanding rating by Ofsted and Gold status for the Liverpool Institute for Performing Arts (LIPA) in the Teaching Excellence Framework.

Student Experience and preparing our graduates for their professional careers is at the heart of what we do. Students work closely with staff in their discipline areas. But across the institute there is a strong sense of identity and commitment to **shared professional values**.

Induction week highlights this key relationship between individual disciplines and the institute wide community of performing arts practitioners. Students studying here receive an international, multicultural experience that has a positive impact on their personal development through the international community of students and staff. We train our students to be equipped and prepared for the specialist

sectors within the creative industries and for the next stage in their careers. We prepare and challenge our students and graduates to not only make a living within the creative economies but to also make a difference as leaders in their disciplines, as communicators, entertainers and innovators shaping the future of the creative industries and the experience economy for the benefit of society and culture.

The impact of Covid-19 on Higher Education is likely to echo through several academic cycles. The reverberation of the pandemic has the potential for greater ramifications beyond the disruption of an academic year, placing economic strain and significant logistical constraints on education and the student experience. Prior to the pandemic students rated their experience highly with overall satisfaction of 86% in 2018, 85% in 2019 and 82% in 2020. For cohorts most affected we have seen the impact of the deprivation in access to the experiential learning environment resulting in declining overall satisfaction levels from 2021 to 2022. To address this, we have initiated the **Student Experience Improvement Plan** (SEIP) and the *LIPA is Listening* campaign.

The SEIP dashboard analyses data and comments from the 2022 NSS and establishes priorities and objectives to be addressed across the institution and to chart progress. It was evident from the responses to the 2022 NSS that *Assessment and Feedback*, and *Student Voice* were key issues to be addressed for the 2022/23 academic year. This has seen the establishment of an Assessment and Feedback working group tasked with providing recommendations and action on improving processes, perceptions, and timeliness of feedback. We are implementing standardised institutional assessment and feedback processes, an assessment and feedback calendar to clarify key dates and manage expectations.

For student voice we are working with student representatives to develop and establish a Student Guild and we have recently commenced recruitment for a Student Voice Officer, a paid sabbatical position. During the summer of 2022 we invested in installing screens across our public spaces equipped with Now signage software to improve internal communications and information regarding student events,

public productions, community projects, alumni achievements, masterclasses and to improve the experience of induction, open day and student recruitment activities.

To accompany the SEIP action plan, the **LIPA is Listening** campaign seeks to engage with students to provide a forum and mechanism to raise awareness of issues and challenges related to the student experience and for the institution to improve internal communication and provide assurance and measurable actions that matters, and issues are being prioritised.

Student Experience Measure	Score	Bench mark	Deviation
The teaching on my course	82.6	82.2	+ 0.4
Academic support	80.9	79.2	+ 1.7
Learning resources	77.3	77.1	+ 0.2

We continue to score highly in the teaching on my course category of the NSS, 82.6% and staff have made the subject interesting 82.16% (NSS 2022). As articulated further in this document, areas of strategic targeted investment and development positioned marginally below the benchmark are those of Assessment and Feedback (66.3% against a benchmark of 71.2%, a standard deviation of -4.9) and Student Voice (63% against a benchmark of 69.1%, a standard deviation of -6.1).

Student Engagement (SE2)

Teaching provides effective stimulation, challenge and contact time that encourages students to engage and actively commit to their studies. Our ethos was explicit from our inception. We emphasise to prospective students and to new starters that they must expect to work hard and commit to the principle of deliberate practice and as such there is a character to all learning, which is intensity and continual levels of challenge. Contact hours and independent learning expectations are demanding, and practical projects are supported and produced so that

the benefits of intensive deliberate practice learning are fully experienced. We also expect a wider commitment from students to the community that collectively contributes to the integrated practice, which is at the core of our purpose.

Students work closely with staff in their discipline areas and across programmes within the institute. There is a strong sense of identity and commitment to shared professional values. Induction Week highlights this key relationship between individual disciplines and the institute wide community of performing arts practitioners. New students move between individual discipline inductions and institute wide sessions and collaborate in practical activities, as well as being introduced to other year groups. The institute wide session includes a presentation around **The Green Book**¹ that captures the philosophy and guiding principles of being a member of the LIPA community.

'Try to give up your sense of competing with others. Decide that when any one person gets better, we all get better. Remember, the only thing more useful in this business than successful relatives is successful friends. And Work continuously toward increasing the knowledge of the ensemble: share with others what you read, productions or exhibitions etc., which you have seen. Make some intellectual, as well as artistic demands on yourself. Good professionals think.'

LIPA Green Book

Teaching (SE2)

As a **vocational** practice intensive training institution, we are committed to a practice focussed learning environment with high levels of teaching contact as befits an accredited and sector leading institution. Maintaining staffing resource levels is a budgetary priority. There are currently 150 permanent staff within the institution on teaching and professional services contracts, with a student to teacher ratio of 9.6:1. Approximately 120 visiting lecturers and creatives are engaged each year to deliver our strategic commitment to contribute to the delivery of professional practice by providing distinctive, and excellent cross-disciplinary,

¹ The Green Book is the Institute Student Handbook

collaborative, and innovative education, training, scholarship, and industry engagement. Staffing hours for 2021-22 maintain an average of 39.4 contact hours per student FTE (this includes 1:1 music tuition). These high levels of staffing are necessary to maintain the expected levels of teaching excellence and outstanding student experience within the professional practice intensive conservatoire training environment. We are wholly in line with the benchmarks in respect of teaching quality. The overall profile of outcomes in terms of awards and employment evidence a positive teaching and learning environment and this is borne out by the indicators. They demonstrate above sector performance against the sector benchmark signalling strong teaching quality.

Student Experience Committee

A new sub-committee of the Teaching and Learning Board has been created to focus on Student Experience, including Student Support. The Teaching and Learning Board has approved the subcommittee. It will consider all aspects of the student journey from a student experience perspective and examine qualitative tools, such as the NSS, to inform strategic planning.

Student Support

There has been a high number of student contacts so far this year. There are several students with complex and high-risk needs, who are being supported. Single Session **Counselling** is being offered this year, whereby the focus is on a particular priority goal or problem. The core team is currently in the process of restructuring, to ensure that the roles in the team meet the needs of the students.

Advance HE delivered bespoke training on **Race Equality** in HE for our senior staff including Heads of Discipline and Course/Subject Leaders together with those support staff managers who work most directly with our students.

The **Covid Communications Group** issued guidance to all students and staff each week on the National, Local and Institutional context. We continue to require staff and students to test twice weekly and wear masks in all areas. We offer free home testing COVID kits for everyone. A revised risk assessment was produced, and an outbreak management plan agreed with the Liverpool

Public Health Board. We continue to engage with Liverpool's HEIs and support services such as Public Health England and Merseyside Police.

Following the easing of restrictions and the changes to the self-isolation guidance in the summer, all staff were issued with a revised set of staff protocols and behaviours. This ensured the reporting expectations and actions required, were clear and easy to follow. Most of the health & safety measures put in place during the pandemic, are still in place, e.g., face coverings. The reporting of Coronavirus cases remains consistent and through collaboration with the COVID-19 Communication Group, we have ensured all staff are kept informed and up to date. The OfS has recently published their strategy document for 2022-25 which asserts its mission that every student, whatever their background, should have a fulfilling experience of higher education that enriches their lives and careers.

'The fact that the teaching team managed to maintain face-to-face delivery throughout 2020-2021 (aside from Jan & Feb due to the national lockdown) is an incredible achievement. Practical working arrangements and briefs were adapted in accordance with national industry frameworks introduced under COVID, meaning that students were not disadvantaged any more than the industry was itself. Added to this, the fact the programme managed to retain 100% of its students during the pandemic is nothing short of miraculous. Every university suffered in this regard, and it is only due to the hard work and commitment of the teaching team that this has not been the case at LIPA.'

External Examiner Report | BA Filmmaking and Creative Technologies: 2021

Professional Bodies

Advocacy and representation in addressing sector wide issues is maintained through our memberships of the following professional bodies; Guild HE, Federation of Drama Schools (Principal/CEO is Chair), CDMT and the UK Arts and Design Institutions Association.

Quality Assurance

Our quality has also been assessed by QAA in 2009 and 2015, both times to its satisfaction. The most recent review identified several examples of good practice, including the comprehensive range of individually tailored and flexible support provided for students and the strategic approach to the use of deliberate and collaborative interdisciplinary practice, which prepares students for long term employability.

SABs, Programme Boards, ISAB (SE5)

As part of the wider commitment to community, there are three levels for engaging student opinion. Student Representatives are elected following explanation of roles and structures during induction week. The representatives are then provided with training which emphasises wide-ranging consultation and then informal student advisory boards are held to resolve individual discipline issues. Formal Programme Boards for each discipline convene three times a year and deliberate institute policies and performance indicators as well as formally recording student issues that need addressing. An Institute Student Advisory Board convenes three times a year and representatives from all disciplines attend to look at institute wide issues.

SEB and the voluntary student network

The Student Events Board is a student run creative and social initiative. The board facilitates independent student shows and social events. We have invested in this area of activity by appointing a paid officer who supports student representation and facilitates events. There is in addition a substantial amount of support for independent initiatives through discipline specialists supporting, through voluntary activity, outside the curriculum. The way students contribute to our collaborative ethos is recognised at Graduation, in particular in the conferring of the Philip Holt and the Paul McCartney Human Spirit Awards².

Learner/Student Support & Wellbeing (SE5)

'The lecturers are top-notch and care deeply about their students. They have gone above and beyond their duty to ensure our learning has not been affected by the pandemic as much as possible.'

NSS 2021: BA Theatre and Performance,
Technology Respondent

In addition to teaching contact students are supported in their commitment to learning by the allocation of a Learning Guidance Tutor (LGT) and have a minimum entitlement to three meetings per year. Learning Guidance Tutors review progress and support the development of professional profiles by the maintenance of a Personal Progress File. The student record contains a record of LGT meetings and achievement transcripts. The Learning Guidance Tutor system is integrated into the reflective and developmental nature of the learning which characterises our programmes. Students have regular opportunities, as part of wider assessment and feedback strategies, to reflect and forward plan. The LGT system complements a core curriculum approach and supports the students planning their futures.

A dedicated Student Support & Wellbeing Team, Student Support Manager and Student Support Officer with a wide-ranging team of support tutors provide health, wellbeing, mental health, and academic support. Reflecting the subject community propensity to attract learners who work visually, aurally, and kinaesthetically students are often assessed as requiring additional learning support. Student Support is welcomed by students. Retention and award outcomes indicate successful support. Any students with diagnosed additional learning support needs have these recorded in a Student Support Document (SSD), circulated confidentially to relevant teaching staff. We have seen the proportion of students with support needs significantly increase since the onset of the pandemic and increased investment and staffing have been allocated to ensure support and guidance is accessible and adequate.

The **LIPA Hub** is being developed for installation enhancing the existing LRC as well as online for September 2023 to act as a

² The Philip Holt Prizes, culminating in the Paul McCartney Human Spirit Prize are awarded annually, nominated by staff and students from across the institution to recognise the part

some students play in our daily lives above and beyond the demands of their respective

'one stop shop' to provide a dedicated Student Support & Wellbeing service.

'Whenever I need support in other aspects of life, I have always had the opportunity to talk and share those with staff.'

NSS 2022: BA Dance Respondent

As noted above, at the start of the year, all in-coming new students are provided with a comprehensive induction programme. Students started with their chosen discipline to emphasise a personalised approach to learning before engaging in larger whole year activities. A week long programme of activities with their discipline is followed. This programme is interwoven with whole year sessions including university perspectives and understanding regulations, performance and production etiquette, student community, student support, IT and Learning Resource Centre (LRC) inductions, introduction to the core curriculum, and health and safety.

Valuing Teaching (SE4)

Institutional culture facilitates, recognises, and rewards excellent teaching. Teaching Quality has, since we began, been the dominant driver. For students to succeed in their chosen area of the performing arts and creative industries they should be guided and facilitated by practitioners who have demonstrable industry experience and who possess recognised teaching qualifications. The institution's most recent QAA Review identified good practice in this area, that is. The strategic approach to the use of deliberate and collaborative interdisciplinary practice, which prepares students for long term employability.

Discipline identity

Intakes (admissions targets) for disciplines are carefully managed to ensure that student communities are of a size to maintain close working relationships between staff and students. This creates strong discipline identities, which ensure quality and depth of work undertaken.

Student Support Framework

Significantly, students with declared disabilities out-perform students without in terms of progression and achievement (2:1 and above degrees 86.15% vs 83.16%

Institute Annual Monitoring Report, January 2017). This evidences that our attention to individualised student support is effective.

LGT and Professional Planning (SE5)

All students as part of their programme of study are required to undertake career development planning and portfolio building. This is supported by the Learning Guidance Tutor system that allows for periodic review of progress with a view to achieving exit velocity for students, very much at an individualised level. Employment outcomes suggest this is effective.

'The assessors commend that each student is assigned a Guided Learning Tutor who is with them throughout their time at LIPA. Transfers between courses are possible but in practice are rarely needed due to the interview and induction process.'

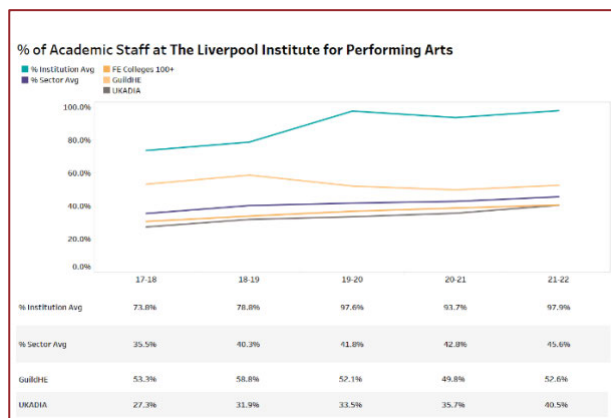
Joint Audio Media and Education Support
Accreditation Report: 2018

Investors in People – Gold Award (SE4)

Our approach is thoroughly embedded in the culture of the institute and the full ownership of this philosophy has been endorsed by Investors in People who have recently awarded us a Gold Award, for the second time.

Outstanding Support for Staff Professional Development (SE4)

It is a strategic objective (*Excellence and Empowerment*: LIPA Strategic Plan 2023-26) to ensure all staff achieve formal teaching or sector recognised qualifications. We have almost achieved our aspiration to ensure 100% Higher Education Academy (HEA) recognition for staff. Senior members of staff are expected to achieve Senior Fellowship status and we are working towards submissions for Principal Fellowship. HEA Fellowship and Associate Fellowships extend to learning support staff. A clear demonstration of the institution's commitment to teaching excellence and the importance of the student experience is evidenced when benchmarked against other institutions for 2021/22 LIPA leads the sector with AdvanceHE data reporting 97.9% of staff with different categories of fellowship in comparison to the sector average of 45.6%.



Our **People Strategy** states the vital importance that what we deliver remains industry relevant whilst at the same time ensuring the professional responsibilities of staff are carried out in line with current thinking in the wider academic community. Professional development for the students is a key learning theme throughout their programme of study. This theme is mirrored in the development of our staff. We attach great importance to the UKPSF and Advance HE accreditation to support teaching development alongside continued opportunities for staff to enhance and update their specialisms to innovate and create new techniques and performing art forms.

'LIPA HE requires all teaching staff to gain either Associate or Fellow recognition of the Higher Education Academy through a number of routes, which is well supported by the human resources team. It is excellent that LIPA has continued to develop provision to provide a route for VP/fractional staff to gain Associate Fellowship recognition in line with strategic targets. The Introduction to Teaching and Learning in the Performing Arts course was externally recognised by the HEA in May 2018. This is a great example of the way in which LIPA has engaged with stakeholders to achieve excellence.'*

LIPA Accreditation Report 2018:
AdvanceHE

Most staff are appointed for their professional experience/expertise so that their teaching is current and relevant preparing graduates for employment in the performing arts and creative industries. We expect that all new teaching staff without a teaching qualification or appropriate Advance HE Fellowship

recognition gain **HEA Fellowship** within three years of appointment. To achieve these objectives, we developed the following CPD programmes, Professional Recognition Scheme for the Performing Arts (PReSPA) and the Teaching and Learning in the Performing Arts (TLiPA) validated by Advance HE since 2011 when our unique Fellowship accreditation scheme (PReSPA), developed in collaboration with Rose Bruford College, was introduced. PReSPA is a framework for developing and recognising staff and specialists who teach and support students' learning in our performing arts-related higher education environment. It draws entirely upon the sector's Professional Standards Framework, (UKPSF) with a focus on the impact on the student experience within a Performing Arts context and offers staff the opportunity to gain a HEA fellowship in one of four categories and aims to stimulate individual and group development through peer dialogue, and through the sharing of good practice. It also aims to promote critical engagement with higher education pedagogy and practice. In 2022 AdvanceHE accredited LIPA until 2026 as the sole provider for the delivery of the PReSPA and TLiPA schemes. Following the pandemic and in response to developments and challenges in the creative industries and conservatoire training sector the PReSPA Scheme has the potential to provide CPD to staff beyond LIPA from FDS member institutions.

'The Liverpool Institute for Performing Arts demonstrates a clear institutional commitment to the professional development of staff that teach and support learning with the UK Professional Standards Framework (UKPSF) and Fellowship. The UKPSF and Fellowship are explicitly embedded within institutional strategies and policies such as the Human Resources Strategy and the Learning, Teaching and Assessment Strategy.'

LIPA PReSPA/TLiPA Advance HE
Accreditation: June 2018

Students benefit from being taught by staff who have met the criteria outlined in the UKPSF. This demonstrates a commitment by staff to professional development in both their discipline and teaching and learning practice. Student representatives attend committees,

e.g., Institute Quality Committee, where the outcomes of the PReSPA scheme are discussed. LIPA prides itself on the **diversity, quality, and reputation** of its staff to work with our students. We employ staff from across the world including the USA, Canada, Europe, and Asia as well as providing learning opportunities from **world renowned performing arts practitioners**. For example:

- Our lead patron **Sir Paul McCartney** delivers song writing workshops with our Level 6 Music students each year.
- We employ both popular and classical professional musicians from internationally known bands/orchestras such as Elbow, Hallé, and BBC Proms.
- *Performance and Making Performance Possible* students benefit from working with internationally renowned/award winning companies and practitioners such as Poet Laureate Simon Armitage, Rowan Atkinson, Gecko, Slung Low, Peepolykus and Imitating the Dog
- Internationally renowned choreographers working with our dancers include Dean Lee (worked with Janet Jackson, Kylie Minogue, and Adam Lambert) and Jay Revell (worked with Little Mix, Emilie Sande, Kesha). Dean is a LIPA Companion.
- For **Eurovision 2023** hosted by Liverpool on behalf of the Ukraine, LIPA students are being engaged by the BBC and Culture Liverpool to provide performance, technical and production support to the festival and events.

Professional Development of Staff (SE4)

As mentioned above our staff are recruited for their professional experience in the performing arts, many of whom are leading practitioners in the field. The strength of LIPA staff is that they are *dual professionals*, experts, and innovators in their own disciplines as well as trained teachers to ensure a quality student experience. Evidence of this was provided during our Teaching Excellence Framework assessment in 2017.

'Teachers are highly experienced professional practitioners, bringing their wide- ranging knowledge and expertise directly from the industry into the school. A large number of regular teaching staff are also either qualified as established teachers or have achieved HEA fellowship status. Teachers are excellent role models for students in their work ethic, creative verve, technical expertise, and professional conduct.'

BA Acting CDMT Accreditation Report:
2019

We have set ourselves two main goals in our Learning, Teaching and Assessment Strategy in relation the development of our teaching staff:

- To manage and nurture professional development and world leading expertise which should inform both curriculum content and teaching.
- To ensure that all teaching staff achieve HEA Fellowship status via the PReSPA or TLiPA Scheme.

LIPA was awarded **Gold status in the Teaching Excellence Review 2017**. On a measurement of metrics across the institution the following were identified as strengths:

- A strategic focus on vocational and professional education, demonstrated by a rigorous approach for ensuring students attain the skills most highly valued by the Creative Industries.
- An exemplary simulated environment in which masterclasses, mock auditions, placements, and public performances ensure students are frequently and consistently stretched to achieve high quality.
- The strategic use of teacher-practitioners to frequently engage students with developments from the forefront of scholarship and professional practice, including collaborative work between students and professionals on projects throughout programmes.
- A systematic and embedded system for recognising, rewarding, and developing teachers to deliver the highest quality teaching, including articulation to all four levels of HEA fellowship (TEF Gold Award, 2017).

To manage these processes strategically all staff, participate in LIPA's annual **Performance and Professional**

Development Review (PPDR) Scheme.

Through this process staff are actively encouraged to update their skills and continue their professional practice in the industry. Funding is available via the professional development budget. Our **successful Catalyst Bid** in 2018 enabled us to expand our provision and provide opportunities to upskill our staff in digital practices with the creative arts. This new provision attracted experienced staff from filmmaking and screen acting industries. The bid also provided an excellent platform to manage the synchronous and asynchronous learning that was so necessary during Covid restrictions. Our staff were able to respond quickly and effectively due to their training and development.

Appraisal, teaching observation and the sharing of good practice (SE4)

Teaching staff participate in an appraisal scheme, which has been developed in response to the need for high quality teaching. Teaching staff are observed annually by their line manager, professional development advisor or a peer (three-year cycle). If concerns are raised about teaching approaches during the observation, a second observation takes place and further support or training offered, if required. Funding (see below) is made available to support the development of pedagogic priorities. An evaluation of the outcomes of teaching observations takes place annually and is reported to our Professional Development Committee. A designated week of activities (Professional Development Week) at the end of each teaching year provides opportunity for training and information relating to good practice as well as the sharing of practice. A good practice on-line resource (Good Practice Community) is also available to all staff. New staff have mentors appointed to support them to understand and adopt our approach during their first

Professional Development Funding (SE4)

We operate funding by application, which supports staff initiatives to enhance teaching and learning investigation, innovation and professional and industry updating. This funding also supports institute wide development events.

Scholarship, Research and Professional Practice (SE3)

The learning environment is enriched by student exposure to and involvement in provision at the forefront of scholarship, research and/or professional practice. Our underlying philosophy that academic staff should be experienced professionals and that students should be exposed to current practitioners and practitioners of significant standing means that student learning is infused with relevant expertise. There is a rich dynamic between students' on-going intensive practice and opportunities to benchmark or gain perspective through interaction with experienced practitioners. It is important for student practitioners to understand that seasoned professionals still engage with the same creative issues as the students. Our staff also approach their practice as investigation and contribute to wider subject knowledge through conference contributions and published writing to further enrich the lived notion of critical practice. In addition to gaining AdvanceHE Fellowship, **CPD opportunities** for further learning at masters and PHD level are a key strategic priority.

'Promote a staff culture of continuous professional development for staff with opportunities for research and recognition through accreditation qualification and profile enhancement'.

Empowerment | *The Next Stage*
LIPA Strategic Plan 2023-26

A Professional Development programme supports staff in maintaining currency and critical capital. New practices are essential in retaining industrial relevance. Ongoing engagement with the industry through practice and project based learning and our PSRB accreditation also ensure an enriched student experience. Staff record their professional practice work as part of the appraisal process. In 2020 100% of staff highlighted their professional practice work and achievements ranging from ongoing music gigs to designing lighting for professional shows. The research and scholarship paradigm is one of practice as research. Many of our staff are engaged in professional practice aligned to the creative and performing arts economies and there is

continual ongoing cross-institutional liaison with the creative and performing arts economies through individual contacts, Visiting Professionals (VPs) and our Companions and Patrons.

Recognition of Excellence

For the 2022/23 academic year we have introduced the **LIPA Staff Excellence Awards** to recognise and reward teaching excellence and a commitment to the student experience for professional services and student support.

Staff Expertise

Professional staff expertise (highly selective inclusion of items detailed here) includes film and television directing at Coronation Street, Emmerdale and Brookside, **BBC**, Canal Plus, **Sky** and ZDF. Music business successes (China Crisis) include album sales of seven million, **10 top 40 singles**. Design staff credits include The Royal Exchange Manchester, The Mighty Boosh (BBC), designs for dreamthinkspeak selected to represent UK design for performance in an exhibition at the **V&A Museum**, Prague Quadrennial, Special Jury prize. Dance choreography credits include Flood with Stefano Curina, work for the Bloomsbury and Cochrane Theatres and performer credits with Hamburg Ballet. Live sound credits for **Prodigy**, The Pogues and Chumbawamba and the PRG award for outstanding achievement in education at the inaugural Technical Theatre Awards (TTA).

Management credits include Head of A&R for Factory Records and Chair Arts in Regeneration, Liverpool Capital of Culture, the **Royal National Theatre** and **Royal Shakespeare Company**. Theatre credits include artistic director of Solent Peoples Theatre, Indefinite Article and First Draft Theatre, High Sheriff Award for New Writing, Stiles & Drewe Best New Song Award, Best Choreography award at the United Solo Festival.

Public Production Season

The Institute produces **15 in-house fully supported public productions a year**. These are professional standard productions and involve the collaborative efforts of students from across disciplines. Technicians, designers, managers, musicians, and performers work together

under industry working conditions, to simulate the professional creative environment and to implement skills and techniques attained.

The 2ube and 2ube Extra

The 2ube and 2ube Extra Festival are examples of staff and students working collaboratively to deliver high-quality professional standard events. The 2ube is a weekly live event staged in house. The weekly live events culminate in a large-scale live music festival, The 2ube Extra Festival, which takes place over two weeks, in the summer term and is streamed, with recordings through YouTube. These events are attended by students, staff, and external visitors, including industry representatives. A team of management students are responsible for working with music and management staff to organise, market and promote the 2ube activities and to maintain a strong online, social media presence. Staff and students from designer & theatre technology and sound students are responsible for the stage management, lighting, and sound production. With Liverpool hosting **Eurovision** in 2023 on behalf of the Ukraine, LIPA is collaborating with Culture Liverpool and the BBC on providing technical support, student participation and a series of live events in the lead up to the Eurovision Festival in May 2023, including a masterclass with **ABBA** member Bjorn Ulvaeus and a 2ube Extra Eurovision Concert in collaboration with **Culture Liverpool** and the **BBC**.

Masterclasses

We offer an extensive year long programme of masterclasses at institutional level alongside discipline focussed weekly masterclasses, which are integrated into the individual programmes. Masterclasses are designed to allow students to hear from and speak with established professionals. They are also key in preparing students for the industry. Dance, by way of example, in addition to question answer sessions, have industry figures/agencies conducting mock auditions with students. Students often gain representation from these visits, and some have been employed as a result of meetings with various choreographers as a part of this process. During the last five years masterclasses have been delivered by **globally leading industry stars and award**

winners amongst many others: *Paul Epworth, Stephen Fry, Giles Martin, Sir Paul McCartney, Dame Judi Dench, Sir Nicholas Hytner, Robert Plant, Rowan Atkinson, Woody Harrelson, Tom Robinson, Fran Healy, Samuel West, Heather Knight, Nick Starr, Arlene Philips, Midge Ure, Nicholas Grace, Billy Ocean, Elaine Paige and Mark Ronson.*

Industry Partnerships

Collaboration with industry partners is vital to LIPA's ongoing innovation, excellence, relevance, and success. Our partners include national and international companies and organisations and individuals, who work with us to continually innovate and develop our undergraduate programmes and teaching delivery to meet identified industry skills gaps. A few examples of our industry partners include *Broadway Dance Center, Charcoalblue, Orange, Sennheiser, SSE Audio Group and Wigwam, The Everyman Theatre and Playhouse, Twickenham Studios, Black Magic Digital, Shakespeare North Playhouse, The Liverpool Royal Court Theatre, Empire Theatre, The Cavern Club, BBC (Eurovision 2023).*

Assessment and Feedback (SE1)

Assessment and feedback within the conservatoire context is subjective and structured to facilitate the development of reflective practice and progress as fledgling professionals. A wide range of innovative assessment methods have been developed to inspire and motivate students to achieve. We provide real-world assessments through our public performances and the assessments reflect the creative environment we are working in and the high number of neurodiverse students (18% at undergraduate level) within our Institute. Assessment and feedback are used effectively in supporting students' development, progression, and attainment. As part of our commitment in preparing students for work, assessment and feedback is framed as part of the landscape of work. We encourage students to understand how in a professional context achievement is measured and critique is used. This perspective brings to the fore the importance of what people say and how to listen and the standing of work in the context of a peer environment. We place less emphasis on

grades and more on qualitative comment. The Teaching, Learning and Assessment Strategy identifies how this philosophy is put into practice:

- To enable the development of students as independent, engaged, and autonomous learners
- To deliver teaching excellence aligned to professional work
- To maintain an ongoing focus on work through discipline specific and generic skills
- To maintain a focus on delivery, assessment and feedback that fosters deliberate practice (the engagement in highly structured activities with the specific goal of improving performance)
- To extend the use of technology to support our ongoing enhancement of learning opportunities

LIPA Teaching, Learning and Assessment Strategy 2019-23

Teaching, Learning and Assessment Handbook

A teaching and learning handbook is updated annually and agreed by the Institute Quality Committee to guide staff through the regulations, policy of assessment and feedback and course documentation and includes institute marking guidelines. We have identified clear strategies to ensure that we articulate our expectations clearly and transparently to the student body as part of our future strategic approaches to learning and teaching. As part of our preparations for gaining taught degree awarding powers we have set up a working group to specifically focus on the area of assessment and feedback.

'Recorded feedback is particularly accessible and clear in supporting students understanding and progress. The handbooks to support each module are really clear with a clear communication and transparency of expectations for assessment. Modules running year long enables a flexibility for student journeys around production opportunities and roles.'

BA Theatre & Performance, Technology:
External Examiner Report 2020

Academic Support and Learning Environment (SE5)

The metrics that relate to academic support show that we are performing **above the benchmark** and providing students with a supportive learning environment. We would say our successes in these areas are a direct result of our ethos and the learning environment we work within.

A Core Curriculum: The Professional and Contextual Studies (SE7)

The professional development strand is embedded within all programmes and how we prepare learners for sustained work. The level 4 shared Professional Development module starts provides students with the generic skills and understanding they need for employment or self-employment and enterprise. This is broadened by subsequent programme-specific, professional development modules at levels 5 and 6 and by opportunities to engage with the relevant industry at the Music, Dance and Acting showcases. Career planning and development is an integral part of *The Professional* modules at each level of study. These modules incorporate topics such as planning; time management; analysis of individual strengths and weaknesses; career development; action planning; practical management experience and reflection on personal and professional development.

Personalised Learning

Students' academic experiences are tailored to the individual, maximising rates of retention, attainment, and progression. The core philosophy of ensuring the collaboration between discrete disciplines is founded on a recognition of the need for learning environments for each of the areas to develop a specific and distinct culture. Students are then operating within a responsive rather generic environment, and this is further developed at the level of individual projects and creative endeavours, which means that each student is able to 'fit' very effectively in the practice community. Levels of retention and progression are above the sector average and above the university benchmark levels and this evidence the effectiveness of this approach.

'The 24 hours access is incredibly helpful and lowers the stress significantly as I don't feel confined to time limits facility wise. When talking with others everyone likes the balance of lectures and practical work. Doesn't feel like we just listen all the time and it feels like we get a ton of opportunities to create things. From a personal experience I needed some support and feedback on a project situation, and it was so easy to get help and have it sorted and learn from it.'

Student Respondent: LIPA Student TEF Survey 2023

Learning Enhancement Sub-Committee & Assessment & Feedback Working Group

A long-standing use of time limited working groups to progress areas of teaching and learning practice (recently The Professional and Reason and Persuasion working groups) has been formalised in our structures by the creation of the Learning Enhancement Sub-Committee, which has grown out of an Assessment and Feedback working group.

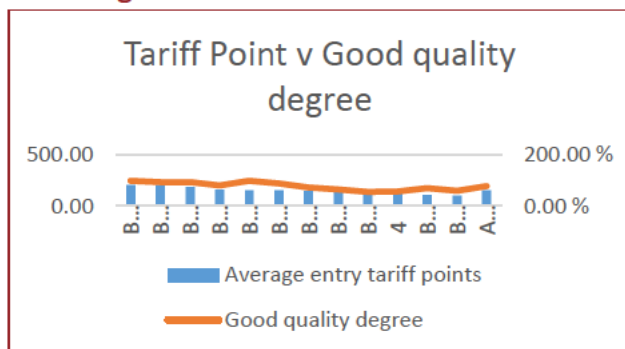
Technology

LIPA leads the conservatoire sector nationally in terms of its programme delivery relating to industry level teaching and learning in creative technologies. Specialist spaces for television, green screen, sound recording, video editing and more are part of the school's baseline infrastructure and serve the students with 24 hour access to cutting edge future focussed technologies.

The VLE (Moodle) is used with innovation as standard and the implementation of Microsoft 365 as the operating software for the institute intranet for staff and students has provided the opportunity for improved efficiency in the provision of feedback. Feedback folders for students and the increasing use of audio feedback have been pioneered in certain areas and the innovation has been disseminated and replicated across the institute. The progress and consolidation of approaches is being led by the Learning Enhancement Sub-Committee. We recently invested in a redesign of our Moodle provision through the employment of an external specialist Moodle agency.

Impact: Supporting Evidence of Teaching Quality

Learning Gain



Access to discipline specific resources

We operate an approach to facilities, which means that disciplines take responsibility for areas of the campus. This means that patterns of use and equipment are nuanced for the demands of the discipline, such as 24-hour access to recording studios.

Learning Resources and Facilities (SE6)

Physical and digital resources are in line with the benchmark and demonstrate that the institution prioritises an enduring commitment to students' learning and the development of independent study and research skills. In order that the project and practice-based learning and quality of the learning is high, we ensure good outcomes by virtue of maintaining a commitment to investment and we believe we have some of the best facilities within the training sector for acting, dance, filmmaking, music sound technology, theatre design, costume making and production arts. Our facilities, both physical and digital, are considered to be excellent and investment in those resources is considerable, placing us at the very forefront of our sector and in line with future industries.

My experience at LIPA is certainly the highlight of my life. It's given me what I've needed to grow as a person and performer, and I love coming into the institute every day. The teaching is brilliant.

End of Level Evaluation 2022: BA Acting student

Campus Investment (SE6)

As part of the campus development programme in 2018 we opened a new building, the Art School Building at 68 Hope Street adding substantially to our learning and teaching infrastructure. We have invested £11,976,555 in the purchase and refurbishment of the Art School Building. The building has over doubled the space we had in 70 Hope Street and provides facilities better suited to our requirements in particular for Theatre and Performance Technology and Design and Dance programmes.

Using the successful Catalyst fund application as base to underpin our investment in facilities, over the past five years we **have invested almost £7m** in our campus, networking, and facilities to create the sector leading infrastructure demanded by our students and industry partners.

Room Construction and Theatre Developments	£3,924,768
Specialist TV Facilities	£1,338,701
Virtual Reality, Digital and Audio Infrastructure	£802,049
IT Infrastructure and Digital Displays	£495,207
Specialist Software and Website	£322,620
Total Investment	£6,883,345

This investment has allowed us to remain sector-leading despite the impact of the pandemic on our finances and the Catalyst fund success has allowed us to continue to achieve our objectives with respect to our world-class facilities and allow us to continue to lead the way in the creative and performing arts, with a proven track record of delivering positive outcomes from investments whilst remaining financially viable. The budget for supporting production work and live music performance was £784,930 for the 202/23 academic year. Our Learning Resources Centre (LRC), a specialist creative and performing arts library with an extensive collection of digital learning resources, books, e-books, scores, CDs, DVDs, e-resources, print and electronic journals, trade magazines and newspapers also offers support sessions in ICT and study skills through subject specific lectures, as well as one-to-one and drop-in sessions, ensuring

students get the most out of their study. Additional learner support is also available through LJMU. Students have access to LJMU library resources additionally. As part of the Estates Strategy the LRC is being redeveloped in the summer of 2023 to provide flexible learning spaces, The LIPA Hub student support and wellbeing service and spaces for confidential wellbeing and support referrals.

Student Voice

Significant investment is taking place in listening to the Student Voice. The institute is supporting the student body in creating a Student Association by appointing a sabbatical position to coordinate all the student representation and engagement activities of the institute. This will bring student representation from all levels and all courses into a coherent process and actively allow students to be active in decision making at all levels and in particular as we move towards obtaining taught degree awarding powers.

'The student representative process means that students are present at programme board meetings and have the opportunity to have their voices heard. Additionally lecturers and all other staff are very approachable and students feel comfortable talking to them. Student voice is definitely an important factor at LIPA.'

Student Respondent
LIPA Student TEF Survey 2023

3. Student Outcomes (SO1)

We have delivered continuous improvement in all of the core outcome metrics. With an above benchmark performance in two of them and the third near the boundary to be materially above.

We significantly exceed the benchmarks for progression and completion.

We demonstrate that our strong and consistent performance across all of the student outcomes is a result of planned support for our students, coherent and industry relevant courses delivered by strong academic teams whose teaching is informed by relevant industry practice.

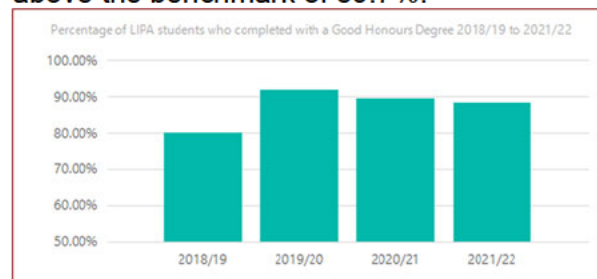
Continuation (SO2)

The metrics show that there are **outstanding rates of continuation** (93%, against a benchmark of 90.8%, a positive deviation of +2.2) as we exceed the benchmark in terms of employment and further study. There was a split metric in this category, a positive flag in the disabled student category, demonstrating that disabled students exceeded the benchmark to a greater extent than the wider student group. We have exceeded the benchmark for highly skilled employment or further study by 11.2% and positive flags were achieved for students from all backgrounds where this was reportable. Data on award achievement confirms a positive picture. Students with a **declared disability** achieving a 2:1 or above at rate of 86.15% vs 83.16% for non-disabled students. Students from disadvantaged backgrounds exceed the LJMU benchmarks for 2:1 and above by 6.92%.

Academic Year	13 Month retention rate
2018-19	89.90%
2019-20	92.52%
2020-21	90.31%
2021-22	92.53%

Completion (SO2)

In terms of student completion, we achieved extraordinarily positive indicators across the splits most significantly for those requiring additional support, reflecting the ethos and supportive culture of the Institute as we achieved 95.4%, a positive deviation of +5.7 above the benchmark of 89.7%.



Academic Year	Completion	Good Degree (2.1 and above)
2018-19	80%	80.08%
2019-20	79%	91.74%
2020-21	66% (Covid-19)	89.45%
2021-22	73%	88.46%

Over the reporting period an average of 87.43% Level 6 students were awarded a Good Honours Degree, reflecting well against LJMU, our validating partners benchmark of 70%.

Progression (SO3)

The metrics show that there are outstanding rates of successful progression, and we exceed the benchmark in terms of employment and further study with a score of 71.9% against a benchmark of 66%, with +5.9 positive deviation. Data on award achievement confirms an exceptionally positive picture. **Students achieve their educational and professional goals**, in particular progression to further study or highly skilled employment, and the careers of their choice. The progression of our graduates into skilled employment is evidenced and as indicated above, the institutional purpose from the outset. Students acquire knowledge, skills and attributes that are valued by employers and that enhance their personal and/or professional lives. The range of destinations of students indicates that there is high level of transferability of the discipline specific and vocational skills that students encounter and develop of their courses. The national and international success that many of our graduates have enjoyed is one of the clearest indicators that LIPA is a world leading specialist provider for the performing arts. Their success and personal profiles reflect the standard and method of teaching at LIPA.

4.2 Graduate Employability (SO1)

Employability is a core theme of the institution's new strategic plan for the period 2023-26.

'Employability will be embedded into the curriculum and co-curricular activities to develop students for future employment opportunities and career progression.'

Employability | The Next Stage, LIPA Strategic Plan 2023-26

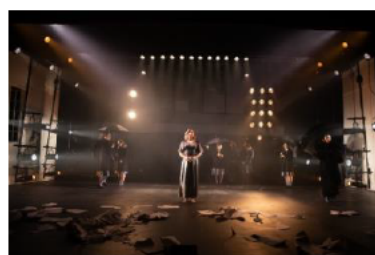
We are proud of our track record for preparing students for work in the performing arts and creative industries. LIPA's graduates are highly skilled and in demand within the creative industries. This is evidenced by the consistently successful professional employment destinations and metrics related to student outcomes.

'The Institute's learning environment provides a variety of opportunities for students to gain an extensive range of knowledge

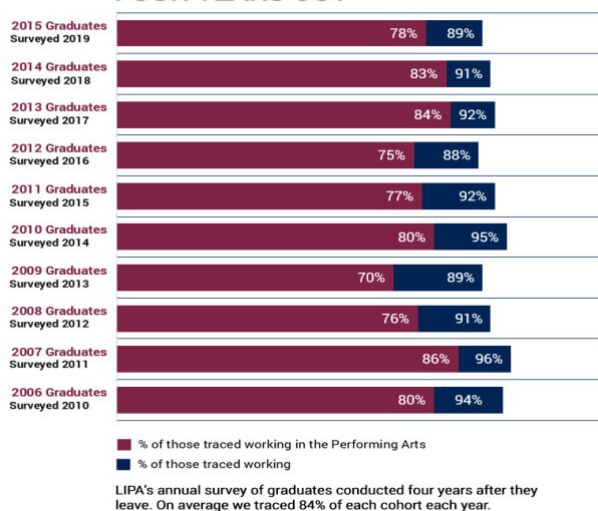
skills and understanding of the performing arts. The team focused on two broad aspects of employability during the review. These were innovations in promoting the employability of students and how employers are involved in the delivery and development of the curriculum.'

Higher Education Review: The Liverpool Institute for Performing Arts QAA May 2015

Students achieve their educational and professional goals, in particular progression to further study or highly skilled employment. The progression of our graduates into skilled employment is evidenced through the Graduate Outcomes Survey. As a high-level indicator, we include here the results of our own annual survey of graduate career outcomes, which is conducted four years after they graduated. This indicates the high levels of employment within the performing arts that our students consistently achieve. The survey was suspended during the pandemic but will be reinstated in 2023 as the creative industries recover and the employment landscape stabilises.



GRADUATE EMPLOYMENT PATTERNS FOUR YEARS OUT



LIPA Annual Graduate Survey: 2019

Mountview Academy of Theatre Arts	84%
Arts Educational Schools	80%
Rose Bruford College of Theatre and Performance	79%
The Arts University Bournemouth	78%
BIMM Limited	76%
The Liverpool Institute for Performing Arts	75%
Guildhall School of Music and Drama	73%
University for the Creative Arts	72%
The Royal Central School of Speech and Drama	72%
Leeds Conservatoire	70%
Royal Academy of Dramatic Art	69%
Royal Conservatoire of Scotland	69%
Trinity Laban Conservatoire of Music and Dance	65%
Royal Academy of Music	64%
LAMDA Limited	63%
Royal Northern College of Music	62%
Conservatoire for Dance and Drama	58%

Graduate Outcomes Survey | Sector
Benchmarking Data: 2019-20

Alumni and See Me Now Events

We recognise the importance of an immediate peer community and the way in which recent graduates can indicate the way forwards for those still on programme. We have annual *See Me Now* Conferences where graduates return to speak with current undergraduates and relate experiences and lessons learned from professional work.

Employability and transferable skills (SO2)

Students acquire knowledge, skills and attributes that are valued by employers and that enhance their personal and/or professional lives. The range of destinations of students indicates that there is high level of transferability of the discipline specific and vocational skills that students encounter and develop of their courses.

The Professional

All programmes contain modules, which place professional practice in its appropriate critical and social context. There is an emphasis on the core skills of reasoning, argument and the use of evidence.

'LIPA provides excellent industry leading courses and provides us with an incredible network'.

End of Level Evaluation 2022 | BA
Management of Music, Entertainment,
Theatre and Events student

Masterclasses

All disciplines run year long programmes of masterclasses which bring in high profile, world leading practitioners. Examples include, Tom Scutt (award winning theatre designer and director), Gabrielle Slade, (Tony Award winning theatre designer), Leslie Travers (Theatre designer), Finn Ross (Tony and Olivier Award winning video designer), Jenny Beavan (Multi Oscar winning costume designer), Grant Montgomery (Production designer for film and TV), Steve Levine (Record Producer and Engineer), Jon Burton (FOH Engineer), Paul Epworth (Oscar, Grammy, Brit Award winning Record Producer), Giles Thomas (Sound Designer), Gareth Fry (Sound Designer), Tim Routledge (Lighting Designer for Eurovision 2023), Mononeon & Ghostnote (US Rhythm section who both played with Prince (among many others), Roosevelt Collier (US pedal steel guitar virtuoso), Greg Abate (US alto saxophonist who played with Ray Charles), Geni Lamb (UK jazz promoter), Robert Plant (former lead singer of Led Zeppelin), David Stark (Songlink International).

Networks and digital presence

All courses, require students to examine the significance of developing networks and self-

promotion. This level of self-advocacy includes the opportunities afforded by digital channels of communication.

'LIPA's 'Management degree' is a very entrepreneurial program. And to me, that's the cornerstone of producing, figuring out how to manage a business and other people and situations and projects. I really learned the foundation of those skills while I was at LIPA.'

*Producers Guild of America Magazine,
July 2018*

Support for Enterprise and Business Development

'Promote and support opportunities for students and staff to develop their interests in skills in innovation, enterprise, and knowledge exchange.'

*Entrepreneurship | The Next Stage, LIPA
Strategic Plan 2023-26*

Entrepreneurship is a core theme of the institution's new strategic plan for the period 2023-26. Since work in the creative and performing arts sector is characterised by SMEs, part-time working, self-employment, and short-term contracts, regardless of discipline, from the moment students join us, we emphasise, the importance of enterprise. Within the curriculum this is evidenced in many ways, but most clearly in professional development modules. Beyond the curriculum, students are supported putting on their own shows, either in-house or in the city or, for instance, taking shows to the Edinburgh Fringe Festival).

We also **provide learning and financial support** through a range of **enterprise funds** which extend **beyond five years of graduating**. In 2018/19 total funds of £49,379 were awarded. In 2019/20, funds of £23,469 were granted. Over £400,000 has been awarded.

'Employability is also a key co-curricular activity with extracurricular support provided for student enterprises including showcases and student-led conferences. Graduates have access to varied funding opportunities provided by the Institute including the First Year Out Fund, the Graduate Business Development Fund and the Our Graduate Sponsorship Fund. There are opportunities to interact and maintain links with the Institute and other graduates through online forums and networking events.'

*Higher Education Review: The Liverpool
Institute for Performing Arts
May 2015*

An outline of our key enterprise funds are:

- **The Show Fund/Edinburgh Fund**
The objective is support for any student or graduate (within one year of leaving) wanting to put on an event. This includes taking a show to Edinburgh.
- **The First Year Out Fund**
The objective is support for a business due to start up during the year after graduation. This is open to third years and, exceptionally, graduates in their first year out.
- **Graduate Business Fund**
The objective is support for an existing graduate business. The business should have been in existence for up to three years post-graduation.
 - **Sponsorship Fund**
The objective is support for established graduate companies.

Positive outcomes for all (SO3)

Positive outcomes are achieved by our students from all backgrounds, in particular those from disadvantaged backgrounds or those who are at greater risk of not achieving positive outcomes. The founding objects of our institute acknowledge disadvantage and enshrine the enabling potential of the performing arts. Part of the learning dynamic and creative spirit are the diverse forces at work in the essential collaborative nature of the work undertaken by students. With an international student population of 21% and a wide range of home backgrounds (46% of students come from low participation areas), there is a **rich culture of exchange** and peer learning.

Widening Participation and Access SO5

In 2022 we became the first FDS institution to **remove audition fees** for all our programmes as a demonstration of our commitment widening **access** and increasing aspiration. Equity and Empowerment are core themes of the institution's strategic plan 2023-26. Our widening participation team offer a range of activities targeted at students underrepresented in Higher Education, helping them learn more about the career options that the performing arts offer, including backstage roles and working with sound. These activities include tours, talks, visits, workshops and Summer Schools. For example, we offer a Key Stage 4 Progression Framework providing a coherent two-year plan of activity to develop students' skills, their appreciation for how different disciplines collaborate to put on performances and exploring potential career options within the performing arts and possible routes into these, which might include HE study. Students completing this programme will receive a guaranteed audition/interview for their chosen course should they choose to apply for one of our degree programmes.

The new priorities for access and participation required us to implement a variance for the 2020-21 to 2024-25 Access and Participation Plan during 2023-24. Having reviewed the guidance from the OFS we implemented new priorities and we have identified how the new strategic plan, recruitment of Head of Equality, Diversity and Inclusion and the implantation of EDI Strategy will improve performance of the APP.

Conclusion

We prepare and challenge our students and graduates to not only make a living within the creative industries but to also make a difference as leaders in their disciplines, as communicators, entertainers and innovators shaping the future of the creative industries and the experience economy for the benefit of society and culture.

LIPA's sector leading teaching and training means that demand is high for our programmes, with over 3,500 applications annually, selection is rigorous either by interview or audition. Excellence, inclusion, and aspiration are key drivers within the institutional ethos. As a small specialist provider, the training of a new generation of versatile, innovative and employable performers, technicians, engineers, musicians, managers, producers, facilitators, filmmakers and cultural entrepreneurs within a world class professional learning environment demands teaching and programmes of the highest quality. To achieve this professional standard teaching, facilities, and equipment are essential to ensure the specialist and intensive nature of the learning environment remains excellent, innovative, and relevant.

The value of the learning and education is evidenced by the more than 75% of graduates, who are professionally active and employed in the creative industries. The maintaining of these high standards of teaching excellence and inclusive learning environment is at the core of our existence.



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