

SHOW Case

Conservatoire and Film School

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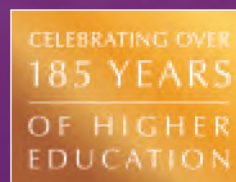
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News and
Reviews



Alumni
Success



Performing in
the Community



Our dynamic
Dance Companies

Contents

Welcome	3	Horoscopes	
A Word from our Director	4	for 2026	38
News and Reviews	6	Album Review	39
In Focus with Thomas Currie	12	Film Review	40
Alumni Success	16	How to find us	42
In the Community	22	Booking information	45
Our Ensembles and Dance Companies	24	Diary of Events	46



Read all About it

Our latest news and reviews.

6

In Focus: Thomas Currie

An interview with Thomas Currie, a Melbourne-born performer hailed as a “natural storyteller”.

12

In the Community

Our staff and students have been working hard to give something back to the community over the past academic year.

22

Welcome to ShowCase Spring 2026

Get your FREE copy of Showcase

For your free copy of ShowCase magazine, join our mailing list at chi.ac.uk/about-us/events/showcase-brochure



This Spring edition of *ShowCase* celebrates the energy, creativity, and community of the University of Chichester Conservatoire and wider Creative and Cultural Industries.

Inside, we reflect on a season rich with performances, collaborations, tours, workshops, and premieres, alongside inspiring stories from students, staff, and alumni across music, theatre, dance, film, and media. From behind-the-scenes insights and in-depth interviews to community engagement, ensemble life, and alumni success on national and international stages, this issue showcases the breadth of creative activity at Chichester and the passion driving the next generation of performers, makers, and storytellers.

The University of Chichester Conservatoire is one of the largest performance communities in the UK.

Have a look at the ensembles, workshops, masterclasses, and huge range of musical, dance, theatre and theatrical shows happening on our two campuses and elsewhere in venues across the region. For more information about these events, as well as the latest news from our aspiring actors, dancers, and musicians, visit our listings page

www.ticketsource.co.uk/universityofchichesterconservatoire

A word from Volucella Zonaria



I'm an actor, but I don't bite or sting!

Scream in horror! (I'm a professional actor)

If I were to introduce myself, it would be to explain that I'm a professional actor, like a scare actor, but an actor who is always in role, and always in costume. If you saw me I can pretty much guarantee that you'd at the very least back off and leave me well alone and if I'm really at my best, scream in horror. That's because I look like a hornet and I'm 2cm long, which is wildly bigger than most wasps or bees. There are lots of reasons why you might want to be an actor, of course.

All performers have to be actors, really. Partly to enjoy pretending to be someone else, partly to spend some time actually believing you are someone else, someone who's really convincing or confident or interesting. Maybe partly to find ways to understand what it might feel like to be someone else who was those things. Anyway, I'm an actor because, to put it simply, I don't want you to be tempted to eat me.

Not that you would personally, of course, but birds would, wasps would, and spiders would. And they do eat loads of hover flies, unfortunately, which to be honest is actually what I am, no bite, no sting. But my job is to be Hornet-Mimic, a professional actor, so you might say that I'm really in role...

Volucella Zonaria
hornet mimic, a species of hoverfly



News & REVIEWS



Read on to see what's been going on at the Conservatoire – singing, acting, dancing and celebrating!...

Chamber Music Day

On Tuesday 18th and Wednesday 19th November, the University of Chichester Conservatoire was delighted to host a superb concert followed by a brilliant day of chamber music making.

Kindly sponsored and supported by Chichester Music Society, the Conservatoire welcomed musicians from the Royal College of Music to perform in concert and lead the chamber music day. Professor Nigel Clayton has been a Professor of piano at the College for the last 25 years and Dr. Imma Setiadi held the role of Junior Fellow in piano accompaniment and is now an official accompanist and teacher of aural skills.

Both Nigel and Imma are highly experienced ensemble musicians with a passion for working with chamber groups and teaching ensemble skills. In their concert, Nigel and Imma



performed a wide variety of works written or arranged for piano duet, including pieces by Gershwin, Holst and Rachmaninov. They performed to a full and highly appreciative audience of CMS members, Conservatoire students and visitors and their performance was enthusiastically received by the students who were eager to work with them to refine their own chamber music-making skills.

The chamber music day was based on their 'Leading from behind' course – an idea they developed to encourage musicians to focus on the importance of ensemble playing, the art of working effectively with pianists and accompanists and the practicalities of performing chamber music.

The day featured a wide range of activities, including chamber music



Photo credits: Andrew Worsfold.



coaching sessions, workshops and being coached 'from the inside' by Nigel or Imma at the piano. Approximately 35 students across all years of study engaged enthusiastically with the sessions on offer and benefited greatly from the opportunity to receive coaching, advice and feedback from such experienced professional pianists and chamber musicians.

The pieces chosen by students to work on during the day were written for a wide variety of instrumental and vocal combinations. Encompassing nearly 300 years of chamber music, the works

studied ranged from Pergolesi's Stabat Mater of 1736 for voices and piano to Herman Beftink's 2022 work Celtic Forest for flute trio and piano. This very rewarding and enjoyable day concluded with an informal concert where students were given the opportunity to share performances of the pieces they had worked on during the day, including music by Weber, Chaminade and Ola Gjeilo.

Reflecting on their visit to the Conservatoire, Nigel and Imma commented:

It was a really special two days, with a

recital followed by a day of workshops; the recital allowed us to share the excitement of live chamber music playing through the specialised genre of piano duets – and it was lovely to see so many students attending! In the workshop day sessions, we tried to cover as many different aspects of chamber music playing as possible, and the outstanding reaction of the students was both exciting and motivating. We hope that this event will help to inspire them to continue pursuing their musical passions, especially in chamber music. Huge thanks to CMS and the University of Chichester Conservatoire!

Theatre students set to shine at this year's Chichester Fringe



In an exciting new collaboration with Chichester Fringe Festival, final-year students from the University of Chichester's Theatre Department will be putting on two amazing showcases this summer.

The new partnership builds on the existing connection with the Fringe, which has seen many students and alumni take part in various shows over recent years.

Working closely with the team at the University, this year's *InterACT Festival* (13 June) and Acting Showcase (11 June) will be ticketed through Chichester Fringe for the first time, and tickets are free!

InterACT is a day-long festival of performance work from the graduating students of BA (Hons) Theatre, BA (Hons) Drama, Theatre & Directing and BA (Hons) Acting students at the University of Chichester. *InterACT* is a collection of dynamic solo performances, directed work, productions, workshops, installations, and celebration of work created this year.

Dr Jodie Hawkes, Senior Lecturer in Theatre at the University of Chichester said: *"The partnership between the university's Theatre Department and Chi Fringe is a powerful catalyst for emerging talent. By providing a professional platform for these graduate showcases, Chi Fringe are investing in the future of theatre in the city. The Theatre department has a national reputation for producing students who create innovative new theatre. Partnering with Chi Fringe celebrates our shared commitment to the future of the theatre industry and celebrates the achievements of graduating students, launching their careers in a dynamic and supportive environment."*

The University of Chichester's Theatre Department and Chichester Fringe recently both won the 'Arts, Science and Culture Award' at this year's Chichester City Council Civic Awards, reflecting their commitment to offering high-quality arts in the city and developing new talent.

Chichester Fringe is an annual multi-arts festival in and around Chichester, which supports and promotes local performers and arts venues. Their mission is to break down barriers for up-and-coming performers enabling them to showcase their work. For more information and to book tickets, visit chichesterfringe.co.uk

Chichester Music Society Woodwind Showcase: Discover the Sound of the Future



With West End multi-instrumentalist Paul Saunders.

Following on from last June's extremely successful Woodwind Day at the University Chapel with visiting West End multi-instrumentalists Paul Saunders and Chris Hatton, the conservatoire students have asked Chichester Music Society to invite them back and sponsor another opportunity to study with these experienced and highly acclaimed show veterans.

Graylingwell Chapel has offered their historic space for Paul Saunders to run more enlightening open workshops, masterclasses and performances over the two days in collaboration with the students, coaching them and performing together, focusing primarily on jazz, show music, ensemble playing and the advantages of learning to perform on several instruments.

The residency culminates in a showcase performance at 4.30pm on Friday 20th February. Featuring a carefully curated selection of highlights from the coaching sessions, expect a vibrant mix of musical favourites, jazz pieces and modern gems across a range of woodwind instruments.

Chichester Students Through the Generations

Hannah Mcllwraith studied Music at Chichester from 2000-2003 and now her daughter is a student studying Musical Theatre at Chichester. Professor Laura Ritchie interviewed alumni Hannah Mcllwraith about her Chichester experience and life since graduation

Did I really teach you all those years ago?

You know, I absolutely loved it. I was going to go to Winchester originally and then mum suggested looking at Chichester. I was a violinist and pianist as well. I've still got really good friends from my time there and I remember the tours we went on. I loved it.

I've stayed in music. I have. So, I had my daughter Izzy in 2005, so two years after I left, and I was working at Boots and I did have some private students. When Izzy was 18 months old there was an application for a violin teacher in Clanfield, which I got and then organically got more teaching. I did a maternity cover at Horndean Technology College and I've been there for 18 years. Alongside all of that, I started doing my Suzuki teacher training which I'm still doing. So I'm studying my level 4 this year, which built my confidence massively.



I was playing with the Worthing Philharmonic, and then I joined a band. Now I sing in a band and I play electric violin in the band. It has taken about 7 years or so for us to get where we are now, and we're really, really busy.

And your daughter is at Chichester now?

Yes. So Izzy's in second year studying Musical Theatre. She loves it. She was originally at Sussex, and after a week decided it wasn't for her. Then she took it upon herself to then apply. Yes, the size of music at Chichester is insane! I just couldn't believe it when I looked! Anyway, so she then did the audition and got a response really quickly.

In terms of support she gets from everyone, they're incredible – they're amazing. Andy Wright, who runs her course, he's great. He knows his stuff and he's absolutely focused. And you know, I hadn't had her sing for that whole first year and then every summer we do a charity concert where we sing and perform in a showcase, and I heard her sing. After a year of training I literally just couldn't believe it. Just the

difference in her, her confidence as well – and on the acting side – Just amazing. The whole course for that reason alone, the improvement I've seen in her, is just incredible. I am so proud of her!

Now you teach a range of different people?

I think my youngest was five, many are teenagers, and I teach adults. One gentleman plays viola and took this up because as an older singer, he said feels like his voice is going, but he still wants to make music. It's beautiful. I have little concerts of every term and then they all can play.

I'm so glad you did come here back in 2000, and I'm glad our paths have crossed since.

Actually I just loved it and never, never regretted it, ever.

Laura taught Hannah in her undergraduate degree and Hannah played in the University Orchestra, then directed by Laura.



3D Animation and VFX – Framestore

Animation & VFX students were lucky enough to have a tour round Framestore's impressive London studio. They met with Sergio Irigoyen, Framestore's Head of Realtime and discussed the recent R&D project – FLITE – and the rise of Unreal Engine in VFX production!"

Screenwriting

With a wealth of TV writing experience and as the creator of her own series, Personal Affairs, Gabbie spoke to Screenwriting students about her journey into the industry and her work on various shows.

Her insights into what producers practically expect from writers and the key essentials of episode narratives were invaluable. Gabbie's latest TV show, *The Tattooist of Auschwitz*, based on Heather Morris's best-seller, is set to be released this year.

While radio remains highly relevant, drama podcasts are gaining popularity and are increasingly being adapted for the screen. Former student Ben Tedds returned to discuss his work with Big Finish and his podcast episode *Doctor Who: You Only Die Twice – Never the End*.



MA Musical Theatre in Action – Ensemble, craft, and professional practice from day one

The MA Musical Theatre at the University of Chichester Conservatoire has launched at pace, with the first cohort already completing two major performance projects: *The Ensemble Project* and a fully staged production of *Bare: A Pop Opera*.

The Ensemble Project formed the foundation of the programme, bringing the cohort together through intensive work on collaboration, trust, and shared storytelling. With a strong focus on listening, presence, and collective responsibility, students developed a common performance language that places ensemble at the heart of their practice.

This work fed directly into *Bare*, the cohort's Black Box Project. Rehearsed on an industry-standard timescale, the production demanded emotional precision, musical discipline, and sustained ensemble focus. The piece allowed students to engage deeply with complex themes of identity, belief, and connection, while developing the professional rehearsal skills expected in contemporary musical theatre training.

Together, these projects reflect the core ethos of the MA Musical Theatre: rigorous, inclusive, and industry-facing training that values process as much as performance. As the cohort moves into industry modules, showcases, and professional collaborations, the work completed so far signals a programme built on high standards, thoughtful practice, and ensemble-led performance.

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 To apply for Jan 2027 visit:
www.chi.ac.uk/stage-and-screen/course/ma-musical-theatre/



In Focus: Thomas Currie



An interview with Thomas Currie, a Melbourne-born performer hailed as a “natural storyteller” whose work spans cabaret, musical theatre, festivals, and major events across Australia and the UK.

Now based in London, Thomas brings a career shaped by Conservatorium training, international touring, broadcasting on JOY 94.9, and a rare ability to connect with audiences as if each were the only one in the room.

What first got you into performing – was there a particular moment or person who inspired you?

I grew up surrounded by a love for the arts. My mum played cast albums constantly when I was a kid — mostly Jekyll and Hyde I think — and she’d been involved in community theatre herself with my Nanna from a young age. My dad has always been incredibly supportive too despite not having the arts in his background. That appreciation for music and storytelling was always part of our household.

Perhaps the biggest influence on me was my grandfather. He taught me piano and really instilled a love of music in me. He used to say that if I could play the piano and read music, I’d never be unemployed — which, somewhat surprisingly, has turned out to be pretty accurate. Who knew!

One of my earliest memories was going to see *The Pirates of Penzance* with my parents in Melbourne. I went dressed as a pirate — how embarrassing — but that led to me going backstage and meeting the cast. That may have been the first time I consciously realised that these people were actors playing roles. It didn’t break the magic at all; if anything, it deepened it. I was completely hooked from then on.

How did your time at the Queensland Conservatorium shape the way you approach performance now?

I’m a big advocate for intensive training. My three years at the Conservatorium were long, demanding, and at times exhausting, but they built a level of resilience that’s essential in this industry.

There’s a huge amount of rejection in the arts — even when things look like they’re going well — and learning how to navigate that is crucial.

The tutors were incredibly honest, which is one of the most valuable things a training institution can offer. There’s a massive difference between talent and skill. Many people have talent, but skill is the craft — and drama school is about shaping existing talent into that.

That kind of training isn’t for everyone, and there’s absolutely value in learning on the job, but for me it gave me discipline.

“Perhaps the biggest influence on me was my grandfather. He taught me piano and really instilled a love of music in me. He used to say that if I could play the piano and read music, I’d never be unemployed — which, somewhat surprisingly, has turned out to be pretty accurate.”

In Focus: Thomas Currie

Can you tell us about your most memorable career moment so far?

This is perhaps more of a life highlight than a single career moment but moving to the UK from Australia in mid-2024 was incredibly significant for me. I arrived not knowing anyone and with very little work lined up, which was daunting, but the time has flown by and everything has fallen into place in ways I couldn't have predicted.

The industry here is much larger than in Australia, and while I do miss Australia, the sheer variety of theatre in the UK has been incredibly exciting to step into.

What's something you love about live performance that most people might not realise?

I don't think people always realise just how many individuals it takes to create a piece of theatre. It's an enormous collaborative effort. On larger productions especially, the number of designers involved has grown hugely — alongside set, costume, lighting, and sound, there are often projection, illusion, puppet, and automation designers bringing a vision to life.

And for every person you see inside the theatre, there are many more working behind the scenes to market the show, manage logistics, and keep everything running smoothly. Theatre is incredibly time-consuming and costly, often taking years to develop. What the audience sees is the polished tip of a very large iceberg.

If you had to pick one song you could sing forever, what would it be?

That's a tough one. One of my favourite composers is Maury Yeston, and if I had to choose right now, I'd say his song "New Words".

Is there a role or project you haven't done yet that you'd love to try?

There's far more Shakespeare produced here than in Australia, and I'd love the opportunity to do one of his plays in the UK. There's something undeniably special about performing Shakespeare in his home country and I'd really like to be a part of that.

What's the funniest or most unexpected thing that's happened to you onstage?

Well... I've never made a mistake professionally... which of course, is completely untrue... mistakes happen all the time, but perhaps a more memorable, funnier mistake happened outside of the professional sphere.

When I was a teenager, I was punched in the face during a musical. I lost a front tooth, and the other guy ended up needing a number of stitches in his hand. It was a fight scene that went very wrong — we weren't exactly well-versed in stage combat at the time. It definitely wasn't funny in the moment, but it's something we laugh about now.

"Moving to the UK from Australia in mid-2024 was incredibly significant for me. I arrived not knowing anyone and with very little work lined up, which was daunting, but the time has flown by and everything has fallen into place in ways I couldn't have predicted. The industry here is much larger than in Australia, and while I do miss Australia, the sheer variety of theatre in the UK has been incredibly exciting to step into."



Alumni *SUCCESS*



The Graduates is a brand-new musical that explores the themes of love, looming adulthood, friendship, and the fear that comes with being a new graduate. I started working on this project back in June 2024 after graduating from Chichester Conservatoire with nothing more than a Songwriting degree and a bunch of big dreams.

Within a few weeks, I had a rough draft and a gut feeling that this show was needed by a lot of young adults terrified of trying to break into adulthood. *The Graduates* kick-started the new production company Make It May Productions LTD (@make.it.may.productions) and has since completed three workshops and two performances. I have had the pleasure of working with some incredible creatives, all of whom are recent graduates themselves and understand the struggles of adulthood.

The story of *The Graduates* follows six best friends as they attempt to navigate the adult world looming around them. With twists and turns of changing careers, new romances, and friendship fallouts, it's an honest piece about the reality of being a young adult in today's world. The characters include Evelyn Enfield, who dreams of being a West End star; Gianna Robinson, who is already on her way to becoming one; Archie Foster, a fiercely loyal wannabe lawyer; Johnny Grange, a trust-fund rich boy who has no idea what he's doing; Cecily Norman, an anxious activist; and Hazel Rose, a spirited, carefree artist — all best friends who are just trying their best to make it through the day.

Writing and workshopping these characters and this story has become a dream come true, and I firmly believe that there is something for everyone in this show. Graduating into a creative field is a



terrifying moment in many artists' lives, but this show reminds us that there are exciting things around the corner — sometimes you just have to wait for them to happen in their own time. We had the pleasure of debuting some of the music from the show at Showtime in Southampton's Stage Door on 24th May 2025, leading into our official debut with Chichester Fringe the following week.

Most recently, we performed our London debut with Lambeth Fringe in October 2025 at the Golden Goose Theatre, with an incredible cast, crew, and creative team. We received some wonderful reviews from industry professionals and our amazing audience, and I am so grateful for everyone who has followed along with our story so far. This is only the start for *The Graduates*, and I can't wait to see what happens next.

Author – Alice Osborne

Mahya Mahroomi, MA Music Performance Graduate

Since completing my MA, I have been actively collaborating with the composers working on an album and a world premiere.

I worked with the composer John Clark Smith from America on a project called Entities, in which the music pieces are composed using ideograms.

I have performed at the City University of London to celebrate Iranian composers and Persian music. In the Festival of Chichester I premiered original pieces by composers from Iran (that concert actually happened during Israel's attack on Iran, so it was emotionally very difficult).

In October, my debut in Brighton at the Chapel Royal was very well received, with a review in Sussex World describing her "...glowing smile radiated out from the piano stage half-light at the 'Bravos' and extended applause greeting her..." In November, I performed my Persian repertoire at the Westminster Music Library, which focuses on women musicians and ethnic minority music.

I have also had several recording sessions which are due to be published later this year.

I have also launched my website: mahyamahroomi.com



Photo credit: Andrew Worsfold.



Liam Gallagher – Alumni

From Classroom to Pitchside:
Liam’s Journey from Chichester
to Sports Media

When Liam Gallagher arrived at the University of Chichester to study Sports Media, he couldn’t have predicted just how many doors his degree would open.

Following Graduation, he has already carved out an exciting start to his career – most recently working as a Media Assistant with DiVision Media in a freelance role at Crawley Town FC.

Building a Career in Sports Media

Since completing his degree, Liam has combined part-time work with hands-on freelance experience at Crawley Town FC, becoming a key part of the matchday media team. His role is fast-paced and varied:

- Filming matches
- Operating scoreboard graphics
- Creating replay clips and highlights
- Supporting a versatile, collaborative media crew

He describes the environment as dynamic and team-oriented – each matchday offering something new to learn. Liam has also supported coverage for the Women’s Super League, with Brighton Women’s home matches played at the Broadfield Stadium. His very first assignment was a WSL fixture: Brighton vs Leicester.

Opportunities Beyond the Classroom

During his time at Chichester, Liam was determined to immerse himself fully. Getting involved with the University’s sports team – especially Handball – was a standout part of his student experience. He forged lasting

friendships, travelled on a team tour to Croatia, and enjoyed the weekly community feel of WSIHE Wednesdays and Students’ Union socials.

He also gained invaluable professional experience working at Goodwood for two years. There, he learned directly from film producers, contributed to live sporting coverage, and even photographed high-profile attendees – including a memorable snapshot of Tom Cruise. His match reports and photography regularly featured in local papers, covering fixtures for Chichester City FC and the Handball team.

Why Chichester?

For Liam, choosing Chichester came down to two things: the appeal of the Sports Media course and the supportive atmosphere he felt right from his Open Day conversation with lecturer Ian in 2018.

The course structure – unique in its blend of writing, filming, editing, and photography – allowed him to develop a broad skill set rather than being limited to one specialism. The small class sizes fostered close bonds and offered personalised support from lecturers including Ian and Rob. Liam credits this environment for giving him the confidence to experiment, grow creatively, and explore different areas of media production.

Advice to Future Students

Liam encourages prospective students to embrace new experiences: “Don’t be afraid to put yourself in uncomfortable situations. Get involved as much as you can with teams and societies – it’s the best way to meet new people.”



He emphasises that Chichester’s smaller size is a strength, offering greater access to staff, peer support, and opportunities that can be harder to find at larger universities.

Looking Ahead

As for the future? Liam remains ambitious. He hopes to one day secure a role in Premier League media – and dreams of working at major sporting events both in the UK and abroad. For him, these experiences aren’t just career milestones, but unforgettable life moments.

James Stevenson – Film Production and Screenwriting

Programme: Film Production and Screenwriting

Current Role: Production Assistant & Data Wrangler, Sky (Osterley Campus)

From discovering his passion in the edit suites at the University of Chichester to contributing to major campaigns at Sky, James Stevenson’s journey is a testament to hard work, creativity, and seizing every opportunity.

A Career Launched Through Practical Learning

Since graduating, James has immersed himself in the world of post-production. He works as a freelance Video Editor and has completed multiple stints at Sky, contributing to the launch of new season imagery across major sports and supporting the Premier League campaign as an Edit Assistant. His roles have involved data wrangling, trimming match footage, preparing content for editors, and assisting with social media assets.

“I’m a lifelong football fan, so being part of the new season each year is incredibly exciting,” James says. “Even when the work isn’t strictly editing, I love data management and being part of a creative, fast-paced team.”

Building Connections and Giving Back

James has continued to stay closely connected to the Chichester community, regularly returning to support final-year film students with their dissertation projects—particularly in the edit.

“I try my best to keep in touch with people from my course, and this year I came back to help several groups with their films. It’s great to give back and stay part of the community.”



A University Experience That Shapes Careers

Reflecting on his time at Chichester, James highlights how the facilities, staff, and hands-on approach helped him identify and refine his passion.

“My favourite thing was having the facilities to really push myself in editing. The edit suites were my favourite place – I learned so much and developed skills that now help me on every project I work on.”

He credits the course with giving him real-world experience that made the transition into industry seamless, from working to tight deadlines to mastering software such as DaVinci Resolve and gaining foundational DIT knowledge he now uses daily at Sky.

The experience of collaborating in teams and working long hours in post-production prepared him for the realities of the industry: *“I learned how to work full 12-hour days in the suites. I feel well prepared now, and I’m excited for every project that comes my way.”*

Achievements to Be Proud Of

For James, the challenges posed by the pandemic made the successes of his cohort even more meaningful. His final year was particularly standout – contributing to the editing or colour

grading of five films, often taking on both disciplines.

But his proudest achievement?

The personal growth. *“I was very shy before starting at university, but by the third year I’d really come into my own. My dissertation presentation was a huge milestone for me.”*

Why James Chose Chichester James knew he wanted a course that blended filmmaking, editing, and screenwriting – Chichester offered the ideal mix. But it was the facilities that truly sealed his decision.

“Once I saw the edit suites, nothing else came close. Even with places like Salford offering BBC and ITV connections, the state-of-the-art equipment at Chichester just couldn’t be beaten. I knew it was the place for me.”

Advice for Future Applicants

James encourages students to embrace every opportunity the course offers – and to go beyond the syllabus.

“You can achieve so much here, but lectures alone aren’t enough. Put in the time outside contact hours. Practise your craft. You’ll gain a much stronger skillset – and build an impressive showreel at the same time.”

Gueniver Warren – From Screenwriting Student to Author & Creative Professional

Programme: BA (Hons) Film Production and Screenwriting,

Current Role: Author, Freelance Writer & Library Assistant)

For Gueniver Warren, studying at the University of Chichester opened the door not just to a degree, but to a flourishing creative life she continues to build with passion and purpose. Since graduating in 2022 from Film Production and Screenwriting, Gueniver has embraced a varied career that reflects both her love of storytelling and her commitment to community impact.

Today, she works as a Library Assistant for Hampshire County Council while also carving out a growing career as an author and freelance writer. Her role in the library allows her to be surrounded by something that has always inspired her – books. *“I love meeting people and being immersed in literature every day,” she says. “I even get to use techniques I learned at university when creating social media content for the libraries.”*

Alongside this, Gueniver thrives as a freelance writer. Her work has included articles for ScreenRant, some reaching over 100,000 readers, on topics ranging from Dungeons & Dragons to film and television – subjects she is as passionate about as her audience.

Her creative achievements since leaving Chichester are impressive. She is the author of Unleashing Your Imagination, a beginner’s guidebook to writing that grew from her own desire for clear, accessible advice during her degree.

Drawing on her university notes, extensive research, and examples

from literary classics, she crafted a guide designed to support new writers on their creative journeys. The process – from research to cover design – was a labour of love that affirmed her commitment to writing.

Gueniver’s screenwriting talent has also been recognised internationally. Her work has placed in several competitions, including Official Selection at the Los Angeles International Screenplay Awards, Finalist for the Dscryb Scholarship, and Quarterfinalist in TSL’s Screenplay Competition. Notably, two of the scripts that received recognition were developed as part of her course at Chichester, including Zecyra, her TV pilot dissertation.

Reflecting on her time at the University of Chichester, Gueniver speaks warmly about the academic environment that shaped her. *“My teachers made my course what it was,” she explains. “Their support helped me realise writing wasn’t just a hobby – I was good at it. They encouraged me to push myself, and I fell completely in love with storytelling.”*

Her experience extended beyond the classroom too. Whether working on dissertation short films, joining the Student Union as LGBTQ+ Officer, or interning with History In The Making—an opportunity that led to a professional feature film and the unforgettable chance to meet actor Tom Felton – Gueniver embraced every opportunity.

Choosing Chichester was an instinctive decision. *“It was the only university that allowed me to explore both producing and writing,” she says. “When I stepped onto the campus, it immediately felt like home.”*



The Tech Park, the supportive lecturers, and the creative energy all contributed to a sense of belonging that stayed with her throughout her studies, even during the challenges of the Covid years.

Looking ahead, Gueniver sees a future filled with both stability and creativity. She hopes to continue her work within the library service – *“We help people every day, whether that’s finding food banks, offering a listening ear, or providing an escape through fiction”* – while also expanding her writing career through new fiction and non-fiction projects. *“I want to create stories that make a difference to someone, even in a small way.”*

Her advice to applicants and prospective students is simple but powerful: *“Don’t be afraid to move disciplines. Your mind changes, and that’s okay. Let yourself grow into the path that feels right.”*

For Gueniver, the University of Chichester was more than a place to study – it was the catalyst for a creative future she continues to shape with enthusiasm and heart.

Creative & Cultural Industries – ‘All We Have’

The School of Creative and Cultural Industries Celebrates Continued Festival Success for Alumni Filmmakers, Highlighting Rising Female Talent

The University of Chichester is proud to announce the outstanding international film festival success of *All We Have*, the latest acclaimed short film from our recent graduates. The film has been selected for prestigious festivals worldwide, adding to a remarkable legacy of alumni achievement.

This success underscores a particularly strong trend of emerging female filmmakers from our film degree. *All We Have* continues the trajectory set by previous award-winning alumni shorts: last year’s festival standout, *Horse*, produced by Amelia Sully, and the previous years critically hailed *Good Friday*, directed by Clea Reeder.

All three films have garnered multiple accolades and awards on the global festival circuit, highlighting the impactful stories and skilled craftsmanship of these rising directors and producers.

“I’m immensely proud of what this emerging generation of filmmakers is achieving so early in their careers, especially our outstanding female creators. The continued festival success of films like ALL WE HAVE reflects both the strength of their



storytelling and the value of a truly collaborative, practical training environment.” said Darren Mapletoft, Head of Film at the University. The achievements of these films and filmmakers reflect the School of Creative and Cultural Industries commitment to

nurturing unique artistic visions and providing the practical tools for success in a competitive industry. We congratulate the entire team behind *All We Have* and look forward to their continued contributions to the world of cinema.

In The COMMUNITY

Our Conservatoire Staff and Students have been working hard to give something back to the community over the past academic year, engaging in various charitable events.

Community Choir

Chichester Community Choir is an inclusive, non-auditioned, happy group who sing in a range of styles for pleasure, relaxation and to challenge themselves with genres which are new to them.

We love our weekly sing, and also enjoy performing- often concerts offer us opportunities to raise money for causes/charities close to our hearts e.g. over £2000 last year for the Turkish Syrian Earthquake appeal, and £1,450 for Sussex Snowdrop Trust

Community Orchestra

The community orchestra runs every week, Wednesday evenings in the Conservatoire. Prof Laura Ritchie conducts ECCO the Encore Chichester Community Orchestra - a non-audition orchestra for adults where ALL levels and instruments are welcome. The ethos of the group is to come, make music, and have fun! There is no commitment or formal registration. And what's better? IT'S FREE! Everyone is invited to donate £5 per session via our JustGiving page (see QR code), but this is completely voluntary! Money raised goes to the Laura Ritchie Special Projects fund for her research and work with students. Want to join in? Contact l.ritchie@chi.ac.uk

Community Choir



Photo credit: Andrew Worsfold.

Community Orchestra



Photo credit: Andrew Worsfold.

JustGiving. Money raised goes to the Laura Ritchie Special Projects fund for her research and work with students:



Our
ENSEMBLES and
DANCE COMPANIES



Photo credits: Andrew Worsfold.

From time to time our Ensembles are tweaked to keep up with new ideas. Please check with the Ensemble Leader.

Vocal



Photo credit: Andrew Worsfold.

All ensembles take place on a weekly basis during term time.

CHAMBER CHOIR

Leader: John Hancorn

Chamber Choir is one of the most challenging vocal ensembles at the university. The repertoire is extensive and varied and includes both sacred and secular music from all periods.

It performs concerts throughout the year, including Christmas Carol Services and tours both nationally and internationally. Previous experience of singing in a choir and sight-reading ability is required. Entry is by audition.

OTTER CONSORT

Leader: John Hancorn

This small vocal ensemble is for those who are highly experienced singers, with good sight-reading ability and a love of choral music, both sacred and secular. All members of this ensemble are also members of the Chamber Choir. The repertoire will be extensive and challenging and will require the members to learn the music by heart.

RAINBOW VOICES

Leader: Ian Massa-Harris-McFeely

Join our wonderful new choir bringing to life the magic of show-tunes, creating a welcoming space where everyone can shine! Through their harmonies and heartfelt renditions, Rainbow Voices champion the spirit of acceptance and the sheer joy of theatrical expression.

HARMONIX CHOIR

Leader: Kate Cameron

Harmonix is a non-classical choir open to all who can hold a harmony! This Chichester University choir enjoys singing contemporary music of all sorts, including Folk, Gospel, Jazz, Musical Theatre and Rock, making gorgeous four-part harmonies whatever they sing

Students don't need to be able to read music and all parts are recorded for them, so they can learn by ear. Students can also have the music if they'd prefer, and some people have learned to read from doing this (but it's absolutely their choice). They're looking for new members of all voice types so please do come along.

Practice sessions are each week in the BOC Music Block. For further details, please contact the Choir Director, Kate Cameron.



Photo credit: Andrew Worsfold.

All ensembles take place on a weekly basis during term time. To find out more please visit chi.ac.uk/music



Orchestras and Bands

All ensembles take place on a weekly basis during term time.

BLU SMOKE

Leader: James Lelean

The Big Band is a relaxed group who meet once a week but remain at the top of their ability both in learning and performing. The band play pieces from across the decades and genres including Swing, Jazz, Pop, Rock and much more. Membership is by audition.

All ensembles take place on a weekly basis during term time. To find out more please visit chi.ac.uk/music

BRASS BAND

Leader: Emma Button

Brass band focuses on the traditional brass band repertoire and competes in the annual UniBrass Competition. Brass players from across the university are invited to play. There is no audition, but you may be asked to play a short piece to ensure that you occupy the right seat.

SYMPHONIC BAND

Leader: Emma Button

Symphonic Band is open to all students at the university who wish to play a wide range of music of all genres. The Symphonic Band gives a series of concerts each year in Chichester and the surrounding area.

BAROQUE ORCHESTRA

Leader: Ivana Peranic

The Chamber Orchestra is one of the most prestigious instrumental ensembles at the university. It performs concerts throughout the year in Chichester Cathedral, the university Chapel, and in other venues and often tours in the summer months.

TRAINING BRASS BAND

Leader: Emma Button

If you have ever wanted to play a brass instrument or just want to improve your playing, then this is the ensemble for you. By playing basic arrangements, you can develop your brass playing and stamina as well as ensemble skills. There are even a few instruments available if you just want to try.



Photo credits: Andrew Worsfold.





Instrumental

All ensembles take place on a weekly basis during term time.

WOODWIND ENSEMBLES

Leader: Spencer Bundy

The Chichester Conservatoire Woodwind Ensembles consist of a Clarinet Choir, Saxophone Group and Flute choir. The ensembles each run for one hour and explore a variety of music using the full range of instruments available within each specialism. Woodwind students are encouraged to attend all groups to broaden their skills across woodwind instruments.

KEYBOARD GROUP

Leader: Terence Allbright

Keyboard group aims to get students playing solo, duo and trio music and they are encouraged to accompany one other instrument or voice. Players of any keyboard instrument at all levels are welcome at this weekly opportunity to play whatever you have ready or in progress.

Photo credits: Andrew Worsfold.



All ensembles take place on a weekly basis during term time. To find out more please visit chi.ac.uk/music



Photo credits: Andrew Worsfold.



Photo credits: Andrew Worsfold.

Jazz Workshops



All ensembles take place on a weekly basis during term time.

JAZZ NIGHT

Leader: Nick Reynolds

Jazz Night is very informal and provides a relaxing atmosphere for any student with an interest in jazz to be able to perform. Any style of jazz is welcome, and the jazz students and tutors are always available to provide a house rhythm section for guest musicians.

JAZZ THEORY GROUP

Leader: Nick Reynolds

This is open to any student wanting to refine their understanding of how to analyse a jazz standard. We will be looking at the use of modes, scales, chord tones, harmonic sequences, and chord construction. This will be primarily theory-based with some practical components where appropriate. Some basic understanding of music theory will be required.



JAZZ LISTENING GROUP

Student led

This is an informal listening group where the participants choose favourite jazz recordings, play and listen to them and discuss afterwards.

CHORD TONES WORKSHOP

Leader: Nick Reynolds

Students are taken through a range of exercises to develop their skills in using chord tones, colour tones, licks and general jazz language.

Workshops

All workshops take place on a weekly basis during term time. Open to all students.

OPEN MIC NIGHT

Leader: Kate Cameron

Open Mic night is where you can try out whatever you've been working on, so long as it goes through a mic! Singing, comedy, spoken word, an instrumental cover (we've had a sax player before, for example) - and any genre is welcome. We stream backing tracks, or performers can bring their live accompaniment. We've got a gorgeous grand piano and of course, we're ready for guitars and ukes.

The sound is excellent, the lighting is wonderful, and sometimes they even make recordings through the desk - with fantastic results. This is only really possible when someone else is helping with the hosting duties - hosts wanted! For those on a performance or the Cabaret route, this is a brilliant opportunity to MC an evening. For anyone making a showreel, this is a wonderful place to get some footage.

So come and perform what you're preparing for your solo or ensemble performance, or your original songs, your audition piece for a musical or follies show. This is where you get the stage miles you need to become an experienced performer - and there's no better audience!

Open Mic is 7-9pm in Liz Swann, every Monday during teaching weeks, and you can bring refreshments (even alcohol!) to make it feel more like a real gig. Come and sign up at 6.30 if you're a performer, or 7pm just to support the acts. Be ready for the singalong at the end of the night!

CLASSICAL WORKSHOPS (VOCAL AND INSTRUMENTAL)

In these performance workshops the focus is on you - the performer - and your relationship to music, your voice/instrument, and the pieces you sing or play. We explore a wide range of performance practice, from technique to expression and musicality, in a gentle and relaxed way to help you get used to performing without anxiety or fear.



MUSICAL THEATRE WORKSHOPS

Leader: James Lelean

Providing a forum for trying out new songs or potential assessment material in the run up to assessments. The performance friendly atmosphere means that even the less confident amongst us will feel comfortable about getting up to sing. You'll be given lots of helpful hints and suggestions and the sessions are a great chance to air your songs in public and hear what other people are singing too.

Photo credits: Andrew Worsfold.



Photo credit: Andrew Worsfold.

ROCK/POP WORKSHOPS

Leader: Hayley Williams

These workshops will give you the opportunity to explore Rock and Pop specific techniques and areas of musicality in a very informal and vocational way. You'll collaborate with your tutor to plan topics to cover each semester, and everyone works as a team to offer friendly feedback, ideas, and support.



All ensembles take place on a weekly basis during term time. To find out more please visit chi.ac.uk/music



Main photo credit: Mike Bignell, email: @mikebdesigns



MAP DANCE COMPANY

mapdance offers an enticingly varied set of exciting new works by renowned and upcoming contemporary choreographers.

For 2026, the company has commissioned new works by Cathy Waller, Amy Morvell, and Luca Silvestrini, as well as the re-staging of Yuki Masui's *For Season* from *mapdance* 2023.

The company's most recent national tour in spring 2025, saw repertoire by renowned and contemporary choreographers with new works by Rhiannon Faith, Ben Wright, and Ceyda Tanc, as well as the re-staging of Luke Brown's *Let Us Know You* from *mapdance* 2023.

The mixed repertoire offers a refreshing mixture of dance theatre, intricate lyrical choreography, fast-paced athleticism and wry humour. It is a programme that will appeal to both seasoned dance viewers and audiences new to dance and is of particular interest to dance students at GCSE, BTEC and A- level and university students.

3FALL DANCE COMPANY

Join 3Fall Dance Company for their highly anticipated 2026 Spring Tour, celebrating over two decades of vibrant, non-profit contemporary dance. This year's performance brings together dynamic, diverse works by renowned choreographers KJ Mortimer, Lila Dance, and Glitch Dance Collective.

This program showcases a range of contemporary dance styles, from fresh and intensely physical movement languages to theatrical pieces that delve into our shared human connections and features the unique voices of emerging choreographers from our talented third-year students.



All ensembles take place on a weekly basis during term time. To find out more please visit chi.ac.uk/music

2026 Horoscopes

Our own clairvoyant Chiara Scuro discerns your future for 2026!

Aries –

There are things hidden even from yourself about you. These will be revealed to you this year. Embrace these aspects when they come to you, nurture what serves you, and learn from what does not.



Leo –

This year, allow yourself to receive as well as to give. A problem shared is indeed a problem halved, but don't forget that bearing loads and giving time is a two-way street.



Sagittarius –

You know where your journey begins and ends, and you have more control than you think you do. Don't be afraid – trust in your skills and experience to guide you.



Taurus –

The fog has lifted and the way is clear. To walk your path with ease, avoid people and situations that seek to cloud your vision, direction, and drive.



Virgo –

Destiny is not always ours to control, but how we shape it and journey towards it absolutely is. The final goal is often the sum of the parts you give it.



Capricorn –

You are on the cusp of a grand realisation. The event that brings this about may seem simple, even mundane, but heed what it teaches you well.



Gemini –

This year is all about patience and new perspectives. Things may not seem like they're moving for you until you experience a new point of view.



Libra –

It is the time for dramatic, formative change. Shake off the weight of last year and go into 2026 with the hope of reformative, restorative newness.



Aquarius –

A keen eye is what you need to navigate this year. Opportunities and obstacles often arrive similarly dressed.



Cancer –

This is the year to master the fine art of emotional intelligence. Recognise your own actions as well as those of others, and reach for pragmatism when reactionary action seeks to rule.



Scorpio –

The scales are tipping, but only you know which way. Add or take away only as much as you need to keep things in balance. Too much or too little will upset things, and you will have to work harder to restore harmony.



Pisces –

A feast awaits you this year, with opportunity and adventure. Take a sample of everything, but fight the urge to gorge yourself.



Album Review

By Nick Reynolds

Pink Moon (Nick Drake)

As I have entered my fifties, I have found myself being far more flexible about what music I listen to and why I listen to it. Much of my listening for the past three decades has been jazz with a view to learning from the recordings. But nowadays I just select a few CDs for my car (I still have a CD player) which I will listen to in circulation for around six months at a time before moving on to another set of CDs. This is more about experiencing music and trying to expand my horizons creatively rather than listening with an eye to utility.

Currently (in circulation) I have Timewind by Klaus Schulze, Miles Davis' soundtrack to *Ascenseur pour l'échafaud*, the soundtrack to the movie *Blade Runner* and my favourite of this selection – *Pink Moon* by Nick Drake. I know very little (on purpose) about Nick Drake or the background to *Pink Moon*. The joy of this album is that I am just letting the music wash over me without any analysis or background history. So, my review is really my personal reflection on how this music affects me.

Firstly, I am fascinated by Nick Drake's vocals which somehow seem to simultaneously evoke melancholy and hope. The sound of his guitar intrigued me so much that I started looking up

YouTube tutorials just to try and find out what strings / set up and guitar make he used to get such a distinct sound. I stopped this quickly because I felt like I was ruining the magic at this point in my listening experience. In the end, I find his guitar sound unique and mesmerizing and that's all I need to know.

Analysis can come later if I feel like it. His guitar playing and vocals are symbiotically connected, creating a driving, unified sound. His technical skill is without question, but he only uses his technique in service to the central point of his music which, to me, is storytelling.

Each track has its own distinct character and narrative, sometimes meditative like 'Horn', sometimes powerful like the verse to 'Things behind the Sun' and sometimes hypnotic like the track 'Know'. Each track has a complex of different emotional layers which, for me, adapt to reflect how I feel depending on when I listen to him and what mood I am in.

Nick Drake doesn't tell you what to feel in his music (although each piece does have a particular emotional colour), instead he seems to allow a space for reflection from the listener as well. There are also some very idiosyncratic moments in the album that I enjoy like Drake's phrasing and enunciation of the first line of the title track

or the persistent twanging of the bass strings of his guitar on 'Road'.

Distinct as each track is, the album has an overarching narrative of its own that creates a satisfying listening journey. I should also mention that I love the cover art by Michael Trevithick which evokes an instantly intriguing atmosphere that the music reflects. The fact that Nick Drake recorded so little makes this album all the more precious, and I am grateful to have discovered his music.

Check it out if you haven't heard this album...

Nick Reynolds



Film Review

Rob Gomez-Martin

Lost in La Mancha

(The Most Important Film School You'll Ever Attend!)

In the world of cinema, we are used to the BTS 'Making Of ...' documentary as a self-congratulatory victory lap. It is usually a polished bit of propaganda, designed to tell us how a genius filmmaker wrestled a masterpiece onto the silver screen.

Lost in La Mancha (2002) – directed by Keith Fulton and Louis Pepe – is the antithesis of this. It's an Un-making Of ... that documents the collapse of Terry Gilliam's 2000 attempt to film *The Man Who Killed Don Quixote*. It's a harrowing, hilarious and essential documentary on the brutality of the creative process. For general audiences, it is a tragicomedy-of-errors, but for film students, however, it is not just a movie: it's a warning shot.

The premise of Gilliam's original film was a time-travel adaptation of Cervantes' magnum opus starring Johnny Depp. Fulton and Pepe were there to record the magic mix of a Monty Python auteur and a young Hollywood legend-in-the-making. Instead, they captured a perfect storm of biblical proportions, where the filmmakers were armed with nothing but storyboards, puppets and optimism.

The film's manifold failings are now the stuff of legend. Its lack of astute location scouting is revealed as the camera/sound unit try to shoot adjacent to an air force bombing range in Navarre, Spain: here, logistics defeated art.

On the second day of shooting, the skies opened to deliver the heaviest rainfall seen in Iberia for a century. Flash floods changed the colour and shape of the Spanish desert landscape: the wrath of God ruined continuity.

Later, Depp's co-star – Jean Rochefort, the man born to play Quixote – suffered a double-herniated disc, making it impossible for him to ride a horse. A Don Quixote who cannot get 'back in the saddle' means that production cannot proceed: the perversity of Murphy's Law was alive and kicking.

Why Should Every Film Student Watch This?

Young directors may only think of the 'vision', the creative glam stuff: the blocking, the lighting, the performances. They rarely consider completion bonds and insurance adjusters. *Lost in La Mancha* forces them to look at the unsexy bureaucracy that keeps a film moving from prep to exhibition.

Young filmmakers will obsess over lenses. *Lost in La Mancha* teaches them to obsess over contracts. A studio film's



potential tax write-off is often a clause in a force majeure contract and the documentary is a cautionary tale of the 'business' side of show business.

Lost in La Mancha shows that no matter how brilliant a filmmaker's vision, all are at the mercy of weather, health and finance etc. It teaches humility: you are not a god on set, you're just a manager of chaos!

The film creates an interesting parallel between Gilliam and Quixote: both men, real and fictional, are possessed by a delusion that they can impose their will upon reality. It beggars the question: how much of your sanity are you willing to trade for your art?

The Verdict

Lost in La Mancha is heartbreaking and inspiring. It strips away the glamour of Hollywood to reveal the raw, bloody knuckles of independent film production. It captures one of the things we regular teach at AFF: resilience. Despite the humiliation, the lost money and the public-facing failure, Gilliam did not stop: years later, he eventually completed a version of ... *Don Quixote*.

For the aspiring filmmaker, the lesson is clear: the disaster is not the end. It is part of the job description. If you can watch this film and still want to pick up a camera, you might just have what it takes.

Photo credit: Andrew Worsfold.



How to FIND US

UNIVERSITY ADDRESS

The Chapel of the Ascension is located at: University of Chichester Bishop Otter Campus, College Lane Chichester, West Sussex PO19 6PE

WALKING

We are approximately 15-20 minutes walk from the centre of Chichester.

TRAVELLING BY CAR?

Please follow signs for the University of Chichester from the A286.

CAR PARKING

Please note that we now have a new parking management system on both our Chichester and Bognor Regis Campus. Paying for parking will need to be done via the parking app 'paybyphone' by quoting the reference number found on signs within the car park on campus. Payment can also be made over the phone. You will not be able to use cash to pay for parking. Car parking at the University is £2.00 per hour between the hours of 8am - 6pm and a flat rate of £1.40 between the hours of 6pm and 8am on a first come, first served basis. There are a number of spaces allocated for blue badge holders.

ARRIVING BY TRAIN

There are regular services from and to London Victoria and along the South Coast. A taxi rank is located next to the station. The number 50 bus regularly runs from the Bus station to the Bishop Otter Campus. Alternatively the Bishop Otter Campus is approximately 20-30 minutes' walk.

ACCESSIBILITY

The Chapel of the Ascension on the Bishop Otter Campus is fully accessible. Please contact the University of Chichester Conservatoire Office on **01243 816172** if you have any specific requirements or queries regarding our venues.

For events taking place at our Bognor Regis Campus (PO21 1HR), please visit our website: chi.ac.uk/findus

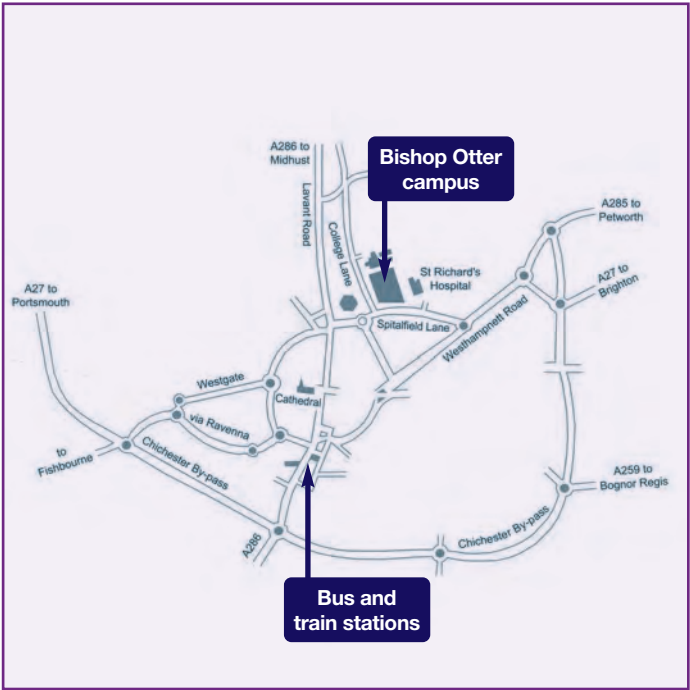
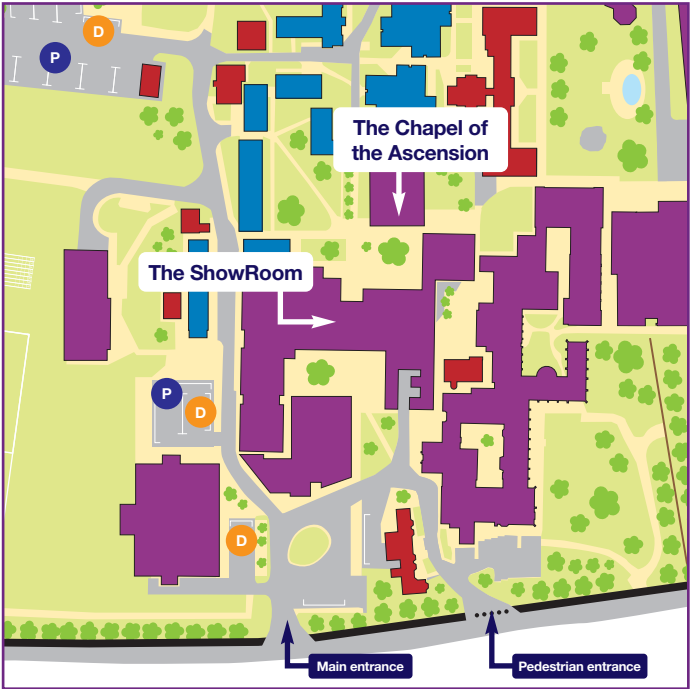


Photo credits: Andrew Worsfold.





Photo credit: Andrew Worsfold.



BOOKING information

HOW TO CHECK AVAILABILITY AND BOOK TICKETS

Where performances are listed with contact details, please follow the instructions in the main body of the listings. For all other performances, go to www.ticketsource.co.uk/universityofchichesterconservatoire, select the performance that you would like to attend, and follow the link to book online. Alternatively, call the Ticketsource Box Office on **0333 666 3366** (charged at a local rate). A postage rate of £2.50 applies for telephone bookings.

Box Office hours are:

Monday to Friday 9.00am – 7.00pm (excluding bank holidays) and Saturday 9.00am - 5.00pm.

REFUNDS

Online bookings via Ticketsource have a booking fee included in the total cost of the ticket which will be lost in the event of a refund.

CONCERT PROGRAMMES

Large-print text concert programmes are available upon request. Please note we will require two working days' notice for this.

CONCESSIONS

For all concerts organised by the University, concessions are for over 60's.

NUS/UNDER 16'S

NUS (National Union of Students) tickets must be accompanied with a valid Institute ID or be 16 years or under.

ENQUIRIES

The University of Chichester Conservatoire Office is open Monday to Friday from 9.00am to 4.00pm.

Please call **01243 816000** and ask for the Conservatoire Office.

DIARY of events

DATE	TIME	PERFORMANCE	VENUE
March			
5	19:30	Harmony and Dissidence – An Evening of Musical Theatre Duets, Trios etc.	The Chapel of the Ascension
5	19:30	Joe Wells and Abigoliah Schamaun – Neurodivergent Moments	The Showroom
6	19:00	Community Orchestra and Students from Walker School, Atlanta Georgia	The Chapel of the Ascension
10	19:00	Beyond the Changes (Saul Hughes)	Liz Swann
10	19:00	Dance MA Showcase	Dance Theatre Space
10	19:30	mapdance	Dance Theatre Space
12	19:00	Ensemble of the year	The Chapel of the Ascension
13	19:00	Musical Theatre MA – Play	The Chapel of the Ascension
14	16:00 & 19:30	Nexus	The Showroom
14	19:00	Musical Theatre MA – Play	The Chapel of the Ascension
17	18:00	The Annual Languages Gala	The Chapel of the Ascension
19	19:00	Baroque Orchestra and Otter Consort	The Chapel of the Ascension
21	19:00	A Night To Remember	The Chapel of the Ascension
24	18:30	Dance BA Dissertations	Dance Theatre Space
26	19:30	MTM's Poptastic!	The Chapel of the Ascension
April			
18	14:30 & 19:30	MTP - Spring Awakening	Portsmouth New Theatre Royal
21	TBC	MA Music Concert	The Chapel of the Ascension
24	19:00	Jeremiah's Unstandards	The Chapel of the Ascension
27	18:00	Chamber Choir and Otter Consort	The Chapel of the Ascension
28	18:00	A Night at the Opera	The Chapel of the Ascension
30	19:30	mapdance	The Showroom
May			
1	TBC	MTC Semester 2 Shows	The Assembly Theatre, BRC
2	TBC	MTC Semester 2 Shows	The Assembly Theatre, BRC
3	TBC	MTC Semester 2 Shows	The Assembly Theatre, BRC
5	19:00	Nick Reynolds Jazz concert	The Chapel of the Ascension
7	19:30	3Fall Dance	The Showroom
8	TBC	Musical Theatre MA – Out of the box	The Chapel of the Ascension
9	TBC	Musical Theatre MA – Out of the box	The Chapel of the Ascension
9	TBC	MTM – The 25th Annual Putnam Country Spelling Bee	DS 1
9	19:30	MTP3 Performance Project	The Chapel of the Ascension
12	19:00	mapdance	Dance Theatre Space
13	18:30	Dance Year 1 Choreography	Dance Theatre Space
14	18:30	Dance Aerial Showcase	Dance Theatre Space

DATE	TIME	PERFORMANCE	VENUE
16	4pm & 7:30pm	MTM – Guys and Dolls Staged Concert	The Showroom
17	TBC	Community Orchestra Open Rehearsal/Summer Concert	The Chapel of the Ascension
21	19:30	Rainbow Voices – Pre-Pride Fundraiser	The Chapel of the Ascension
29	TBC	Joint Route – Industry Showcase	The Assembly Theatre, BRC
30	TBC	MTC – Cabaret Tour	The Assembly Theatre, BRC
June			
06	19:30	Judgement Day – New Musical Workshop	The Assembly Theatre, BRC
13	19:30	Extremely Loud & Incredibly Close – New Musical Workshop	The Assembly Theatre, BRC
15-17	TBC	Dance MA Dissertation Festival	TBC
20	19:30	Maison Mac – New Musical Workshop	The Assembly Theatre, BRC
25	TBC	Joint Route Show	The Assembly Theatre, BRC
26	TBC	Joint Route Show	The Assembly Theatre, BRC
26	TBC	MTC – Summer Show	The Showroom
July			
3	15:00	Debut 2026	Leicester Square Theatre, London
4	TBC	Cello Recital	The Chapel of the Ascension
5	TBC	Cello Day	The Chapel of the Ascension
5	TBC	Piano Masterclass	The Chapel of the Ascension
10	TBC	MTMA – New Musical	The Chapel of the Ascension
11	TBC	MTMA – New Musical	The Chapel of the Ascension
24	TBC	MTMA – Showcase	The Showroom

Venue addresses

- The Chapel of the Ascension, Bishop Otter Campus, University of Chichester, College Lane, PO19 6PE
- Cloisters, Bishop Otter Campus, University of Chichester, College Lane, PO19 6PE
- The ShowRoom, Bishop Otter Campus, University of Chichester, College Lane, PO10 6PE
- The Assembly Theatre, Bognor Regis Campus, University of Chichester, Upper Bognor Road, PO21 1HR
- New Theatre Royal, 20-24 Guildhall Walk, Portsmouth, PO1 2DD
- Dance Theatre Space, Bishop Otter Campus, University of Chichester, College Lane, PO19 6PE

Disclaimer
All event details including venues and prices are correct at time of going to press. The University of Chichester reserves the right to limit or vary advertised pricing and discounts. ID must be shown where relevant. The University of Chichester reserves the right to make any alteration to the advertised programme which may be rendered necessary by unavoidable cause. Latecomers cannot be guaranteed access to an event until a convenient break in the performance.

Find out more or to book tickets please visit
www.ticketsource.co.uk/universityofchichesterconservatoire
or call **0333 666 3366**
(charged at a local rate)

