

ALD #

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

August/September 2015



In focus this issue:

- Lighting for deaf and hearing audiences
- Postcards from Greece and Australia
- Knight of Illumination shortlist
- The ALD's Lumière scheme
- Liverpool Light Night
- ... and much, much more...

Price to non-members £5.00

*Hoard festival
New Vic Theatre*

*Lighting designer: Daniella Beattie
Photo by Andrew Billington*

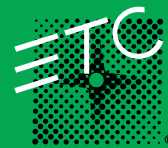


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From the Chairman....



Well ... first, it's Knight of Illumination awards time again! It seems no time since last year but I'm so pleased to see the current shortlist because it includes a great balance of our established lighting design stars and our up-and-coming designers. The KOI awards has certainly become a major event. It's done so much to emphasise the importance of lighting design as a part of the creative process of live performance. At the ALD we are doing everything we can to raise the perception and profile of the work of lighting design – not just the front-end designers but the whole process that goes with that: a team that works with our designers to achieve extraordinary results. That's production electricians, programmers and crews that all work together to create the amazing designs that we now achieve and witness. Over the past three years I've been privileged to host and advise the judges' final assessment, and it's been fascinating to hear the opinions of our panel (all of whom are national theatre critics who see all the work that is judged). It's great to hear what inspires and excites them in terms of the lighting of a production and it's not always something that gets into their reviews, but their opinions are there nonetheless. The KOI awards has been a

great influence in terms of the perception of the role of lighting, and huge thanks to David Benedict (who has been a great champion of the cause and the perception of lighting design critically) in assembling our judging panels. So, huge congratulations to our nominees – all well deserved.

I've just come back from an executive meeting of the ALD. Get ready for new announcements as we move towards more expansion. I want to encourage you all to look out for the next AGM when we will announce the incorporation of the organisation – a move that will expand our potential enormously. Also I can finally securely say that the new website will be announced in time for Plasa and it's looking very exciting on the prototype. I think that you will all be very pleased with it. I've seen the initial version and it's a huge step forward.

So ... encourage your collaborators to join with us, participate in all our new plans, support the Lumière scheme which is underway at Chichester, look out for our member events, contribute your opinions and ideas, and please be active members. We need you.

Peter

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MARKO'S MUSINGS

Mark Jonathan goes to Madrid and learns to count in Spanish

“Can you come for the final model meeting in Glasgow, at midday, on the 18th?”

“Well, I could if you can find me a flight to Madrid the same day...”

“Leave it with me,” says the very brilliant Jackie Whyte at Scottish Opera. Jackie and her travel agent come up with a route with BA from London City to Glasgow, returning to London City and changing onto an evening flight to Madrid. Excellent, everyone is happy. Then Nuria at the Teatro Real in Madrid says my flight to Madrid is too expensive. That’s the trouble with these overlapping jobs; the LD can end up covering the difference, which in this case I agree to do.

As I’m arriving at London City, 60 minutes before the first flight, I get a text from BA to say my first flight to Glasgow has been cancelled. “Nooooo,” I cry. I call BA, and they tell me to stay in my taxi and go to Heathrow where I can get another flight to Glasgow. I try to leave my baggage at the BA desk for the Madrid flight that leaves that evening but as I will be leaving the airport they won’t take it – but Left Luggage will, for an exorbitant charge. I deposit my bags, find the choreographer and get back in the taxi. That was a mistake. We should have just gone on public transport. 45 minutes before the flight was supposed

to take off I start calling BA to say we’re not going to get there in time. Our Uber driver has avoided London and is taking us on a tour of Hertfordshire, which is full of traffic. BA in Delhi answers the phone after the plane has taken off and the useless operative at the other end tells me that I should have called three hours before the flight took off if I wanted to cancel my flight and that the rest of my flights for the day were duly cancelled. After a while of trying to explain that it was BA who had cancelled my first flight and him telling me I had undertaken to change airports and catch the flight from Heathrow I ask to speak to his supervisor. Things just got worse. The even less intelligent supervisor was adamant that nothing could be done and that all my flights were cancelled. I’ve now been on the phone for over two hours and we are now in central London. I call Jackie’s travel agent who was originally told they couldn’t do anything as I had checked in; they weigh in and it takes some hours to rearrange my flights. In these situations it always best to have used a travel agent – thank you, Key Travel.

I go home and write my steamingly furious letter of complaint to BA, pointing out that this is no way to treat a BA Silver member, and then I travel back to London City. I retrieve my bags from the overpriced Left Luggage and

check in. There is a palaver as there are now two of me on the same flight. I try to explain what has happened. A supervisor is sent for. I no longer have my nice seat at the front that I had originally; I’m now up the back by the lav.

I arrive at Madrid. Taxis to the city centre are one price. I show the driver where my apartment is and he drops me at the wrong end of the street telling me he can’t get any closer as it’s a pedestrian precinct. What he meant was for the flat rate he couldn’t be bothered, and I’m abandoned in a city I don’t know, with two wheelie bags and a rucksack. I drag them through the hoards of dancing people, zigzagging around street vendors selling sunglasses. It’s 11pm and Madrid is buzzing with fun, while I’m grumpy and have a migraine. I call the sweet lady who is waiting to check me into my apartment. It’s too noisy to hear what she’s saying. I find the imposing door to my apartment at the far end of Calle Arenal. The young lady appears and kisses me. We squash into the lift and go to the top floor, then climb the stairs to the rooftop apartment. I feel like I’m in *La Bohème*. Beatriz is chatting away explaining how the air con works, but my migraine is throbbing. Time for some Solpadeine. “You putta the soupa ina ear,” says Beatriz, opening the soap drawer of the washing machine. “What?” I say, as I drink the



On the set of *Gianni Schicchi*: Marko with Raul Rodriguez de Cardenas (translator), Carman Salazar, and Ana Miguel Cambon, lighting supervisors at the Teatro Real

fizzing pain killer. "Oh, I see, yes, put the soap in there," as Beatriz shows me the liquid soap for the machine. I go back down in the lift with Beatriz, who points me to the local corner shops, which are all open at 11.35pm, and I go and buy some provisions.

The next morning dawns. The imposing Teatro Real is just across the square. I see the poster outside and I smile: I am the *illuminador*. I find the stage door and announce myself

promptly at the agreed time of 10.30. The charming translator, Raul, appears and takes me to the stage. "Doesn't look like you're ready for me," I say as I look at the bare stage with no sign of the set. "Come with me," says the lighting supervisor, and I'm taken down a staircase. There, sitting below the stage, is the large set of *Gianni Schicchi* and, indeed, *Porgy and Bess* which is in rep with it. They had simply put the set under the stage while they did some rigging.

Sirens sound, beacons flash, announcements boom out and doors lock. The stage floor slides open and the set is brought up. All very impressive. While the Teatro appears to be a traditional "horseshoe" shaped opera house, it's full of the latest technology.

The crew is very welcoming and soon we are slipping between English, Spanish, Italian and French. The production of *Gianni Schicchi* that I'm lighting was originally mounted in 2008 in LA, directed by Woody Allen with the other two operas from *Il Trittico*. Subsequently, we took *Schicchi* to Spoleto in Italy. I see Carlos, the design production manager, who made the very good copy of the LA set for Italy, which he has now brought to Madrid. He smiles and I talk to him in my dodgy Italian and he replies in his dodgy French. The technical director at the Real is Italian and some of the lighting crew speak French, as does Raul, hence the "Tower of Babel" of languages.

I always enjoy the challenge of working in other languages, and I tell Raul that I must learn all the numbers in Spanish. Progress is slow at first, as my brain tangles the Italian which I'm number-fluent in with the similar but different Spanish. I'm given a complete tour of the Teatro and we end up on the roof of the grid. It's an amazing view across the city and there

MARKO'S MUSINGS

Mark Jonathan

can't be many opera houses that face such a splendid royal palace. Focusing goes well; the supervisors have sharp eyes and Raul is very experienced in all the lighting terms. Being me, no sooner have I arrived than I need to nip back to Birmingham for a ballet that BRB is reviving that had its designs modified when it went to Japan. It's been agreed that I can leave Madrid on my day off and return in time for the evening stage rehearsal the next day, providing I focus everything before I go. This hasn't quite filtered to the shop floor who don't want me to focus all of the FOH which they want to use for another performance; I explain what the focus is and

they say they will do it without me and show me when I get back.

The best opera houses have a "company manager" type person who looks after travel and accommodation, and I'm exceptionally lucky to be looked after by the former dancer Nuria Moreno. Nuria fixes everything with great joy and efficiency and lots of *besos* (kisses). I need a taxi at 5.30am to get me to the airport, and I don't want to trudge all the way to the other end of the pedestrian street. Nuria assures me that my driver, Gonzales, will be waiting for me, right outside my front door. I get up at 5am wondering what I'm

doing and descend to the heavy wooden front door. Gonzales smiles and we set off. There is a daily flight direct from Madrid to Brum, except on a Monday. So as it's a Monday I have to fly via Brussels. On arrival in Brussels I arrive in a new terminal and I have to rush to the other terminal where there are long queues for passport control and security and

the staff decline to let me jump the queue. I only just make the flight, with no thanks to the ground staff at Brussels. I arrive at BRB in the Birmingham Hippodrome. Things are a bit behind so in the end we have very little time to look through lighting states before the evening run of the first two acts of three. ALD member Peter Teigen is looking after me in his role of lighting consultant and he will make further adjustments as necessary in my absence. The day passes quickly and we retire to the hotel bar to discuss our progress and quench our thirst. The next morning it's back on the plane to Madrid. I'm a local now so I tell the taxi driver to take me to my end of Calle Arenal. The sun is beating down and its 43 degrees Celsius. Nice and warm after the drizzle in Brum.

I turn up on stage and look at the FOH focus. No sooner have I started than a technical manager arrives and tells me to stop. He hasn't been included in the agreement that was struck a couple of days ago. He says they must line up the opening film clip that precedes the start of the opera. I say this is not important and that I must carry on. He wins, and I storm off in a fury. Why can't organisations communicate effectively? I tell



Jack Champion, chief electrician, Marko, and Paul Walmsley, programmer at Opera Holland Park

Focus – The Journal of the Association of Lighting Designers – “More art, less tools...”

Gianni Schicchi
Director: Woody Allen
Designer: Santo Loquasto
Lighting designer: Mark Jonathan



Nuria but the damage is done, and I must light over the rehearsal with some lights not in the right place. Anyway, it doesn't matter as there is tons of time, far more than we usually get in the UK. I'm disappointed that while the focusing is fine the programming is not as advanced as I would expect. Simple errors are made but luckily this is not a complicated production and I've done it twice before. Yes, it was unfortunate that I think I lost all my notes and score when I did the Italian production so I'm left with what I had in my computer. That's fine if you update your notes but there's something comforting about the tea-stained plan that has those little secret additions that solved problems.

The Teatro team is delightful and they scurry around rigging a couple of extra profiles to get into a tricky corner. We settle into a standard day which starts at 8.00 or 8.30am with breakfast at 10.30 until 11.00 and then work until 2.30pm followed by a three-hour siesta. I like the siesta, which is usually followed by an evening rehearsal.

The conceit is that the opera is a post-war monochrome movie set in a semi-ruined house

in Florence. My colour palette is confined to Lee 203, 202 and 201 while the designer, Santo Loquasto, brilliantly works in a confined palette both in set and costumes. Woody Allen adds a *coup de grâce* at the end of the opera where the angry Zita re-enters and stabs Schicchi, leaving him to die.

The 10.30 breakfast in the local café across the road from the stage door is amusing. Each day an elderly lady comes in, and we help her up onto a high stool at the bar where she drinks

her coffee. Each day she reminds us, "I'm 94, you know." We are all full of admiration. We help her off her stool as she announces it's time for her walk. We ask her what is the secret of her longevity. She replies sagely in Spanish: "Eat little and buy very expensive shoes."

We have plenty of rehearsals, everything is fine and I relax into Madrid. On my day off, I book into a 3.5 hour bike tour. "The weather forecast says we should stay inside as temperatures will get to 43 or 44," says our

MARKO'S MUSINGS

Mark Jonathan

cheery bike guide who speaks ten languages. It's a great tour and the breeze and the trees protect me from the high temperatures. I visit the rococo palace and it's staggering, as is the art collection in the Thyssen.

Placido Domingo was due to play the lead role; however, due to a family bereavement he feels he cannot sing a comic role but he offers to add a concert. So the evening now consists of *La Goyescas*, Placido's concert, and finishes with *Schicchi*. The audience are going to get a lot for their tickets. That said, tickets are really expensive, ranging from €450 top price to €120 for a poor view at the side. I gather the state grant has been cut so the staff face redundancy and less work which is sad. Two rehearsals before we open I hear that the deal has been agreed for a broadcast on Spanish TV. I say I want a camera and TV feed at the pre-general. "We'll give you one at the general," says the TV administrator, because the TV people won't be there until the general. "If you give me a feed at the pre-general, I can see how it looks before the TV people arrive to give me notes." Why do people think that "theatre" LDs can light for TV without a monitor? The camera and monitor are duly provided and I can see that some of the backgrounds are

too dark. We add some more light in the next lighting session. After the general I get told there are no notes for the TV apart from a tiny detail which we attend to. I'm interested to see that a camera mix is provided to the audience who are sitting in restricted view seats so they can see anything they're missing on a monitor too.

The opening is a great success and soon I'm back in London in time for rehearsals of *L'amore dei tre Re* which I'm lighting at Opera Holland Park. The opera was originally performed there in 2007 with lighting by Simon Corder. Simon has had to withdraw and I've picked up the baton, joining LDs Richard Howell, Howard Hudson and Tim Mascall who have lit the preceding operas. I'm frustrated by some substitutions made by the hire company: VL3500s have been replaced by Mac 3000 and Mac Performances. The 3000s don't have any shutters and both of them are too green and we have to spend time modifying the colour which is very boring. The old LED moving lights are not subtle enough to be used much. Curiously, this is an austere opera which also needs a "monochrome" approach, and again my palette is confined to Lee 203 through 200. There is an excellent lighting team in place led by the chief Jack Champion, with fine programming by Paul

Walmsley. It's always a relief to have a good programmer; lighting becomes an enjoyable experience. The opera *L'amore dei tre Re* is rarely performed but it's a fine piece musically and by the end (like a Shakespeare tragedy) the main characters are all murdered or poisoned, except for the father who has been responsible for the poisoning of his son and daughter-in-law's illicit lover, and our director, Martin Lloyd-Evans, adds a *coup de grâce* after the last note, where Archibaldo, the old king, is shot dead. Cue snap blackout!

On days off, I get to Glyndebourne to see the Donizetti opera *Il Poliuto*, lit by Bernd Purkrabek. The following week I catch *Die Entführung aus dem Serail*, also a Glyndebourne production but this time at the cinema. I was very impressed with the broadcast, which was very well done indeed; everything was perfect, especially the lighting by Paule Constable. Opera at the cinema is more comfortable and very affordable at £19 at the Mayfair Curzon.

Well, that's my cue for a blackout too. It's time for a holiday and I hope you all get one too. See you in the rapidly approaching autumn season that will take me to operas in Denmark and Cardiff and drama in Nottingham. 🍁

MARKO'S TIPS 'N' TRICKS

In my work I get to travel to many countries. Everywhere seems to have a reciprocal agreement with the HMRC (which, for overseas readers, is the tax authority in the UK). However, I do find that each country – or even company – can adjust the reciprocal agreement and not always correctly. So if you're a UK taxpayer working for a foreign company abroad do double check. I've just been working in Madrid and we were told I would be taxed 10% on the royalty part of my fee, deemed to be 50%, and 10% on the TV broadcast royalty. I decided to look a bit more closely at the agreements, which you can find on Google and are available in both English and the reciprocal country's language with identical articles and clauses. According to HMRC, lighting designers and others would be classed under article 7, which says if you don't have a "permanent establishment" in the other country (e.g. an office, shop or factory) you pay tax in the UK on your foreign income. This is generally the case worldwide under the reciprocal agreement.

So, I raised this with the Teatro Real who said, "Ahh, but we don't consider you article 7; you are article 12 (royalties)"; which defined me as an author. "Ok," I said, "where does it say I should be taxed?" "In article 12.1," they said. I was sent their article 12.1, which said they could tax me.

The thing was, when I looked up the British 12.1 it defined what an author was. I sent the Spanish version and the English version to the Spanish management who, after some huffing and puffing, had to agree that they were using an out-of-date clause. There were further delays in getting paid as the accountants couldn't believe I was right as this would affect hundreds of people. I have now been paid my full fee. It has been declared a landmark victory. It seems very many people have been taxed when they should not have been. So don't trust what you're told.

Meanwhile, I'm about to work in Denmark and not for the first time. However, since I was last there, it seems that the Danish National Opera (Den Jyske) has been told by SKAT, the Danish tax authority, that directors and all designers are not self-employed and that we must be taxed. Not only that but we have to fill in a complicated form so that SKAT can decide how much we should be taxed. I called HMRC; it took over an hour to get through to the right office but in the end I spoke to a knowledgeable chap who said I was covered under the reciprocal agreement and that I was self employed under article 7. I checked with my accountant and lawyer who agreed. The theatre management was having none of this and we were in a stalemate position. I tried

calling SKAT and then I emailed them. Finally, I got a response, which said I would need to prove that I took financial risk that an employee doesn't take. It seems obvious to me that we do. We provide our own offices, equipment and software, use assistants and pay agents. In the absence of help from the opera company, I finally got to speak to a Danish tax official who said she was going on holiday and would look at my situation in week 33. I'm refusing to sign my contract until then. In the meantime, a number of ALD members are affected along with directors and designers. The current view is it's essential to fight this as the tax charged could be high and HMRC may only honour the first 20% that is deducted.

While I'm talking about overseas tax, some countries need you to provide a Certificate of Residence, which you can get from HMRC. Apply as soon as you can as HMRC is taking an unacceptably long time to respond. I applied on March 2 and received my last one at the end of June. Others need an A1 certificate, which you can apply for online, and that's a bit quicker.

If anyone has worked in Sweden could you contact me as I see the company that I'm working for next year also wants to tax me.

Grrrr. 🚫

PROFESSIONAL MATTERS

Johanna Town wants your opinion



Equity

I am please to announce that Richard Lambert has been re-elected onto the Equity Directors and Designers Committee for another term. It is very important that we are represented on this committee in order to keep up the strong voice of the lighting designer within Equity's walls. Equity still is our main source of comeback in a sometimes cut-throat world of theatre as Richard reported in the last issue. I am equally sorry to see the loss of Edmund Sutton, who has done some sterling work over the last few years: he was extremely good at navigating the policies and procedures of Equity and was well liked by Equity staff. So a big thank you to Edmund and I hope you will stand again in the future, and thank you to Richard for taking the time in his busy schedule to fill this post for us. If you are interested in standing for this important

role within Equity and the ALD in the future please do contact the Office or Richard directly and he can tell you more about the role.

When is it your lighting rig?

On another professional issue: Should you be told if another show is running alongside your own? I recently did a tour where I was told that two children's shows would be playing on top of my show and that extra lighting would be added to the rig to make this happen. I didn't think much about it as I had been informed and the set design and my lighting rig had to be designed in order to accommodate these extra shows. But what should be the guidelines be? I had been informed, but what if you're not?

Do producers own your rig or do you? Is the rig part of your design? Should producers be able to use lighting states that already exist in the lighting desk to cover extra shows being produced? Surely these belong to you as the lighting designer?

I know that our contracts copyright our work but should we be asking for a more detailed wording to protect our lighting rigs and our lighting states? I would love some response to this issue. I think as producers try to cover their costs there will be more and more incidents of shows playing on top of each other.

So what do you think?

- *Should we be informed?*
- *Should we be allowed to check that our work has not been used or compromised and be paid for our time in doing so?*
- *If you already do have wording in your contracts, what do you say?*
- *Should we be placing restrictions into contracts before starting a show under copyright?*
- *Should we being paid extra for designing a lighting rig that can then be used by someone else, even if they don't use the lighting states?*

I would love anyone who has a view on this issue to contact us. You might not want to write an article but I would like a bigger conversation on this, so you could just write to [lan at office@ald.org.uk](mailto:office@ald.org.uk) or share your thoughts on our Liteline@ald.org.uk email address. The Executive would really like to know how our members feel about this issue.

Photography

In the last issue I discussed "housekeeping" and how a lot of our job is not just about lighting shows, but all the other social and promotional sides of the job. In response to this, Max Narula, one of our young professional designers, has kindly written a piece (see page 40) on taking photographs at the production desk and has shared some tips on how to take that ever-important photo of your show for your website. Max is not only one of our young and talented lighting designers and programmers but he also takes photographs for other lighting designers. If you have tips you would like to share please send them in.

Lastly...

This week I am sharing with you my latest trick – the Luci. Basically, it's an inflatable LED light that is solar powered, and it comes flat packed so it's easy to carry in your rucksack and requires no batteries. I discovered I didn't even need to take it outside to charge it up as the lighting rig did it for me, though it is a good excuse for a coffee break – "I can't do any more work till I go out and recharge my light!"

My brother introduced them to me; he thought I might find them useful in a darkened theatre or in a muddy field lighting a rock concert – we don't discuss my work much!

Its first outing was in Chichester: slightly sceptical, I got out my Luci Lux, blew it up (with air!) and went out to focus. I could place it on the plan and just leave it there – much nicer than a torch. An added bonus was that I could still find my plan in the dark. Wandering round the stage felt much safer and the light wasn't distracting so I kept it on all the time. It was winning me over as a focusing tool. But would I still need to pack a torch?

How often have you been at a production desk with no lights, or you're given a large anglepoise that burns your retinas every time you switch it on?

I have a general hatred for production desk lights. Chichester is quite good – nice Littlites – but even then when you sit down they somehow catch you in the eye and get in the way of what you really want to see on stage.

So I thought I would give my little frosted lamp a go instead. The main beam focuses

down onto the plan whilst its outer edges glow through frosted walls, very soft on the eye. I was beginning to love this Luci light.

I then began thinking about all its other uses on stage:

I hate the dreaded LED head torch, turning and flashing before your eyes as you compose that delicate lighting state, and head torches are becoming so bright they produce more light than we do! So to all you professionals here's a hands-free light tool that the LD won't curse; you can place it directly next to your work, and it emits a soft, bright light that won't distract. It can be placed in danger zones during lighting sessions – on pit edges, around traps, backstage before the blues have been rigged, again without bothering the LD.

It can be used for quick changes that can't be masked and for actors' get-off lights without producing that dreaded Maglite shaft of light. The list is endless.

I do know the Luci is going to be part of my toolbox arsenal from now on: it's easy to pack and lovely to use, and next week I will be taking it to a muddy field – to watch some rock music. Truly!

Have a great summer, everyone, and keep safe. 🍁

Order your own Luci light at <http://amzn.to/1MY0o9a>. For bulk orders, email RichardTown@secondchance.co.uk.



Using the Luci Lux to focus (below) and plot (above) *Educating Rita* in Chichester





OFFICE ORACLE

News and information from **Ian** and the ALD office

Do we have your correct contact details?!

We have recently received a number of copies of Focus returned to us as “Unknown at this address” during the summer. Now we are using Mail Chimp for our email bulletins, we can also tell which email addresses are bouncing back our messages. Are your details up to date on our database?

If you haven't received any magazines through the post from us, or your email contact has been patchy, please ensure that you update your information on the website directory or contact the office. An incorrect address can result in you not receiving membership renewal notices, and places the continuation of your membership at risk.

The new website also requires each member to have an email address to be able to operate it to its full potential, so please ensure that your current or preferred address is on our system. If you are reading this and you have never registered an email address with us but wish to access the

members side of the website and/or receive our email bulletins, please contact the office as soon as possible so we can update your details.

Meetings' organisers required

The ALD's meetings team is looking for a couple of new people who can help to generate ideas for and also help organise and host some of our various members' meetings across the year.

At least one should be based in the London area as this is where most events take place and we do not always have anyone available to attend them to meet participants and ensure that everything goes smoothly on the day.

If you are interested, please contact Will Evans: meetings@ald.org.uk.

Coming soon... a new ALD website!

The new website is due to launch in the autumn. We are now at the testing stage and are looking for a small group of volunteers to undertake some tasks to check the system is working as it should.

If you are interested, please contact ALD Development Officer John Leventhall: john.leventhall@ald.org.uk.

ALD members' visit to the Royal Opera House

ALD members are invited to a unique experience to visit and tour the lighting department of a busy major opera house during its summer closedown period on Friday 21 August 2015.

The tours will be led by members of staff and will visit those areas of the building that are of particular interest to our members and describe just how the processes and workload are managed when enabling a large-scale repertoire of opera and ballet, as well as other events across the year.

We expect this visit to be particularly popular and encourage you to sign up as soon as possible to avoid disappointment. For this reason we will be limiting tickets to one per member until we have a better idea of demand.

After the visit is complete, we will be moving over the road to the Coach & Horses, where you'll be able to continue your discussion over a drink.

Please book your place on the visit before noon on Wednesday 19 August, and attendees are asked to meet at the front of the building in Bow Street at 2.45pm on the day.

To sign up, please visit the Eventbrite page: <https://aldroh15.eventbrite.co.uk>

2015 PLASA show

The PLASA show, now 38 years old, is the annual exhibition that connects the international live entertainment technology industry and ranks as one of the premier shows of its kind. It presents groundbreaking technology and exciting new launches by the world's greatest designers and engineers to an international audience of professional audio, lighting, broadcast, AV and stage technology experts.

ALD members can register for the show via our exclusive link for access to all or any of the three days of the show between Sunday 4 and Tuesday 6 October 2015: <http://bit.ly/1SSWEHG>.

We will be running two seminars this year on Sunday afternoon and Monday morning, which are either side of the Knight of Illumination awards on the Sunday night. More details on these later in August, via our bulletins as the next issue of Focus will not be sent out until the show is open.

For more information about this year's show please visit the PLASA show website: www.plasashow.com/home.

Knight of Illumination awards 2015 main sponsors announced

The awards, which celebrate the creative talents of international lighting and digital content designers working in the UK in the sectors of TV, theatre, and concert touring and events, are delighted to welcome industry

heavyweights OSRAM, Ambersphere Solutions, MA Lighting, Hawthorn, Robert Juliat, Ayrton and XL Video, which have generously supported the awards for several years running (some since its inaugural year). Alongside them are FIX8Group and Light Initiative, who are new to the event. The ceremony will take place at East London's Troxy club on Sunday 4 October.

"We are very proud to be sponsors of the KOI awards. It is an amazing ceremony which last year we were very happy to attend," says Valère Huart-Gyors of Ayrton. "Seeing the most creative lighting designers receive acknowledgement is really a pleasure, as we are sure it is for them as well! We at Ayrton are all looking forward to being there again this year and continuing to support the recognition of true talent and hard work."

Hailed by the Guardian last year as the lighting industry's very own major awards event, the Knight of Illumination awards is able to expand and develop year on year as a result of this high-profile industry sponsorship. The 2015 incarnation is no exception, with the awards adding a new "club" award in its concert touring and events category.

"The extension of the awards to cover this area proves how lighting design is a multi-faceted profession which demands a great capacity for adaptation," says François Juliat, Robert Juliat CEO. "Designers are always forging ahead with new ways to create unprecedented emotions in audiences with their inspiring visual productions. We're proud to be associated

with this celebratory and professional event for the third consecutive year."

Also supporting the awards for the third year running is XL Video, with managing director Lee Spencer commenting: "We're very pleased to be able to sponsor the Knight of Illumination video categories for the third consecutive year. KOI celebrates the very best talent in lighting and video design in our industry, and it's great to be involved in an event which highlights their work."

Supporting the awards in a more creative vein are main sponsors Light Initiative and FIX8Group. Visual production house FIX8 will be delivering an awards presentation with a difference for the October event, while Light Initiative is designing and manufacturing special table centres for the night, details about which are under wraps until October.

"With a host of new products to show for our efforts, we thought we'd bring one to the table, quite literally, providing the table centrepieces for the KOI awards dinner," says Light Initiative's Paul Bellman. "It is fantastic to be involved in an event that recognises the artistic achievements of the talented individuals that make up our industry, and we are proud to be associated with this endeavour."

To find out more about the awards please visit www.knight-of-illumination.com. The theatre category nominations start on page 30.

OFFICE ORACLE

Make/Believe: UK Design for Performance 2011–2015, V&A Museum, South Kensington, London

A slimmed down version of the Society of British Theatre Designers' exhibition that was shown earlier in the year at Nottingham University is now open to view at the V&A's Theatre & Performance Gallery (no 104) until 3 January 2016.

This display reveals the diversity of performance design over the last four years and features work that defines the edges of this global art form. It includes designs across disciplines – from opera, dance, theatre, to pop music– and across contexts and platforms.

The exhibition gives an intriguing glimpse into the way performance designers, in collaboration with other artists, engage audiences in visual journeys and Make them Believe. Designers have created their own individual displays and have presented personal statements on their work and process.

The work of a number of ALD members is represented, including that of Simon Wilkinson and John Bishop who were selected to exhibit as part of the British exhibition at the recent Prague Quadrennial.



To coincide with the display, there we also be a series of meetings, discussions and seminars during the autumn which will be a collaboration between the SBTd, ALD, Association of Sound Designers (ASD) and the newly formed Stage Directors UK (SDUK). We will release more information about these as we receive it.

Live Design International

Now in its 28th year, Live Design International (LDI) is the leading trade show and conference for live design professionals from all around the globe. LDI hosts over 10,000 attendees working in

theatre, concerts, clubs, theme parks, and houses of worship and a wide range of international live and broadcast venues. LDI is offering an exclusive VIP code for all ALD members: just enter code EP84 during the registration process, and you can receive FREE access (a \$75 value) to the trade show floor, open from Friday 23 October through Sunday 25 October 2015. LDI hopes you have the opportunity to visit Las Vegas, network with over 350 exhibitors, and partake in a full week of the industry's most comprehensive professional training. Full details at www.ldishow.com.

You can download the app for Live Design magazine, available as a free download in the iTunes App Store and on Google Play (<http://bit.ly/1fWc9BY>). The July issue is now available and features a look at designing Preludes for LCT3, as well as reflections from Jeremy Railton on going global in the themed entertainment industry, and a look behind the water screen of America's Got Talent's golden buzzer act, Freckled Sky. Designers share their thoughts on what defines a theatre projection editor. Take a look into the 3D animation in A Midsummer Night's Dream. Find out who's who and who's new at LDI 2015 and what's trending in audio paperwork. The issue also includes U2's INNOCENCE + EXPERIENCE tour, a Q&A with Thundering Jacks Ltd, and words of wisdom from Ola Melzig and John Leonard.

Members' monthly social evenings

The monthly socials at the Coach and Horses start again after a summer break on Friday

25 September. However, we do not currently have sponsors for the evening. If any of our Corporate or Commercial members wish to sponsor this date or any of the available 2016 dates please contact your Executive Committee Representative: declan.randall@ald.org.uk.

Other dates currently sponsored in 2015 are:
30 October ETC
27 November Martin Professional

OISTAT lighting symposium

An OISTAT international lighting design symposium is to be held in Hong Kong from September 29 to October 4, 2015. The organisers, the Hong Kong Academy of Performing Arts and the Hong Kong Association of Theater Technicians and Scenographers, have organised with a series of seminars and student workshops. In addition to Jennifer Tipton from the United States, keynote speakers will be Sha Xiaolan, the Chinese lighting designer for the Beijing Olympics, who, in addition to his theatrical projects, is currently working on significant architectural projects; and Lee Zen Chien, the Taiwanese lighting designer for open air arena events and award-winning theatrical productions in Asia.

Other conference presentations will include John A. Williams from Hong Kong talking about the Hong Kong Victoria harbour show Symphony of Lights, Danish lighting designer Jasper Kongshaug talking about new colour control technology for LED fixtures, and Dawn Chiang talking about lighting for Broadway. Additional

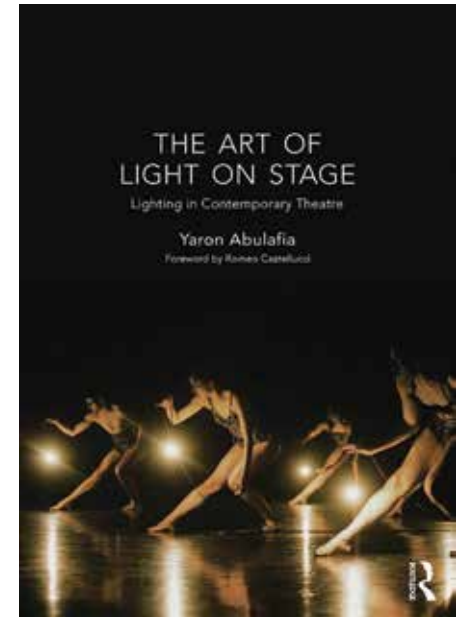
presentations will be given by Chinese lighting designers as well as designers from around the world. The symposium will be an ideal event for lighting designers to network and share ideas. The symposium will also include performances and backstage tours of Hong Kong Sky 100 observation deck, Hong Kong Disneyland, and the Macau production of House of Dancing Water. Visits are also planned to The Peak 1,800 feet above Hong Kong, the Tai O fishing village built on boats and stilts, and the Big Buda and Po Lin Monastery.

This symposium is organised with dual tracks, one aimed at students and one for professionals. This International gathering is an extraordinary opportunity to gain knowledge about lighting from an Asian perspective. It is very appropriate for teachers to bring interested graduate students or advanced undergraduates.

For full details and registration go to www.hkatts.com.hk.

The Art of Light on Stage

The Art of Light on Stage by Yaron Abulafia is now available to order at <http://amzn.to/1gqxZ0H>. The official book launch will be at the Royal Opera House on 12 November, followed by a mixed programme from Phoenix Dance. Further details will follow in an email bulletin, and the book will be reviewed in the next issue of *Focus*. 🍁



Professional Members' shows opening in August and September

Listing taken from the "openings" page of the ALD website. A full listing of all categories of members can be seen at www.ald.org.uk/diary/opening.php. To be listed, you will need to enter show credits into your profile on the site. You will need to sign in to the Members' area to do so.

- 2 August 2015 Jamie Platt** *We Know Where You Live* Finborough Theatre
8 August 2015 Charlie Morgan Jones *Vampire Cabaret* Assembly Bosco Tent
11 August 2015 Jon Clark *Written On Skin* David Koch Theater, Lincoln Center NYC
17 August 2015 Alex Wardle *Flare Path* Devonshire Park, Eastbourne, then touring
23 August 2015 Peter Small *Crazy Lady* Forum Alpbach
24 August 2015 Sam McNab *Mrs Dalloway* theSpaceUK @ Surgeons Hall
24 August 2015 Tom Boucher *Henry V* Temple Church
28 August 2015 Malcolm Rippeth *Wallflower* Noorderzon Performing Arts Festival Groningen, then touring
28 August 2015 Jamie Platt *One Thousand + One* Parco Corsini, Fucecchio, Italy
3 September 2015 Jon Clark *King Charles III – UK Tour* Birmingham Rep and UK tour
3 September 2015 Malcolm Rippeth *A View from the Bridge* Gate Theatre Dublin
8 September 2015 Johanna E Town *Crush* Coventry Belgrade, then touring
10 September 2015 Michael Grundner *La Cage Aux Folles* Kammerspiele Wien
10 September 2015 Charlie Morgan Jones *Little Shop of Horrors* Rudolf Steiner Hall
10 September 2015 Elliot Griggs *Pomona* National Theatre, then touring
11 September 2015 Richard C Lambert *The Agatha Christie Festival* Spanish Barn, Torquay, Devon
11 September 2015 Malcolm Rippeth *Dead Dog in a Suitcase (and other love songs)* HOME Manchester, then touring
12 September 2015 Palle Palme *Jersey Boys* China Theater
18 September 2015 Jon Clark *Tipping The Velvet* Lyric Hammersmith
22 September 2015 Johanna E Town *The Crucible* Royal Exchange Theatre

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To submit ideas for articles, information, correspondence, corrections and any comments about *Focus*, please email editor@ald.org.uk. Owing to space restrictions, we regret that we do not accept press releases for publication in *Focus*. However, Corporate members of the ALD may send press releases to the ALD office (office@ald.org.uk) so that they can be posted on the News section of the ALD website for immediate and wider coverage. Corporate members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request from the editor.

The opinions published within Focus are not necessarily those of the ALD. E&OE.

Content deadline for the next issue: 15 September 2015

New members

Welcome!

Professional

John Allen, Dunfermline

Ed Elbourne, London†

Theo Farrington. Wadhurst†

Joe Fletcher, Cardiff

Louise Gregory, Tyne & Wear

Fraser Hall, Brighton

David Hatley, Leicester*

Adam King, London†

James McFetridge, Belfast

Ed Yetton, Suffolk

Affiliate Member

I-Shun Lee, London

Student Member

Katherine Graham, Leeds

Non-profit organisation

Guildford School of Acting, Surrey

Corporate Member

GLP – German Light Products, Germany

Commercial Member

Spotrack.co, Co. Galway

Technical Lighting Solutions (TLS), Norwich

** Re-joining the association*

† From Associate Member

Diary dates 2015–2016

- 21 August** Members' meeting at Royal Opera House
- 25 September** Monthly members' social evening†
Available to sponsor
Contact office@ald.org.uk
- 4–6 October** PLASA, London*
- 4 October** Knight of Illumination awards evening
- 5 October** ALD seminar at PLASA show, London
Michael Northen bursary award presentation
- 30 October** Monthly members' social evening†
Sponsored by ETC 
- 27 November** Monthly members' social evening†
Sponsored by Martin Professional 
- 20–21 January** PLASA Focus Glasgow*
- 10–11 May** PLASA Focus: Leeds*

** The ALD will have a presence at these events.*

† The monthly members' social evening is at The Coach & Horses, 42 Wellington St, London WC2E 7BD.

THE DEAF AND HEARING ENSEMBLE

Making accessibility part of the design aesthetic

All photos by David Monteith-Hodge
www.photographise.com

The Deaf and Hearing Ensemble is a group of D/deaf and hearing artists who come together to tell stories. Our work can include British Sign Language, spoken English, projection, movement, mime, music and soundscapes. All of our work is accessible for D/deaf, hard of hearing and hearing audiences.

The company formed in 2013 and consists of professional, experienced, freelance theatre practitioners who have worked with companies such as the National Theatre, the Royal Court, RSC, Solar Bear, Graeae and Deafinitely Theatre.

Our latest project is a script written by performer Erin Siobhan Hutching called *People of the Eye*, based on her experience of growing up with a deaf sister, learning sign language and being introduced to Deaf culture. This is a new kind of project for The DH Ensemble as our previous work never directly addressed the subject of Deafness. Erin wanted the production to embody the idea of the aesthetic of access, where the elements of accessibility become part of the creative process rather than being a last-minute addition.

We received funding from Arts Council England to conduct a two-week research and development period. Our primary team consisted of a hearing director who is experienced working with D/deaf artists; a hearing writer/performer who has a Deaf family

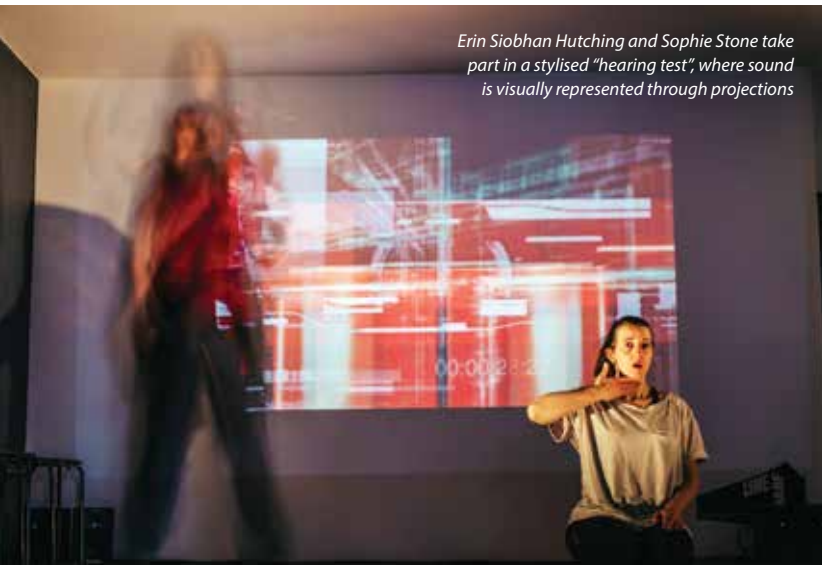
member; a performer who is deaf; three hearing technical creatives working on lighting, film and soundscape who had never worked with D/deaf artists before; three D/deaf “outside eyes” brought into provide feedback and personal insights; and two sign language interpreters.

Lighting designer and technical manager Oliver Savidge was invited to share his thoughts on the creative technical aspects of *People of the Eye*:

When we started to put the technical design together for this piece we knew it had to be exceptional. The original text that Erin had written was so strong that the creative team wanted the design to complement and support the performances on stage while the performances also complemented the design, with the team producing both these elements hand in hand through a collaborative process.

Emma Houston, our sound designer, was tasked with creating a soundscape that represented an interpretation of the feeling of the piece for the hearing audience while also incorporating infrasonic tones that would resonate in both the hearing and D/deaf audience members’ bodies. Our videographer, Gerry Maguire, created video projections that visually represented the soundscape both abstract and literal. Sometimes these

Erin Siobhan Hutching and Sophie Stone take part in a stylised “hearing test”, where sound is visually represented through projections



The Journal of the Association of Lighting Designers – “More art, less tools...”



Sophie Stone, production shot from People of the Eye

projections lead the piece: in one scene in particular the performers take their cues from the video, thus making the video a character in itself and me, the operator of the video, pivotal in telling the story. Gerry and I collaborated to make creatively laid-out subtitles representing the volume, tone and emotion of the spoken words. This assisted all members of the audience to access the story and was key to our design. It also offered our audience a new method in experiencing the representation of the form of language and allowed us as designers to respond artistically to the performers and spoken text during development. We were also fortunate enough to have original 1980s home movie footage of Erin's family to incorporate into the

August/September 2015

piece. Several members of the audience told us they had a strong emotional connection to this footage and that it worked well alongside the live action and the abstract video sequences, helping to create

an exciting, visually compelling and theatrically innovative world.

To create the lighting design I worked very closely with the director, Jennifer K. Bates, and performers, Sophie Stone and Erin Siobhan Hutching. We decided to use lights to act as visual cues. Early in the rehearsal process we started to experiment with this. At its core, the story of the piece is simple and beautiful, showing the relationships within a family focusing on two sisters as they grow up: one who is deaf and the other hearing. I tried to reflect this simplicity in the lighting design. I used a lot of open white at various intensities to put emphasis on the realism that the piece represents, then during the abstract movement

sections switched to cool white, positioned at low side angles, to highlight the performers' shadows. In one instance, not finding a suitable solution with traditional lighting design, I used the projector as a light source to highlight one performer in a projected spotlight. There were also several moments that I used low-level birdies in the performers' sightlines to act as visual cues for them. In addition to this practical usage it was also an important design choice that aided the storytelling at this point in the performance.

As I was also acting as technical manager for this project, I was tasked with uniting all these elements fluidly onstage. Jennifer, Erin and I had discussed early on that the design elements such as the video projections and subtitles should never be separate from the action on stage. Generally, when viewing a captioned or accessible performance, the subtitles are above the stage or there is a sign language interpreter to the side, thus diverting the audience's gaze away from the performance. In our piece, the subtitles were a key part of the piece and were projected centre stage within the performance space and sometimes onto the performers themselves. Our speaker positions were slightly unconventional in that they were positioned in the auditorium to bounce the sound design

THE DEAF AND HEARING ENSEMBLE



Erin Siobhan Hutching with subtitles in People of the Eye

around the space. We also used very heavy subwoofers to resonate the bass tones through our audiences' bodies.

It was a joy to work in this way with artists who have direct experience of the subject matter explored in the performance. We were also privileged to have other members of the Ensemble in to act as "outside eyes" (both D/deaf

and hearing) and to share their experiences of growing up in relation to the themes of the play. Through this collaboration and shared knowledge we were able to make technical and design decisions that allowed for a shared experience for both D/deaf and hearing audience members, keeping the quality of the art at the core of what we do. 🍀



Some of the **Deaf and Hearing Ensemble** members (left to right): **Sophie Stone** ("generally moves on command for money and on cue for chocolate"), **Oliver Savidge** ("likes the limelight, dislikes power cuts"), **Jennifer K. Bates** ("often found searching for plug sockets on trains and in rehearsal rooms up and down the country"), **Erin Siobhan Hutching** ("often late and usually lost") and **David Monteith-Hodge**, who took this photo ("unrecognisable without a camera to his face").

For more information:
www.thedeafandhearingensemble.com

People of the Eye was performed at
Shuffle Festival on 25 July and will be at
Forest Fringe in Edinburgh on 25 August.

EQUITY UPDATE

Equity rep **Richard Lambert** on the recent elections

The Creative Team Specialist Committee (CTSC) has now been formed after the recent elections and I'd like to thank all those who voted to put me back onto this Committee. I'm pleased to help bridge the ALD and Equity and to be a communication link between the organisations. Every now and again issues pop up that cement my appreciation of Equity.

Please keep me updated with any unusual goings-on within your contracts, terms and conditions, etc. so we can all benefit. Unlike many of our colleagues in other departments on a production, who can tend to be isolated from others working similarly on other productions, we have access to a wide network of lighting colleagues via the ALD. Please share your stories and experiences to our mutual advantage!

Look forward to seeing you at events this year! 🍷

Contact Richard on richard.lambert@ald.org.uk.

*The Silver Screen Tour 2015
Jazz Dance Company
Director: Robbie O'Reilly
Lighting designer: Richard Lambert*



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55%

specify or are final decision makers, that is more than 5,000 key buyers

86%

of visitors use exhibitions as a key source to find product/service information

44%

of visitors haven't visited any other show in the past year

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PLASA SHOW 2015

This year's show at London's ExCeL

Held 4–6 October at ExCeL London, PLASA Show 2015 takes a progressive new approach this year with the introduction of Focused Hubs, sector-specific seminar streams with exclusive content from Pixar Animation Studios, Adobe and a panel discussion from the ALD plus large-scale demonstration facilities and a three-day format. Chris Toulmin, PLASA Director of Events Division, answers some questions on the exciting new developments for PLASA Show 2015.

What event developments and new initiatives can visitors expect to see at this year's show?

Major show developments for PLASA Show 2015 include Focused Hubs on the show floor for lighting, AV, broadcast, audio and staging; five sector-specific seminar streams hosting 150+ leading speakers; new facilitated networking for increased business generation and increased emphasis on product innovation pre-show and onsite. With a business-only focus this year, reflected by extending the opening hours and a three-day format from Sunday 4 October to Tuesday 6 October, our community will be able to network and generate business in a cost-effective manner.

Which new exhibitors can lighting designers expect to see at the show?

With PLASA Show being one of the biggest showcases of live entertainment technology, it

attracts the biggest brands including Robe, Clay Paky as well as Martin Audio, d&b audiotechnik, Trusslite, After Dark as well as the new exhibitors comprising of Cavotec International, Consultancy Team, d3 Technologies, Digitalcom, Gloshine, Industrial Electronic Wiring, ILME UK, Impact Products, LjusDesign, The Music Group Technical Lighting Solutions and more. New names are expected to join us in the next month or so, so watch this space!

With regards to content, what seminars are of particular interest to lighting designers?

This year, PLASA Show has secured some of the most informative and interesting speakers it has ever had. Danielle Feinberg, director of photography at Pixar, will give a keynote presentation; Adobe's Niels Stevens will show off the very latest developments in their Creative Cloud content creation tools and services; the Association of Lighting Designers will talk about combining the disciplines of a lighting designer and video/projection designer in live performance and the use of lighting, both technically and creatively, will be the subject of



Robe at PLASA 2014

two seminars by broadcast training specialist Ian Hider. PLASA is also working closely with a number of other industry trade organisations including BECTU, ABTT and SiPA as they present issues from the technical standards for places of entertainment to tax essentials for freelancers.

Why should lighting designers take time out of their schedule to visit PLASA Show – how will the show be of benefit?

The show floor will be packed with products and services that every lighting designer would want to know about. By adopting the successful "Focus" model, PLASA Show 2015 has refocused its offering to deliver a place to network, share knowledge and check out cutting-edge, contemporary technology solutions – keeping lighting designers on the pulse of what's new on the market. 🚀

A POSTCARD FROM...

Sofia Alexiadou, Greece



Ilias Kalaitzidis, Sarantis Zourdos and Stathis Froussos



I'm sending this postcard from the ancient theatre of Epidaurus where, amidst the crisis of the Greek economy, I'm designing *Iphigenia in Tauris* by Euripides for the National Theatre of Northern Greece. Working in this space, which has a capacity of 14,000 and was built in the 4th century BC when the sun was the ruling lighting designer, puts things into another perspective and makes you somehow rethink the essence of lighting design and your dramaturgical choices. My assistant Phillip and I were lucky enough to have an amazing crew who have made all the difference! I hope you all you get the chance to work in and visit a theatre of such exquisite beauty and generosity. 🍷



New LEE Filters Swatch App

Our new LEE Swatch app puts the complete range of LEE lighting filters on one screen, with an innovative colour picker so you can easily build palettes anytime inspiration strikes.

You can review detailed information about each colour including spectral charts. It's easy to rapidly cycle through similar filters and compare data so you can find the perfect fit for your project. There's a full search and list capability but also many innovative tools for those who prefer to select colours intuitively.

If you're stuck for inspiration the App includes a growing library of professionally selected palettes designed to embody specific moods. These are easy to edit and make your own.

Your palettes are automatically saved and with one tap you can email full details, complete with colour swatches.

The App also contains many popular tools from our website, all completely redesigned for ease of use on a smartphone. These include a Gel Comparator to find the LEE match to competitor's filters, a Colour Temperature Calculator for the Mired Shift aficionados, and a Diffusion Finder that gives you relative diffusion across the LEE range.



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LIVERPOOL LIGHT NIGHT

LIPA student **Phil Glenny** lights up Liverpool

On 15 May 2015, several thousand members of the public walked through the gates of the Liverpool Institute for Performing Arts (LIPA) and were invited to “Follow the Moths” around an outdoor set, lighting and sound environment, created entirely by volunteer students in LIPA’s hidden garden area. I was lucky enough to be the creative director for this whole project, which featured a large-scale architectural light show. Let’s rewind a few months...

I was walking through the upper car park at LIPA one February evening on my way to a rehearsal, and looking up at an old university building that I’d seen for the past three years, it suddenly dawned on me – this grid of windows, already lit with fluorescent tubes, was a light show waiting to happen. A few days later we received an email from the organisers of Light Night, a city-wide cultural light festival run by the Open Culture department of Liverpool City Council, saying that they’d love LIPA to contribute – the timing couldn’t have been better! A variety of students across all three year groups from the Theatre and Performance Design and Technology courses put their names forward to be involved in the project, although no one really knew how it would unfold at this stage. This was originally coordinated by the lighting design lecturer Sofia Alexiadou;

however, she quickly handed the project entirely over to the students and let us decide how to move forward with it.

It became clear that the light show was not going to be the only part of our contribution, so the initial theatrical job titles of lighting designer, programmer, chief LX, etc. were discarded, and we split our team into smaller groups to focus on each area of the project. This was the first time LIPA had ever been involved in the annual event so there were no previous expectations, giving us the freedom to create exactly what we wanted. The idea to include moths was floated early on – moths being drawn towards and guided by light – so we decided to concentrate on this theme. The focal point of the audience journey was a beautiful giant moth cocoon, suspended between two lampposts in the centre of the garden area. The audience was able to walk all the way around the cocoon and peer in to see tiny laser-cut card moths swinging inside. Members of the public were also treated to a display of silhouettes depicting students displaying every discipline offered at the institute, lit up in the windows of LIPA’s Mount Street building.

The ceiling of the wooden smoking hut was transformed into a night sky by installing LED fairy lights in the actual shapes of the

Phil Glenny has just finished LIPA’s Theatre and Performance Technology course, and has a broad range of skills and interests including lighting design, sound mixing, stage management and broadcast camera directing. He is also a singer and pianist and hopes to continue all of these interests through his career.



star constellations for that time of the year. The rest of the site was lit with LED par cans to uplift the trees and rope light to highlight the pathways. The whole area was encompassed by a soundscape with speakers hidden in trees and bushes, creating a surround sound African evening experience, taking people away from the busy city centre of Liverpool.

The production management was also handled by the students, including dealing with the budgets and hire arrangements, and presented a rather different set of challenges to those of a theatre. The cable routes needed to be carefully thought out as there would be people walking anywhere and everywhere. The Institute itself is in full operation until around 6pm each day so there was considerable pressure to put the finishing touches together and get the site ready for visitors at 6.30pm.

The big attraction at the event was the large-scale light show that took place on LIPA’s Hope Street building for which I was the lighting designer and programmer. I chose to use the song Fireflies by Owl City as it tied in nicely with the moths theme and has a very relaxed feel to it. I wanted to move away from doing video projection mapping which is becoming increasingly popular and stick just to using



Photo by Antony Claas



Photo by Sofia Alexiadou

light. We lit each window in the 8x4 grid with an LED pixel batten pointing at the white wall behind each window, giving an ideal reflective surface. We were able to run all the data cable through the windows between the floors, meaning we avoided difficult cable routes through the staircases. Again, because this was a working building, we were only able to install the fixtures a few hours before the show so the need for offline programming was important. I used the MagicQ PC software which I was already familiar with and which comes with a basic built-in visualiser. I was able to use the internal timecode function on the software so once I had synced the start of the music and the

start of the cue stack, the show would run on its own. That was pretty important because I don't think I would have been able to fire 347 cues in 3 minutes 29 seconds at the right time and then replicate it seven times in a row!

Richard Reddrop (head of the Theatre and Performance Design and Technology course) praised the "fantastic creativity" of the students, saying "you have set a high standard for what I hope will become a LIPA tradition". This was a brilliantly collaborative project to be involved in and was a rare opportunity to showcase the work of the people who "make performance possible" at LIPA, rather than just being the mysterious people who wear black behind the scenes.

The giant moth cocoon was made by second-year design student Vikki Saville, the smoking hut was transformed by Jack Coleman, second-year technical student, and the window silhouettes were created by Samantha Sebbage and Michael Woods, both second-year technical students. The soundscape was created and implemented by Tom Uings and the production manager was Antony Claas, both third-year technical students. 🌸

Read more on Phil's blog at <http://bit.ly/1HmFrO>.

View videos of Light Night at <http://bit.ly/1B6mqVV> and <http://bit.ly/1HNDZv2>.

SUSTAINABILITY IN PRODUCTION ALLIANCE

Andy Purves introduces SiPA and its events at PLASA



PLASA London 2015 will see the launch of the SiPA Industry Development Goals and a series of seminars on sustainability within our industry.

SiPA is a community of industry allies igniting sustainable cultural change throughout the life cycle and supply chain of the live production industry.

A panel assembled by the Association of Lighting Designers debated sustainability at PLASA 2014. During the debate it became apparent that sustainability had not moved forward substantially within the industry since 2008. Furthermore, it was recognised that each facet of the industry working disparately could not affect the necessary culture change. This realisation created a wave of concern and ultimately led to the creation of SiPA – The Sustainability in Production Alliance.

SiPA exists to co-create a culture of sustainability in our industry that is supported at all levels of the supply chain and at all stages of the production life-cycle. The SiPA initiative removes the cultural boundaries to sustainability that are naturally present within the industry. Understanding the needs and



actions of others will create a combined force to tackle some of our biggest issues.

The SiPA development goals initiative provides momentum to a culture of sustainability in our industry. Split into three pillars of sustainability – social, environmental, and economic, the ten SiPA goals have been devised, interrogated, de-constructed, debated and agreed by a working group numbering 70 freelancers and representatives of organisations, businesses and professional bodies including:

PLASA, ABTT, PSA, The Theatres Trust, SMA, Women in Stage Entertainment, Entertaining Sustainability, Ambassadors Theatre Group, National Theatre Wales, Tonic Theatre, Cameron Mackintosh Ltd., SOLT/UK Theatre, Julie's Bicycle, London Theatre Consortium (13 London theatres), National Theatre,

Unusual Rigging, White Light, Arts Council England, The Society of Theatre Consultants, Manchester Arts Sustainability Team, Dance Consortium, SBT, Creu Cymru, The Audience Agency, Show Force, Creative Carbon Scotland, various training and educational institutions and... of course, the ALD.

The goals form a framework to stimulate individual, collaborative and industry-wide action and the agreement will be signed ceremonially at PLASA by representatives from all sectors of the supply chain as well as individuals across our industry.

Sign-up by the freelance design community will be vital to the strength of this initiative so... watch this space ... and get involved. See you at PLASA London 2015. 🚩

- Sunday 4 October 2.15–3.00pm**
SiPA Goal Launch
- Sunday 4 October 4.15–5.00pm**
Social Sustainability Panel
- Monday 5 October 4.15–5.00pm**
Economic Sustainability Panel
- Tuesday 6 October 10.15–11.00am**
Environmental Sustainability Panel

**people, profit, planet
practical, not pompous
robust and perpetual**

A POSTCARD FROM...

Jane Lalljee, Australia



I am here at Sydney Opera House with Theatr lolo. We are the first Welsh theatre company to perform here. This is my first experience of international touring, so it's been interesting finding out how things work elsewhere. We have brought two shows: *Adventures in the Skin Trade* and *Out of the Blue*. Both are my lighting designs and I have production managed the two shows as well. I was responsible for shipping the sets across the globe, which was a great experience! Thankfully everything worked out and everything arrived intact! *Skin Trade* is on in the studio and *Out of the Blue* in the Utzon room. It was quite a tough schedule for me getting both shows up and running and trying to fit into the crew patterns of the opera house. But all the crew are very efficient and helpful and made life pretty simple.

Our next stop was Arts Centre, Melbourne, which has been much more relaxed with an easier schedule. All the staff are really supportive and very helpful, efficient and knowledgeable. *Skin Trade* looks great in Melbourne. The haze sits really well in the Fairfax studio and works exactly as I had wanted it to when I first did the lighting design. *Out of the Blue* also looks really good in the function room, as it is a very adaptable show.

All in all, I have had a great time in Australia. I would very much like to come back. Here's to the next time... 🍀

KNIGHT OF ILLUMINATION AWARDS

This year's shortlist in the **theatre** category



A Picture of You Falling
Sadler's Wells
Lighting designer: Robert Sondergaard
Photo by Michael Slobodian

This year's judges for theatre:

David Benedict (chair)

Dance: Luke Jennings and Mark Monahan

*Musicals and plays: Georgina Brown and
Samantha Marlowe*

Opera: Richard Fairman and Anna Picard



Woolf Works
Royal Ballet
Video designer: Ravi Deepres
Photo by Tristram Kenton

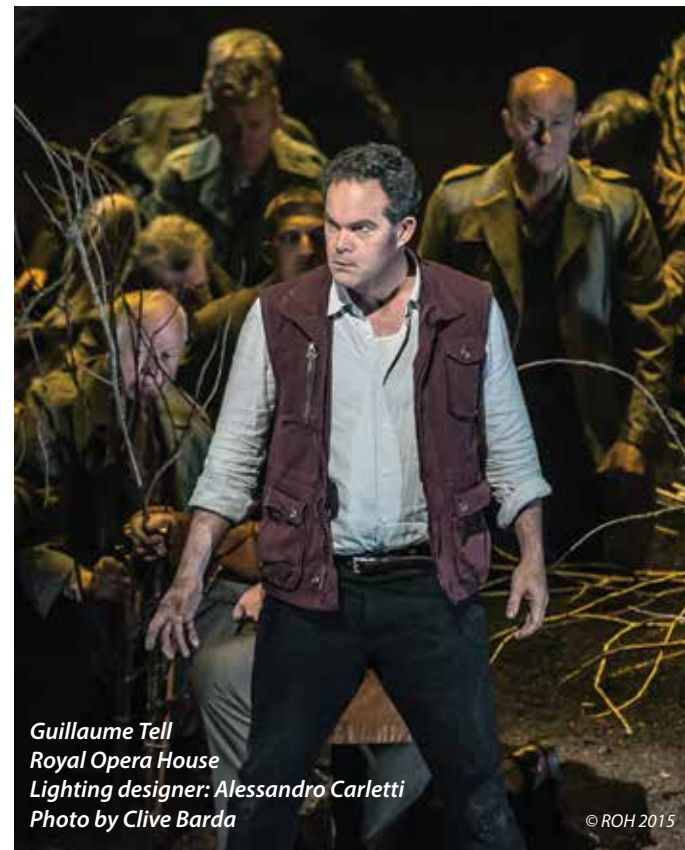
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Assassins
Menier Chocolate Factory
Lighting designer: Neil Austin
Photo by Nobby Clark



The Corridor & The Cure
Britten Studio, Aldeburgh
Lighting designer: Paul Pyant
Photo by Clive Barda



Guillaume Tell
Royal Opera House
Lighting designer: Alessandro Carletti
Photo by Clive Barda

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KNIGHT OF ILLUMINATION AWARDS



Edward Scissorhands
Theatre Royal, Plymouth and Sadler's Wells
Lighting designer: Howard Harrison
Photo by Johan Persson

Playing for Time
Sheffield Crucible
Lighting designer: Richard Howell
Photo by Mark Douet





Sweeney Todd
Harrington's Pie-Shop, Tooting
Lighting designer: Amy Mae Smith
Photo by Bronwen Sharp

Wolf Works
Royal Ballet
Lighting designer: Lucy Carter
Photo by Tristram Kenton



The Girl of the Golden West
English National Opera
Lighting designer: Mimi Jordan Sherin
Photo by Robert Workman



KNIGHT OF ILLUMINATION AWARDS



© ROH 2015

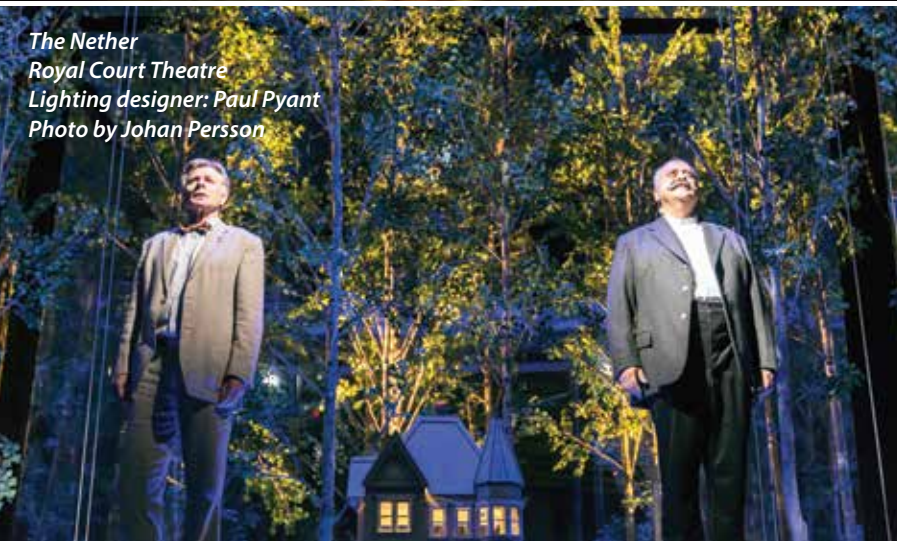
Król Roger
Royal Opera House
Video designer: Finn Ross
Photo by Bill Cooper



Gypsy
Chichester Festival Theatre and The Savoy
Lighting designer: Mark Henderson
Photo by Johan Persson



Golem
Young Vic Theatre
Video designer: Paul Barritt
Photo by Bernhard Müller



The Nether
Royal Court Theatre
Lighting designer: Paul Pyant
Photo by Johan Persson



Taken at Midnight
Minerva Studio, Chichester and Theatre Royal Haymarket
Lighting designer: Tim Mitchell
Photo by Manuel Harlan

REALLY, REALLY SMALL SCALE

Kelli Zezulka on her four-lantern lighting design

At the ALD seminar at PLASA Leeds, with Nick Moran, Johanna Town, Elliot Griggs and Katherine Graham, we discussed lighting for small-scale productions. When I mentioned that my current show, *The Maids*, produced by Hedgepig Theatre in York, used only four lights, Jo suggested I write about it for *Focus*.

The Maids is the fourth show I've designed for Hedgepig. The show was directed by Andy Curry, with sound design by Alexander King and costumes designed by Julia Smith. The play follows two sisters, Solange and Claire, as

they plot the murder of their mistress. Their fantasies involve very theatrical role play, in which each sister takes turns playing the role of Madame.

In the past, when I've designed for Hedgepig, I've also operated the lighting (and occasionally the sound too), but due to the scheduling of *The Maids* tour, I wasn't able to commit to all of the dates. Andy and I had spoken about the meta-theatricality of the play and also of his desire to have the cast operate some of the lights from onstage, as there are several lines in the text in which the sisters mention the lights ("Let me alone. Turn out the light" and "Put the light on! Quick! It's too great a moment!"). We then hit upon the idea of having all of the lights operable on stage by the cast, thus negating the need for a lighting operator during the performance. So the lighting design was dictated partially out of necessity, but we were lucky because this

Kelli specialises in designing for small-scale theatre and opera, mostly around Yorkshire. When not lighting, Kelli can be found correcting other people's spelling and grammar. She is the editor of Focus.



design premise also helped to heighten the theatricality of the sisters' ritual.

The lights we ended up using included two birdies, one either side of the stage at floor level, hidden in large boxes with vases on top. In rehearsals, we had used anglepoise lamps, but after some debate, I decided using theatre lamps would fit better with the overall aesthetic. There was a standard table lamp on the dressing table downstage centre, and we cut holes in the lampshade to give the light some shape. The last light was a bare bulb with half a lampshade, continuing the set and costume design theme of "shabby chic".

There was one last "sneaky" light that we used: a lantern is carried on stage in the final scene, and, not being allowed to use live flame, we used two LED push lights with a bit of orange gel over them, concealed in a large glass jar. We'd used these jars before as candlelights in *Playhouse Creatures* by April de Angelis, to great effect.

Because the show was touring to rural venues, there was always enough "ambient" light in the auditorium to allow the audience to find their seats and the cast to exit the stage safely. However, when we went to Seven Arts in Leeds, where a full blackout is achievable, we cheated a little bit and had a general cover





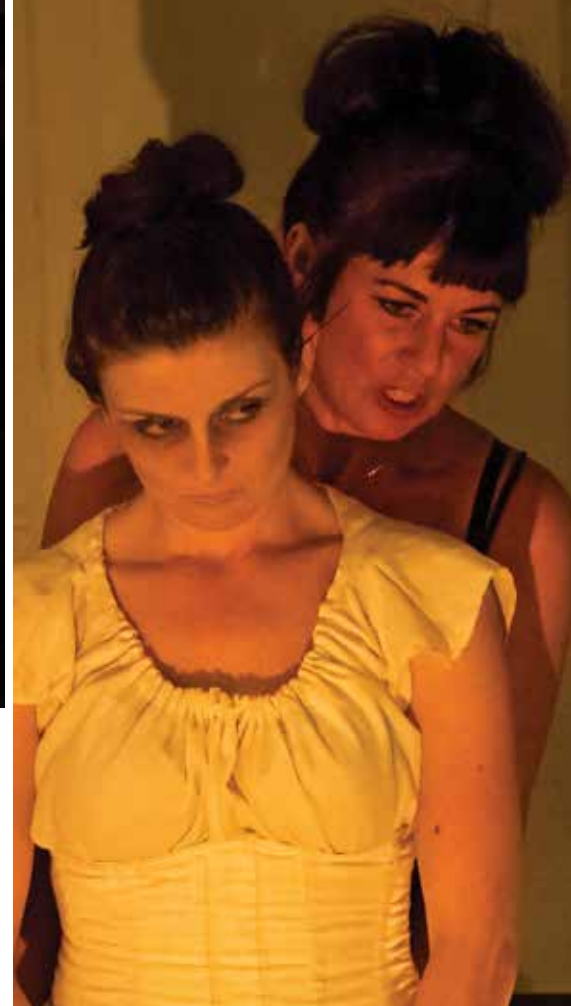
of six Patt 743s on at 10% throughout the show. This was primarily for health and safety reasons, as the cast members found it nearly impossible to find their way off stage into complete darkness.

I always learn something new about lighting on Hedgepig shows because I have the freedom to try out new things. One of the reasons I love designing for Hedgepig is that there is always very little budget, which forces me to make creative decisions I might not

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otherwise have made. Had I been able to operate on tour, or had we had the money for a “proper” lighting rig, the show would have looked very different and, I think, the lighting would have been much less effective. Nearly every review mentioned the lighting; in my case at least, it seems that the fewer the lanterns, the more press coverage! 🍷

*The Maids
Hedgepig Theatre
Lighting designer: Kelli Zezulka
Photos by John Saunders*



THE LUMIÈRE SCHEME

Charlotte Burton on being the ALD's first "Lumière"

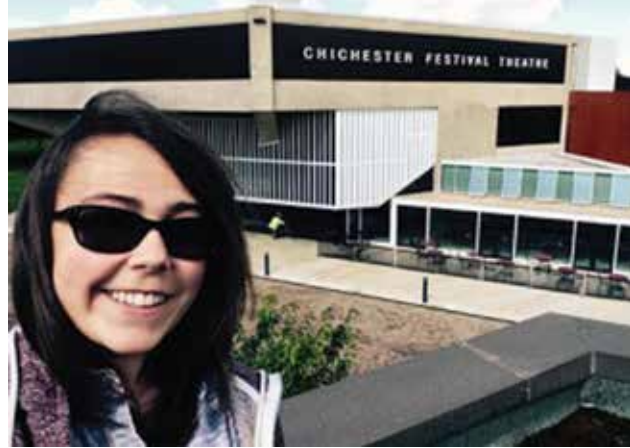
I was very excited and honoured when I found out that I was going to be the first participant of the Lumière scheme. I would have been nervous too but I didn't really have time to worry about it! Before I knew it, I had packed my belongings into my car and was driving to Chichester.

Having now been here nearly two months, it is hard to remember what it was like on my first day, as I just slotted into the department and was thrown in at the deep end, straight into a tech and cueing followspots on *A Damsel In Distress*.

Whilst at CFT I'll have worked on four different productions including *Damsel* and *Mack & Mabel* with Howard Harrison, *Educating Rita* with Johanna Town and *For Services Rendered* with Mark Henderson. Being able to work in both venues, the Festival theatre and the Minerva, on two shows each and with very different designers is great as I can see both venues adapt and change for what the current production's needs are.

One thing I have observed being at Chichester is how well the in-house lighting department welcome lighting designers and programmers. Everyone is made to feel a part of the team. This may seem like a trivial thing but having now worked in various theatres I have seen the lighting designer/lighting department relationship either be brilliant or very divided.

It seems clear to me that on productions where the designer and the department are divided, it generally makes



the whole process more stressful, and even more so when problems or tight deadlines occur. For me that is the difference, everyone cares about the production we are putting on and I think we can forget that we should be concentrating on the show, rather than on how much work you've got to do. Everyone in the department here is happy to help aid the production in any way they can and CFT is better for it as it is a happy place to be and work.

On a similar note, I also like the fact that all departments across the theatre share the same office, also highlighting that there is no division and you can easily go and speak to someone in person. Especially as a newcomer it helped that I could easily put names to faces. Everyone is in it together.

Sometimes we fail to remember that lighting designers are more than just their



Technical rehearsal of *Mack & Mabel*



The lighting team at Chichester

job and that a smile, an offer of a cup of tea and conversation can go a long way and generally improve the working relationship on any production. As designers travel around, the more in-house teams can do to make them feel at home in their theatre – in my opinion – the better.

As I write, we are about to open the first preview for *Mack & Mabel*, which will be good. I always enjoying seeing the first performance with an audience, as during tech, sometimes you forget – people are

actually going to come and see it! I'll be sad to leave my new friends and colleagues here at CFT; however, I look forward to the second part of the scheme and getting to experience different styles of productions being put together. 🍷

Charlotte's next three months on the scheme will be spent at Hampstead Theatre, Royal Opera House, Warwick Arts Centre, Sadler's Wells, Almeida Theatre, The Young Vic and the Noel Coward Theatre. Phew! We'll have another update from Charlotte at the beginning of next year.

August/September 2015

Thank you to everyone who has contributed to the funding of the Lumière scheme! As you can see, it's been of huge benefit to Charlotte, and the ALD is very proud and pleased to support young and emerging lighting designers in this way. The scheme is still growing, and we are in talks with several theatres to expand the scheme next year. If you would still like to contribute, you may do so by emailing office@ald.org.uk or by picking up a donation form at PLASA London in October. We look forward to more updates from Charlotte and our next cohort of Lumières!

Peter



Technical rehearsal of Educating Rita

HAS ANYONE SEEN THE PRODUCTION SHOTS YET...?

Taking your own production shots? **Max Narula** has some tips

You've barely finished finessing the show, when all of a sudden someone comes and tells you that they've moved the photo dress forward to this afternoon; finally, some nice photographs to show off your work. Alas, you never see them, not until they pop up above a review, printed at the size that requires a magnifying glass. Then you find that all the photographs are lovely close-ups

of the cast but there are no photographs to show off the lighting.

For us it's all about the photographs to remind us how the show looked and to promote our work on websites and the like. So during this one chance we have at taking some photos, we start taking our own, from the production desk, while making changes, while talking to the

director and while making notes. Unfortunately I've found that when doing this you often get a lovely silhouette of the production photographer, over/under exposed photographs or the completely wrong colour temperature – there's simply too much to do at once.

You, as the designer, having spent hours choosing *that* shade of blue, want the



Full Monty UK tour
Lighting designer: Tim Lutkin
Photo by Max Narula



*Josephine and I
Lighting designer: Neil Austin
Photo by Max Narula*

photograph to match what it looks like on stage as closely as possible. Trying to balance the camera sensor to the different shades of white – arc, tungsten and LED sources – in the rig is extremely difficult, and when I’m photographing I dedicate the majority of my time to making the colours I see on stage match the photograph. An understanding of both photography and stage lighting gives you a greater appreciation of how important wide-angle photographs are to the creative team.

When it comes to taking production photographs, it’s half about the photographer but also half about the camera, I’m afraid. With SLR cameras, their sensors are much bigger – the bigger the sensor, the better the camera

is going to be at taking pictures in low light conditions. The more expensive a camera is, the bigger the sensor and the better the ISO. The ISO is a production photographer’s secret tool (actually it’s not that secret); it allows us to boost the camera’s sensitivity to light, meaning we can shoot without a tripod in very low light conditions. However, there is a catch: the higher the ISO the more noise you’re likely to see on your photographs, which is why most high-end production photographers cameras can be over £2,500 just for the main body, without a lens. Though, practice does make perfect and you will still be able to get some good photographs without having to spend that much.

I’m always worried that the photographer won’t get the right snaps. Maybe it should be the norm to have two photographers: one for the producers and one for the creatives?!... Oh, talking about the show photos, has anyone seen them yet? I’ve heard they are amazing! 📸



Max was the winner of the 2014 Michael Northen bursary. He is often caught in front of an Eos surrounded by M&S Percy Pigs.

MEMBERS' MEETING

Will Evans reports from Newcastle-under-Lyme

On Thursday 10 July, a small group of ALD members gathered for a tour round the New Vic Theatre in Newcastle-under-Lyme. We were guided round by Daniella Beattie, one of the few remaining resident LDs in the country.

The New Vic was midway through hosting the Hoard Festival, a five-week festival of work exploring and celebrating the Staffordshire Hoard, a hoard of Anglo-Saxon treasure discovered nearby in 2006. The theatre's artistic director, Theresa Heskins, was fascinated by the remarkable finds and has commissioned four plays in the main house (performed in pairs, in rep), two studio shows and a selection of intimate five-minute "table plays" in the foyer, as well as numerous events and talks. All the main house shows have been lit by Danni and the acting company performs all the main house shows plus the table plays. Alongside this there is a wider community project involving 500 local people as storytellers, telling stories related to and inspired by the Anglo-Saxon treasure, and an art installation in and around the building. All in all, a very busy time for the theatre and all its staff!

Danni guided us around the theatre. The main house was Europe's first purpose built in-the-round theatre and as such is

near perfect for its task. About 30 years old now, the building is still working well and a testament to the original designers and architects (although a refurb is on the cards, we are told!). As it was built to be a theatre in the round there are nice little touches you don't find anywhere else. The catwalk grid is at a good height with excellent access. Danni pointed out that it's a space that is a joy to light and there are no "blind spots" in the rig. Uniquely, the theatre has two bars running all the way round the space; these are curved to match the space and continuous. It sounds trivial but, as Danni pointed out, it allows her to maintain a constant angle all the way around the space without any gaps in the coverage, something you couldn't do with straight bars and the inevitable gaps between them.

The lighting kit the theatre has is also quite unique. Danni (and her predecessors) is very hot on having a good maintenance regime. This has led to a great, well maintained assortment of lanterns including some classic Patt 23s, Patt 243s and Sils sitting alongside LED washes, AutoYokes and Source Fours. As Danni said, the Patt 23 is the only lantern that you can cut to a triangle! (We all tried to think if there was another but couldn't – answers



The caption Will provided for this image was simply "CAKE!". I think he was more than a little impressed with Danni's homemade baked goods! I have to say, I'm a little bit jealous!—Ed.



The view of the theatre from the upper level, showing the continuous curved lighting bars

Are you interested in hosting an ALD members' meeting? If you work in an interesting building, are lighting a challenging show, or just want to network with fellow ALD members, email meetings@ald.org.uk.

As Ian said on page 12, the ALD is currently looking for additional meetings representatives to help us plan, organise and run members' meetings. If you'd like to get more involved with the ALD, this is a great way to do so. Email Ian at office@ald.org.uk to express your interest in joining the team.





















of a postcard...) The theatre also owns ten Apollo Right Arms, which allow them to turn any instrument into a moving light, usually a Source Four but Danni did say she'd like to put a Patt 23 on one in the near future! That we'd like to see! Danni has also purchased some Chauvet LED static wash lights. These have full colour mixing and a zoom function; pair it with an AutoYoke/Right Arm and you have a pretty good LED wash light for half the price

of an automated fixture. We all agreed this was a very good plan and, with two other senior resident lighting technicians in our group, I could see some mental note-taking going on!

To round the afternoon off, Theresa came to join us for tea and cake (homemade cakes by Danni and on which I could do a whole separate write-up!). She gave us a great perspective on this unique theatre and the Hoard Festival. Both she and Danni said the

best thing about opening the theatre's doors was that it had created a dialogue between local theatres. In our group we had people from LIPA, Theatre Clywd and Manchester. We all agreed that local lighting folk should meet up more often and if Danni brings the cakes, we'll be there in a flash! 🍴

Corporate members

<p>AC Entertainment Technologies 01494 446000 www.ac-et.com</p> <p>F30</p> 	<p>Computers Unlimited 3-D Design 020 8358 9476 www.vectorworks.uk.com</p> <p>H70</p> 	<p>Martin Professional UK 01622 755442 www.martinpro.co.uk</p> 	<p>Robert Juliat +33 (0)3 44 26 51 89 www.robertjuliat.com</p> 
<p>AED Distribution Ltd 01494 370005 www.aeddistribution.co.uk/</p> 	<p>ETC Electronic Theatre Controls 020 8896 1000 www.etcconnect.com</p> <p>B40/B50</p> 	<p>Northern Light Stage & Technical Services 0131 622 9100 www.northernlight.co.uk</p> 	<p>Roscolab Ltd 020 8659 2300 www.rosco.com</p> 
<p>Ambersphere Solutions 020 8992 6369 www.ambersphere.co.uk</p> <p>B10</p> 	<p>German Light Products +49 7248927190 www.glp.de</p> 	<p>Philips Entertainment +31 534500424 www.seleconlight.com</p> 	<p>Stage Electrics 0117 938 4000 www.stage-electrics.co.uk</p> 
<p>Chauvet Europe 01773 511115 www.chauvetlighting.co.uk</p> 	<p>Hawthorn Theatrical 01664 821111 www.hawthorns.uk.com</p> <p>G24</p> 	<p>Production Resource Group UK Ltd 0845 470 6400 www.prg.com/uk</p> 	<p>White Light 020 8254 4800 www.whitelight.ltd.uk</p> <p>N40</p> 
<p>Clay Paky +39 335 72 333 72 www.claypaky.it</p> 	<p>Lee Filters 01264 366245 www.leefilters.com</p> 	<p>Robe UK Ltd 01604 741000 www.robeuk.com</p> <p>A25</p> 	<p>Zero 88 Coopers Controls 01633 838088 www.zero88.com</p> <p>E30</p> 

Commercial members

<p>Goboplus/ Cut Colour Plus 020 3603 1335 www.goboplus.com www.cutcolourplus.com</p> <p>H2</p> 
<p>Illuminate Design 01223 969694 www.illuminatedesign.co.uk</p> 
<p>Panalux Broadcast & Event 020 8832 4800 www.panalux.biz/broadcastevent</p> 
<p>Spotrack www.spotrack.com</p> 
<p>Technical Lighting Solutions 01603 295 111 www.tl-sol.co.uk www.tls-commercial.co.uk</p> <p>D46</p> 

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PLASA show stand numbers