

ALD # FOCUS e

The Journal of the Association of Lighting Designers
"More art, less tools..."

October/November 2015

How to Succeed in Business Without Really Trying
Liverpool Institute for Performing Arts
Directed by Michael Howcroft
Set designed by Anastasia Burton
Costumes designed by Alexandra Terry
Lighting by Adam Murdoch
Photo by Alfie Heywood

Illuminating this issue:


- **Knight of Illumination awards 2015**
- **Michael Northen Bursary winners**
- **Lighting *The Seagull* in Tel Aviv**
- **Edinburgh lighting roundup**
 - **SiPA goals launch**
- **... and much, much more...**
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From the Chairman....



“The most productive meeting I’ve attended at Equity” – well, that has to be a first! I quote from an email from Richard Lambert, our hardworking representative on the Equity DDC.

Equity has just published its minimum fee agreement with TMA/SOLT on behalf of lighting designers, and I have written a letter to the committee protesting that fees are too low (still!) to provide any kind of decent basis for negotiation. These Equity-negotiated “minimum fees” are way below the ALD’s suggested fees and can undermine our own fee negotiations! The DDC has now issued its “aims and objectives” which you can and should read (see page 17). This statement is to my knowledge the first in terms of a commitment to consultation and collaboration with designers’ organisations on all matters, including fees. It’s quite a step forward, spurred on I’m sure by the article in The Stage by Piers Haggard of the SDUK. However, this agreement for minimum fees, just negotiated with TMA/SOLT (without any consultation with the ALD or the DDC), is fixed in place until 2018! So we have to wait three years before we can properly take up the “aim” of the DDC and exert influence. Whilst I appreciate the good intentions of the committee and realise this was probably none of its doing, it simply is too long to wait to renegotiate these figures.

The SDUK is clearly moving towards generating its own contracts and agreements and an insistence to improve fees. I have written previously about the need for our organisations to collaborate, and these events indicate the potential influence that we could have. We must keep the pressure up on Equity, but if we cannot make real progress, we should be looking at alternatives, developing an ALD contract to replace Equity and insisting on a payment structure that reflects reality.

Our representatives have battled for decades on behalf of our professional members. If Equity is now listening and wants to collaborate then very good, but we are going to need more than “aims and objectives”. We need positive action and the inspiration to be able to say that Equity is the union that truly represents all members of the creative team.

The ALD works hard for its members on a number of fronts. This issue is one of them and an important one for all those who care about our profession. In April 2016 the ITC agreement is due for renewal. It will be interesting to see if Equity allows collaboration with the DDC and ALD on fees in coming to an agreement, and if it truly achieves support for designers and gains new memberships from within our ranks, or if it’s time to look for alternative solutions! You, the members, have a voice – use it! 🍷

Peter

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MARKO'S MUSINGS

Mark Jonathan with some clever lighting solutions



Holidays in Switzerland and Portugal soon give way to being in Aarhus at the Danish National Opera for *Jenůfa* which I lit earlier in the year at Scottish Opera. Ib, the Danish lighting supervisor, has made an excellent translation of the SO stage rig and FOH to work in the larger Danish house. I arrive halfway through the focus. By the time the focus in the two sets is completed there is very little time to go through the cues as we are going straight into orchestral runs. Although we start off a bit behind we catch up over a number of rehearsals. The production has smoking chimneys. To “encourage” the smoke upwards the Danish team has added a lightbulb that creates a heat convection. Very clever, I think.

Generally, I like the comfortable feeling I get when I go back to a city and a good crew that I know. I lit in Aarhus a year ago and I know my way about. This year, I have an apartment very close to the Musik Husset (music house) but I still rent a bike for getting around on. This includes a visit to the Moesgård Museum. It's an amazing museum built into the hillside where the roof is covered with grass and invites one to climb to the top for the view across the land to the sea. Amongst the various exhibitions is a visiting one of the Chinese warriors. It's beautifully lit with artistic integrity unlike so many public spaces that I see that are crassly lit or poorly maintained.

As we approach the opening night another British team arrives for model meetings so it's nice to meet up with them and LD Richard Howell. The show opens to a massive warm reception, and the inevitable first night party follows.

I have a fast turnaround from Denmark to return to Welsh National Opera in Cardiff for rehearsals of Bellini's opera *I Puritani*. It's an imperfect story that comes with risks however it's staged. The director and designer, Annilese Miskimmon and Leslie Travers, have opted for setting the strife between the Catholic Stuarts and the Cromwellian Puritans in 1970s Northern Ireland. This should work well. Of course there



I Puritani



Footlight position: it's excellent for getting under the broad brim of hats!

is a tragic love story between Elvira and Arturo. As Elvira goes mad so the story will transform to the Puritan times. The director asks me to come to rehearsals for a week. Given that I don't know the opera and the tentative ideas of staging it, I think this is a good idea.

The change to the Puritan period costume is going to need some lighting help. At first, I'm concerned that the fluorescent fittings in the Protestant church hall could dissipate the atmosphere. However, we create a scenario that involves the lights being turned off, or later on as Elvira goes mad. They fuse out in a power cut and power is only restored near the end as Arturo, her lover, has his throat slit and Elvira descends further into her depths of madness.

It's amusing that the fluorescent fittings are LEDs in disguise, courtesy of the WNO props department. Of course, they don't fade out very nicely and bump on but we add a "florrie flicker", which generally covers up the bumpiness. I start to worry when the director says, "They're too bright," and Adam, the programmer, says, "They're at 2%!"

The middle act has an exploded version of the church hall, scaled up in size and now black. Lighting and atmosphere will rule in this act. As the curtain rises on the second act the darkness

doesn't allow the audience to see anything until the first of three oversized tubes flickers in time to the "lightning" flashes in the music, now on cranky angles, finally illuminating and then flying to higher angles.

I have profiles cross-lighting and 5ks in cool hues poking through the oversized doorways as possible. My main transition that I make to the Puritan world is to uplight quite boldly from the "footlight position" using 500w Fresnels to give single bold towering shadows (see above). This works well: it accentuates the change of costume and adds a mysterious, sepulchral quality, and there's no problem getting light under the broad brim of the men's hats! For Act 3 we return to the church hall; as the curtain rises a police light can be seen flashing through the window. History repeats itself and these are also dangerous times.

As this opera is a co-production and will be presented in Denmark next summer some

Chinese warriors at the Moesgård Museum



of the Danish team arrives to watch the last rehearsals. Despite the difficulties presented by the story the production is very well received. There are some stunning performances, not least by the Elvira, played by a young Italian called Rosa Feola, who surely will rise to international acclaim; she can sing and act with outstanding distinction. Nice to see Barry Banks, whom I worked with at Glyndebourne when we were just youngsters, playing Arturo. How the years fly by.

That's all my operas done for this year. My next plan is drawn ahead of schedule for the *Duchess of Malfi*, a play for a change, but

MARKO'S MUSINGS

Mark Jonathan

which demands a lot of “operatic atmosphere”. Meanwhile, the pressure is building to make decisions for operas and a ballet that I'm lighting next year in Stockholm, London, Glyndebourne and Glasgow.

For the second year running I found myself in the role of presenter at the Knights of Illumination awards. As I said in my speech: why get a comedian when you can get an out-of-work lighting designer! The awards dinner was bigger than ever, although it seemed sad that not everyone attending was interested in being quiet during the awards. From my point of view, these are a magnificent achievement created by Clay Paky with LD Durham Marengi and Jennie Marengi. It's incredible that we have these awards acknowledging artistic brilliance in all the fields of performance lighting and projection, TV and video, concerts and live events. Much appreciation to all involved and all the industry sponsors for their generosity. Clay Paky presented Rick Fisher with a cheque for £5,000 in aid of the charity Behind the Scenes. Many congratulations to all the nominees and winners of the much-prized sword. The final award was the Enrico Caironi award for lifetime recognition, which went to the brilliant Fred Foster founder and CEO of ETC. Well done, Fred. 🍀

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I Puritani

*Photo above and on page 4:
I Puritani
Welsh National Opera
Directed by Annilese Miskimmon
Designed by Leslie Travers
Lighting by Mark Jonathan
Photos by Bill Cooper*

**Many thanks to Will Evans
for this issue's tips 'n' tricks
– see page 41.**

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

KOI 2015



Turn to page 30 to see the winners...

PROFESSIONAL MATTERS

Johanna Town with more points for discussion



The autumn season has kicked off to a great start. Having just opened two shows consecutively I feel very lucky to have been well supported by my teams both at the Belgrade Coventry and Manchester Royal Exchange – thank you! My *Luci Lite* was popular with staff in Coventry, and with steps and stairs to negotiate during the focus I was pleased to have it to hand. Manchester, of course, has daylight pouring into its venue whilst working during the day so it wasn't really required.

Whilst in Coventry I was lead into a pub conversation regarding the trials and tribulations of producing shows in Edinburgh. It seems that venue charges and the costs of hiring the in-house rig and other equipment are becoming prohibitive for small-scale fringe shows to absorb. This particular company had been given no choice but to take on charges for equipment even when it was not needed

for their production. Extra equipment hire costs were fixed and all extras and hires were not allowed from independent sources. Not having been on the Fringe for a few years I was not that well informed to comment but it was quite clear from our conversation that this is becoming a problem. It was made very clear to me that a show that costs to tour or produce locally was becoming impossible to reproduce at the Festival and that the companies had little or no control over the costs they might incur or even be able to regulate.

I would love to hear some debate on this: are others finding it harder to make theatre for the Festival? Would a venue owner like to give their side regarding fixed costs? Please do write in to open up this discussion; it may change how we look at the Festival in the future and therefore help keep it an exciting and vibrant place for new work to be produced by small-scale companies from all over the country.

I am very pleased to say that this issue has had two great responses to my discussion about the use of existing lighting rigs for a show. Will Evans (page 40) has rightly pointed out that many theatres have fixed rigs such as the National Theatre or an opera venue and, I agree, in these circumstances we don't question using an existing rig; it's what we do with that rig that

creates our design. By coincidence, this was also debated during my lighting of *Crush* the musical in Coventry. Being a repertory theatre with a busy extra-activity schedule, they felt the lighting rig belongs to the theatre to do with as they wish. As a repertory theatre it is the venue staff, rather than the lighting designer, who have selected the correct equipment for the venue and by doing this they have removed a large part of our equipment selection. However, this is not the case in a West End theatre where there is no permanent lighting rig: the designer is expected to work out and design the rig required in its entirety and have this rig included in their producer's costs. Therefore, possibly a repertory rig belongs to the theatre and a hired rig should belong to the producer.

Straight after Coventry I arrived at The Royal Exchange theatre in Manchester to light *The Crucible*. Being another rep theatre the lighting rig had been purchased by the venue. However, this time I felt less protective of the rig than where the rig had been placed and why. Joe Price's article (page 39) also covers this debate: for his dual design at the Finborough he had been asked not to rig anything that would compromise the other company's aesthetic. This was the same for me at the Royal Exchange, a theatre in the round, where the lighting rig



*Crush
Belgrade Theatre, Coventry
Directed by Anna Linstrum
Designed by David Farley
Lighting by Johanna Town
Photo by Robert Day*

along with the rest of the theatre structure is visibly dominant. The designer Max Jones had gone to a lot of trouble to design a set that fit within its clean lines; his raised stage floating a metre above the audience created a sightline through the actors directly into the lighting positions. With this in mind I have designed one of my smallest rigs ever at the Exchange. I made a choice and set myself the challenge not to use the bottom level 2 bars and to keep the middle level 3 bars as clear and as symmetrical as

possible – the lighting rig was part of the show's overall design. So on this occasion I would be very upset if additional lighting was added to my lighting rig without my permission.

In both articles Will and Joe did collaborate with the other lighting designers involved and of course this should always be the case. However I still feel quite strongly about how we protect our work. I am proposing to draw up a "good practice paper", which I will be taking to the Executive for approval and then hopefully

we can add it to our members page on the new website. I hope we might also add all or part to our contracts if one wished. But more importantly I hope by having a kind of expected standard we will remember to always collaborate with venue staff whenever a lighting rig is changed or jointly used. If you have any opinions on what this draft document should be or how it should read then please do get in touch. I am very happy for this to be a joint effort. 🍷

THE NEW ALD WEBSITE!

John Leventhall introduces the new site

Your freshly launched, modernised ALD website with new design and extra features is now **LIVE ONLINE** and waiting to welcome you to your exclusive members' area and your personal mini-site. As ever, you have the benefit of ALD membership to advertise yourself in the directory amongst the community of performance lighting professionals and publicise your shows, pictures, contact information and professional (or other) profile.

Follow the instructions below to log in and get the advantage of our up-to-date web presence, all as part of your ALD membership fee.

Our birth pangs!

The website we have just replaced was created over a decade ago by professional LD Simon Wilkinson who used to eke out an emerging LD's meagre stipend with a bit of web developing. For the ALD he did a fantastic job and donated his time to deliver a website far beyond expectations and a capability well in excess of what the ALD could have afforded at the time. With the very different technology of those days, he delivered the major benefits of the interactive personalised mini-site for every member and a website that remained robust in operation, easily updated routinely and that automatically handled the mass of over 10,000 uploaded photos that we accumulated.

Today, Simon is a well-established LD with a practice stretching from Scotland to Shanghai and his recent webmaster activities for the ALD have needed to be squeezed into a busy lighting and family schedule. So when the time came for necessary major technology updates and adding a list of member-requested facilities and navigation changes, it was time to thank Simon from all our membership for his decade of generous contribution.

And so, with guidance from Simon, I and a small cohort of the Exec embarked on re-specifying the website with up-to-date, future-proofed infrastructure and a design that elevates members' superb and beautiful lighting design creations to be the most prominent feature of the ALD's web presence for public, professional, director, agent or producer to clearly see and appreciate.

That was in 2012! In the intervening three years the path to find a new development partner has been a rocky one indeed. The technical and database architecture of the site has been by far the most complicated and necessary element, to deliver required new capability, and not lose anything.

The ALD's financial resources being limited, we briefed, interviewed and rejected around a dozen individuals or firms that turned out to be not technically capable, too expensive or, in two



cases, disappeared before they even responded to the brief! With each brief-response-discussion cycle taking several weeks, it was a repetitive chore, including the need to dismiss one developer we commissioned in late 2014.

But eventually, via a services trade expo – CHASE 2015 – aimed at the not-for-profit sector, Ian Saunders and I came upon the excellent services of Qdos Computer Consultants (nothing to do with pantos!).

Key features

Our splendid Qdos developer, David Hasell, has enthusiastically, interactively, and skilfully re-created www.ald.org.uk. We are confident that you will find an incisive design (creatively based on the ALD logo) and a raft of new features that will deliver a much more interactive member experience. Amongst the benefits are:

- Contemporary, professional design to project an appropriate image to the world.
- Responsive screen layouts for phones, tablets, laptops (and control consoles!) so you can log in anywhere on anything!
- Interactive directory and "Find a Lighting Professional" search facility by work, location, experience, etc. to assist members' business development.
- A new exclusive ALD forum for logged-in members (not public) that will open a new era

of fluent connections, discussions, information and communication for all the ALD membership (privately or publicly, as required).

- Full online signup for all membership types and single or recurring subscription payment facilities (via PayPal).
- Enhanced member profile pages.
- Superb new photo gallery facility now also available to students and associates.
- Relational database – meaning that, amongst other benefits, photos have interactive links to you, show websites, other creatives and the ALD diary and that simplifies member administration.
- Simple, lean content management so we can economically maintain the site ourselves.

So log in and get going! Here's how:

Your old passwords are encrypted, so we can't transfer them. All you have to do is make a new password (or re-register the old one).

- Go to www.ald.org.uk and members should click the login button at the top right and then "Request a New Password" at the top right of the home page.
- Enter the email address you have previously supplied for the ALD database (you can find this in the yearbook).
- If this doesn't work please email office@ald.org.uk and we'll send you a temporary (but secure) password.
- You can choose your login to be EITHER your email address and password OR a username and password. The username format is the forename and surname you use for your ALD membership – mine is john leventhall.

• DON'T click "Apply to join the ALD" or "Sign up today" – those links are for non-members to join.

That's all there is to it! We have imported all your current data and profile information for you ... AND ...

- I advise that, once logged in, click "My ALD" and upload a photo of yourself. This appears on your profile page and, whilst the default icon is very nice ... it isn't you!
- "My ALD" helps you bring your profile and preferences up to date and add pictures of your work. For those who use links to their own website, the ALD website offers a new and effective portal for prospective business and key contacts to find you. It's worth checking your data has imported correctly and completing your profile so all members have an equally good web presence. You appear in the directory after you have completed the "Biography" section.
- "My shows" allows you to add a new show or work achievement and this appears interactively in the diary, directory, search facilities, gallery, etc.

Use the forum to steer development!

Give your opinion and feed in any site-use issues needing fixing. Note that a few items are yet to arrive (e.g. FAQs page) and to make economical use of your subscriptions we have kept server resources lean and mean with caching to keep the online experience as swift as possible but risking occasional slower response times – so, please be patient if it takes a few minutes or hours for your profile updates to appear online (we are looking at speeding up in the near future – if the cost is acceptable).

Have fun surfing the ALD! There's no need for me to put a contact email on this article – you can join the forum topic "Website and forum use"! #





OFFICE ORACLE

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

Hopefully by now, you will be aware that after a decade of sterling work, our old website has been retired and updated for a newer model with more pictures, a modern layout, and the potential to expand it further. We are very grateful to Qdos Computer Consultants for their diligent work over the last six months to get us to this point. You can read more about how to log in, update your details and photos as well as use the new members' forum on page 10.

The site will be continued to be refined and worked on to solve problems, but the expansion of what it can do means that we will need help to keep the information up to date, process and update membership information, add news stories and monitor the forum.

Therefore we are looking for two or three members who may be interested in helping us out. Training will be given, quite probably by the web developers themselves, in south London. We are looking for people who can commit to a set number of hours a week for a couple of years to ensure there is some continuity on the site as it develops. The work can be done from

home remotely, so all you need is an internet connection and an email address.

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

Sponsored Student Scheme 2015

This corporate members' funded scheme for students studying on higher education courses with an element of lighting design is open again for applications in September. The closing date for applications is Christmas 2015.

Please note that even if you are currently a member of the scheme you will need to apply again to continue your free membership through to April 2016.

If you do not re-register for the current academic year, your membership will revert to that of a normal student category and you will need to pay the annual subscription for a student (£30 p.a.).

All current student members have been contacted with an email that includes a link to the website where you can download the new form to fill in and return to the office complete with a counter-signature from one of your tutors as proof of your student status in order

to maintain your current membership beyond April 2016.

If you do not wish to continue your membership beyond March 2016, please contact the ALD Office in advance so that we can stop the membership at the appropriate time.

Meetings' organisers required

The ALD's meetings team is still 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.

UK Theatre Awards nominations

The nominations for the UK Theatre Awards 2015 have now been announced. The awards will be presented on Sunday 18 October at the Guildhall in the City of London. Once again ALD

members have been nominated as part of the Best Design Category (members in **bold**):

- Dick Bird, Timothy Bird and **Paul Keogan** for *The Hudsucker Proxy*, Nuffield Theatre, Liverpool Everyman and Playhouse, in association with Complicite
- Stewart Laing and Mimi Jordan Sherin for *Titus Andronicus*, Dundee Rep
- Leslie Travers and **Tim Lutkin** for *Rebecca*, Kneehigh Theatre and Theatre Royal Plymouth

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, this can be different from the email that is listed in the directory if desired, so please ensure that your current or preferred address is on our system.

October/November 2015

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.

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 continues at the V&A's Theatre & Performance Gallery (no 104) until 3 January 2016.

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

This key opportunity for designers to exhibit their work, giving an intriguing glimpse into the way performance designers, in collaboration with other artists, engage audiences in visual journeys and Make them Believe. Designers create their own individual displays and present 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.

Members' monthly social evenings

The monthly socials at the Coach and Horses start again after a summer break on Friday 30 October. Sponsors for the evening are Electronic Theatre Controls (ETC).

The last date in 2015 is on Friday 27 November when the sponsor is Martin Professional.

We already have some bookings for 2016, so if any of our other Corporate or Commercial members wish to sponsor any of the available dates please contact your Executive Committee Representative: declan.randall@ald.org.uk.

Theater Hall of Fame

The Theater Hall of Fame in the US has announced the 2015 inductees for Lifetime Achievement in the American Theater. Included in this prestigious cohort is lighting designer Ken Billington. The Theater Hall of Fame is a non-profit organisation that honours the professionals of the American theatre. To be nominated, a theatre professional must have 25 years in the Broadway/American theatre and five major credits. Congratulations, Ken. 🍀

Professional Members' shows opening in October and November

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.

- 3 October 2015 Michael Grundner** *Singin' in the Rain* Musiktheater Linz
- 6 October 2015 Edmund Sutton** *Saffron Hill* Stage Space, Pleasance Islington
- 7 October 2015 Charlie Morgan Jones** *Seussical The Spa*, Bridlington
- 8 October 2015 Richard C Lambert** *Romance Romance* The Landor Theatre
Will Evans *First Lady Suite* Karamel Club, London
Sam McNab *The Steamie* Brunton Theatre, Edinburgh
- 11 October 2015 Wally Eastland** *4000 Miles* NC Stage Theatre
Jon Clark *King Charles III* Music Box Theater, New York
- 12 October 2015 Charlie Morgan Jones** *Sam Bailey Live* Lyric Theatre, West End
- 16 October 2015 Callum MacDonald** *Autumn Showcase Fashion Show* Debenham Community Centre
Malcolm Rippeth *Snow White* Northern Stage
Jon Clark *La Boheme* London Coliseum
- 21 October 2015 Tim Mascall** *Showstopper* Apollo Theatre
- 23 October 2015 Mark Dymock** *Don't Look Now* Queens Theatre Hornchurch
Palle Palme *Sällskapsresan – The Musical* Nöjesteatern, Malmö
Johanna E Town *The Magna Carta Plays* Salisbury Playhouse
- 28 October 2015 Callum MacDonald** *A Streetcar Named Desire* The Sir John Mills Theatre
- 31 October 2015 Michael Grundner** *Luther* Westfalenhalle Dortmund, then touring
- 3 November 2015 Tom Boucher** *No Sweat* Schouwburg Agnietenhof, Netherlands
Marec Joyce *The Session* Soho Theatre
Chris Withers *Under the Bed* The Arc, Stockton
- 5 November 2015 Malcolm Rippeth** *My People* Clwyd Theatr Cymru
- 10 November 2015 Rick Fisher** *Waste* National Theatre – Lyttelton
Ben Pickersgill *L'Ospedale* Wilton's Music Hall
- 11 November 2015 Tim Mascall** *Derren Brown: Miracle* The Palace Theatre, London
Callum MacDonald *Barnum* Thomas Mills Arts College
- 14 November 2015 Peter M Vincent** *When We Are Married* Chesil Theatre, Winchester
- 19 November 2015 Mark Dymock** *Alice in Wonderland* The Watermill Theatre
Andy Webb *Magic and Mayhem* Springfield Campus and Pound Arts Corsham
- 20 November 2015 Chris Withers** *Red Riding Hood* Greenwich Theatre

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

Content deadline for the next issue: 15 November 2015

New members

Welcome!

Professional

Steve Benson, Cheshire

Nina Dunn, Brighton

James Harrison, Colchester

Dominic Smith, Shoreham by Sea

Trent Suidgeest, Australia

Dan Terry, Crawley Down

Affiliate Member

Simon Carnell, Sweden

Associate Member

Gareth Weaver, Surrey

Sponsored Student Scheme

University of West London

James Rosen

Diary dates 2015–2016

30 October Monthly members' social evening†
Sponsored by ETC



20 November Theatrecraft, ROH, London*

27 November Monthly members' social evening†
Sponsored by Martin Professional



20–21 January PLASA Focus Glasgow*

23–25 February BVE trade show, London*

10–11 May PLASA Focus: Leeds*

22–23 June ABTT Theatre Show, London*

18–20 September PLASA Show 2016, London*

* 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.

THEATRICAL HERITAGE

The first of this issue's *three* book reviews, by James Laws

Two things caught my interest when I first encountered this compendium: the ravishing cover and the inclusion of our own Nick Hunt in the list of authors.

The cover picture indicated use of candlelight and I thought it was of a French revivalist opera company. It turned out to be a 2009 production of Handel's *Ramamisto* in Karlsruhe, Germany.

This production and others like it are the *raison d'être* of this book which *aims to promote clever (re)use of performing arts heritage through a series of multidisciplinary and concrete case studies addressed to anyone, not just academics, involved in the issue in one way or another.*

That's a bit of a mouthful: Francis Reid put it more succinctly with his mantra "To look forward, first look back". The catalyst for Theatrical Heritage was a gathering of scholars, artists, administrators and conservators in Courtray, Belgium, to see what could be learnt from historical methods of staging, lighting, costume and choreography. All aspects of production are interactive in this endeavour; for instance, you can't expect subtle gestures to register in the same way in candlelight as with tungsten lighting.

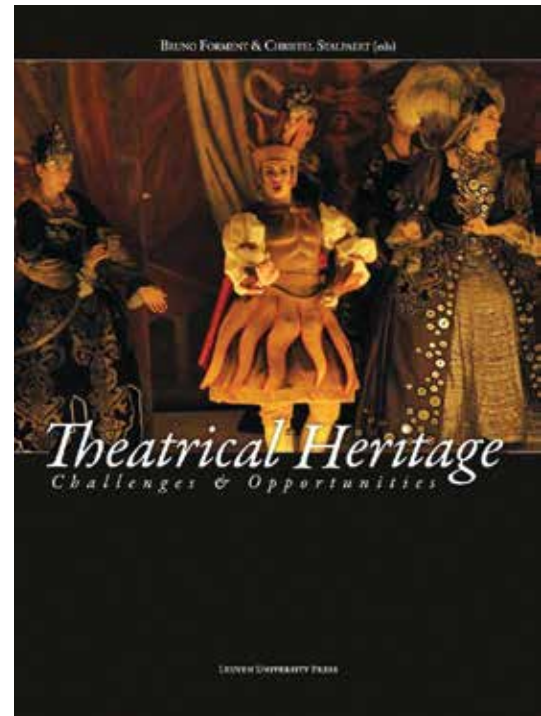
Therefore, although many of the fourteen chapters have nothing to do with lighting, and indeed they mostly don't mention it, the

majority of the writers have engaged with historically informed productions at one time or another and have therefore encountered lighting history and embraced it to a greater or lesser degree.

Nick Hunt's chapter is headed PLAYABILITY. Through his study of the original concept of the Strand Light Console, he advocates giving an operator the freedom to create a fluid lighting plot, which is more like a score than a series of static time points. He has explored a variety of control surfaces to match the action to the production's needs as they vary and flow.

This is in direct contrast to the current plotting orthodoxy of a default timed crossfade structure and, to a theatre lighting world now addicted to the GO button, it must seem impossibly loose. But set the timer aside and try it; feel involved in the production again. It's what the music industry has always done.

There are many retro ideas in Theatrical Heritage that would make HSE officials have the vapours: how about lighting up some Lycopodium moss for a flash and burning tow (strands of rope) for a smoky conflagration. They would and will find their place again, even if it is only in the open air. This book invites you to reassess our modern safe conventions and to add the magic component of immediacy. Heady stuff. 🍷



Theatrical Heritage: Challenges and Opportunities
Edited by Bruno Forment and Christel Stalpaert
Published by Leuven University Press (May 2015)
ISBN: 9789462700239
272 pages

EQUITY UPDATE

Richard Lambert shares the new aims and objectives



The new Equity Directors and Designers Committee (DDC) met for the first time this season at Equity's head office, Guild House, under new leadership of Drew McFarlane as Equity organiser, Frances Rifkin as chair and David Cockayne as vice-chair.

We discussed the recent new agreements with TMA and SOLT for actors, directors and designers. It was also noted that the ALD suggested minimum fees are significantly higher than those agreed by Equity within these agreements. Peter Mumford, with support from the ALD Executive, wrote a letter to Equity expressing concern that these agreed Equity minimum fees could undermine negotiations with producers.

Drew, on behalf of Equity, said that suggested fees cannot be published on the Equity website as this could be seen as creating a cartel, which was illegal, but also that it would undermine existing contracts with producers and cause no end of difficulty.

Drew also gave his opinion that if Equity did not produce minimums then all would be lost as there's always someone willing to work for less for the same job – supply and demand of jobs within our industry. Their position is that it's a minimum and not an average.

The agreements with SOLT, UK Theatre and TMA are now fixed until 2018.

On a more optimistic note, the current Independent Theatre Council (ITC) agreements, which cover many agreements within smaller-scale theatres, subsidised repertory and commercial theatre, are up for renewal in April 2016. Equity has been asked to engage with our DDC more robustly at every stage of these negotiations.

This became item 1 on our list of aims and objectives:

1: To ensure that directors and designers are inclusively considered on equal merit with all other Equity members for all Equity agreements in live performance and that the negotiation process fully includes directors and designers, with at least one director and designer from the committee forming part of any negotiating team.

2: To ensure that directors and designers are listened to and consulted and that they are integrated into the union with proper support and backup, including effective communication between the members and the committee.

3: That recruitment and retention of directors and designers is given equal priority within the union and particularly within the work of the live performance organisers and assistants.

4: That a campaign specific to directors and designers, with supporting material, is produced by the live performance department to attract those directors and designers who are disillusioned by the union or are unaware that Equity is for them.

5: To work and communicate with other organisations such as Stage Directors UK, the Association of Lighting Designers and the Society of British Theatre Designers and create channels of communication with them.

Another vitally important issue worth mentioning here is that many entrants to our industry often come into our profession via assistant (director/designer) leading to associate (director/designer) roles. It was pointed out that Equity has members taking on these roles, but have absolutely no guidance on minimum fees for this enormous proportion of production roles. Equity will be looking into this as it was generally accepted around the table that this is a huge oversight!

We'll do our best to keep you updated along the way! 🍀

EDINBURGH FESTIVAL

Mark Fisher brings us his annual Edinburgh lighting roundup

Two or three times during this year's Edinburgh festival I had the same conversation. It would start with me saying I was writing an article for *Focus* and was looking out for shows with distinctive lighting designs. "Well, in that case," would come the reply, "I know a fantastic production you should see where the lighting is brilliant..."

This being the busiest time of the theatre year, I would invariably fail to get to the show in question, but it suggests audiences are more attuned to lighting than you may think. If my friends are anything to go by, people know good lighting when they see it.

What was impressive this year was the number of productions that managed to overcome the trying conditions of the Fringe, where turnaround times can be as little as twenty minutes, to create lighting designs that bore comparison with the best work in the Edinburgh International Festival, where high production standards prevail.

Sometimes this was achieved by a company holding out for a dedicated space of its own, one that wouldn't have to be shared with anyone else. The Edinburgh-based Grid Iron, for example, took over a classroom-shaped space in Summerhall's TechCube for an adaptation of *Light Boxes*, a cult novel by Shane Jones.

Sitting in rows on either side of the oblong room, the audience found itself in the midst of a chilly landscape where February never came to an end and a mysterious totalitarian force had called a halt to flight of any kind, even kites. Designer Karen Tennent filled the floor with woodchip and the low ceiling with silver balloons

(good for reflecting Simon Wilkinson's lights). At one end of the room were instruments for the performance of Michael John McCarthy's live score; at the other, a collection of washed-up wooden structures. The walls, meanwhile, were lined with trees.

The immersive nature of Finn den Hertog's production, with its limited audience capacity, allowed Wilkinson to light the space more like an installation than a conventional theatre production. At intervals around the room, he positioned small directional lamps and larger LED units, generally set to white or blue to emphasise the winter chill, but sometimes changing to an alien green or orange in line with the path of the strange narrative.

Also occupying a dedicated space was *CUT*, a monologue by Duncan Graham performed at the Underbelly by Hannah Norris in which light – and dark – played a key role. With the small-capacity audience sitting on two sides of a narrow aisle, the actor played an airline steward who believes she is being stalked. At the same time, Norris was discreetly operating the lights with a Q-Lab remote control devised by lighting designer Sam Hopkins.

Telling a fragmented gothic horror tale, she took advantage of the ability to achieve a total blackout to reposition herself so we never knew



Light Boxes
Designed by Karen Tennent
Lighting by Simon Wilkinson
Photo by Richard Campbell

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



CUT

Lighting by Sam Hopkins
Photo by Gary Cockburn

where she'd turn up next. When it didn't take on the ambience of an aeroplane cabin, the room was small enough for her to be illuminated by a single directional beam from the LED rig – or for a spooky glow to emerge from underneath our seats.

Hopkins wasn't the only Fringe designer proving a little could go a long way. A lot of the light for Dan Bye's one-man show *Going Viral* came from a dozen small LEDs hanging above his head. Each one, in the set design by Emma Tompkins, was attached to a long Perspex tube. These gave a suggestion of being in a laboratory (the play is about a fictional epidemic) while extending the range of Katharine Williams's lights.

More minimalist still was playwright-turned-performer Jo Clifford who enhanced the ecclesiastical theme of her *Jesus Queen*

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of *Heaven* by giving everyone in the audience a battery-operated candle to display in front of them. Listening to this radical Christian sermon, the audience was unified through the power of its own light.

There was also an unmistakable religious theme in *The Deliverance*, the final instalment in a trilogy of monologues by Quebec's Jennifer Tremblay, performed consummately by Maureen Beattie for Scotland's Stellar Quines. It's about a woman whose mother's deathbed wish is to be reconciled with her estranged son. Unable to resolve the age-old family rift, the woman seeks solace in a church, beautifully represented by designer John Byrne in the form of a high Catholic altar, red and white candles and neat rows of red-velvet seats.

This was strikingly lit by Jeanine Byrne, taking advantage of the width of the Assembly Roxy to place lamps at head height on either side of the stage in addition to using the overhead rig. As well as placing fairy lights across the altar, adding a crucifix lighting effect and making use of a mirror ball for a scene of happy

childhood reminiscence, she intensified the emotions of the story either by exaggerating or playing against the colours of the set. Early on, she made the chairs appear to glow red, with



The Deliverance
Lighting by Jeanine Byrne
Photo by Marc Marrie

EDINBURGH FESTIVAL

Mark Fisher

full-blooded passion, before introducing an icy blue backlight when things turned frosty and Beattie seemed ever more exposed.

It's more common to see lighting of that standard at the purpose-built Traverse where the in-house company staged *Swallow*, a new play by Stef Smith about two young women and a transitioning man slowly coming to terms with their changing circumstances. Working tightly together, designer Fred Meller and

lighting designer Philip Gladwell responded to the play's three-handed structure by dividing the stage three ways in both directions.

Behind the main playing area were two further oblongs of light, diminishing in size and seeming to float in space as they faded towards the horizon. It was if they represented the three women, alone, isolated and adrift. On the vertical axis, the women's rooms were separated by nothing more than a shadow. It was a simple technique that put the focus on the actors and made O'Loughlin's production seem clean and uncluttered.

This year's Edinburgh International Festival began with a show of light – or, at least, video projection. New artistic director Fergus Linehan felt there should be an opening event comparable to the Virgin Money Fireworks Concert that traditionally brings the three-week festivities to a close. His high-tech answer was to draw on the skills of 59 Productions and the



The Encounter
Directed by Simon McBurney
Lighting by Paul Anderson
Photo by Robbie Jack



Lanark: A Life in Three Acts
Designed by Laura Hopkins
Lighting by Nigel Edwards
Photo by Eoin Carey

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



Swallow
 Designed by Fred Meller
 Lighting by Philip Gladwell
 Photo by Mihaela Bodlovic

Department of Informatics at the University of Edinburgh and to project a 30-minute sequence of animations and computer-generated graphics on to the exterior of the Usher Hall. Nearly 20,000 people filled the street to see the stunning display, which was set to a piece by John Adams.

Linehan's inaugural theatre programme was especially strong. If you've read about Simon McBurney's *The Encounter*, it will almost certainly be in terms of the remarkable binaural soundscape he created for an audience wearing headphones. Some have even criticised it for being too like a radio play, but apart from anything else, that is to underestimate the work of lighting designer Paul Anderson.

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The Harmonium Project
 Created by Edinburgh International Festival and 59 Productions
 with music by John Adams and in partnership with the College
 of Humanities and Social Science at the University of Edinburgh



He began the show with a generic conference-centre plan, in keeping with McBurney's no-frills presentation. But as the actor drew us into his Amazonian adventure story, so Anderson began lighting the show from either side of the wide stage, variously emphasising a humid jungle haze or catching the padding of the huge soundproofed back wall in a way that seemed to animate it. For all the audio effects, he made sure *The Encounter* was also a visual experience.

There was strong work too from Nigel Edwards in the Citizens Theatre's ambitious adaptation of *Lanark: A Life in Three Acts*, the Alasdair Gray novel that's part autobiography, part science fiction fantasy. Edwards set the

tone for the sun-free 1950s Elite coffee bar by bathing it in a flickering sodium-orange indoor light, muddy and imprecise. This was a stark contrast to the brilliant white sheen of the Institute, an alternative universe where technology rules, and, indeed, the warmer, more natural light of the later scenes set in a real-life Glasgow. On an ever-changing scaffolding set by Laura Hopkins, Edwards made a crucial contribution not only to our sense of place but also to our emotional understanding of a dream-like story. 🌸

A POSTCARD FROM...

Richard Lambert, Dubai



There is a new area in Dubai called "Box Park", a line of shops that have been constructed to look like shipping containers. Of course, with this being Dubai, they're modern, fully air-conditioned, steel and glass structures with the street containing lots of integral LED lighting fixtures.

The Dome Theatre is a 3D cinema that claims to be the first of its kind in the UAE. Inside the building, before you enter the Dome Theatre section, is the usual foyer with ticketing, popcorn, a cafe, a bar and waiting areas.

The brief before arrival was to "program the lights and add creativity". Meeting the clients on site it became apparent that the brief, in my own words, extended to "make sure anyone walking or driving past this facility is well aware that something big, flashy and exciting is occurring". It was agreed that I would create four different sets of sequences: daylight open, night-time open, night-time closed but still flashy, and night-time calm (when the movers could be lamped off).

The main challenge was that there were too many sections to light for the rig: public walkways, the dome itself, an architectural feature wall, the ceiling cogs, the concession stands, and the sidewalk outside the building. Compromises had to be made with some areas at times lit by reflected rather than direct light.

It might not be traditional artistry, but it effectively matched the brief and was a fun departure from lighting theatre. 🍷



ZIRCON FILTERS

A new concept in LED filter design

Regular lighting filter can often quickly fade when used with LED lights – the Zircon range is different. With a lifespan of up to 200 times longer than standard filters and at more than double the thickness (180 microns), Zircon filters are not only slower to fade, they are durable and easy to use, too.

The four Warm Amber filters correct a range of different colour temperature white LEDs giving them a warmer feel. While the three Diffusion filters offer different strengths of diffusion specifically designed for LEDs.



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LEE Filters

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THE DRAMATURGY OF LIGHT IN *THE SEAGULL*

Yaron Abulafia lights *The Seagull* in Tel Aviv

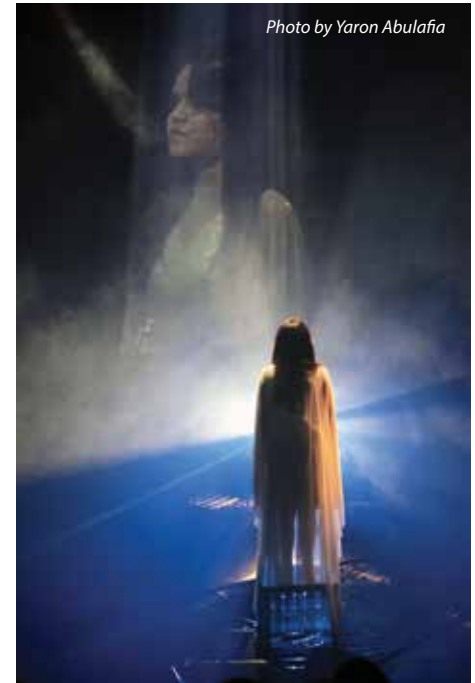
I want to introduce a number of ideas regarding my design for the production of *The Seagull* by Anton Chekhov at the fringe theatre centre in Tel Aviv – Tmuna. Adapted and directed by Ira Avneri, one of the most influential young directors today in Israeli theatre, the original play was especially translated and adapted to our dramaturgy. We asked ourselves what we wished to do with the text rather than what meanings might be hidden in it, and we treated the text as an element in the performance that is as equally important as the visual dimension. Our aim was to explore dramatic space through an exposure of hidden performative mechanisms in the text and to incorporate them into a rich visual dramaturgy.

In our dialogue on dramaturgy of light and space for *The Seagull*, we approached Kostia Treplyov (the main character) as a theatre maker who is also an artist in light. This fascinating characterisation of Kostia, and the poetic potential with which it enriched the entire creative process, intrigued me. Kostia's struggle for artistic integrity and "new forms" in the arts – using light as his medium – became pivotal in this adaptation of the play. The empty theatre stage was thematically the space that encompassed the drama; there was merely

an aluminium ladder; a low chair that is used as Nina's stage and, later, at Kostia's writing desk; chairs that are identified with individual characters; and in Kostia's performance there is also a shallow black plastic water pool, a smoke machine, one parcan that represents the moon and an old overhead projector. We did not wish for the aesthetics of this production to be photogenic; its "forte" lies in its poetic dimension.

I started, therefore, to contemplate how to link the light and Kostia, not only in the context of his own "play within a play" in the first act, but also in the broader context of the entire production. I found it most interesting to approach the play and represent situations from Kostia's perspective – and in conjunction with his escalating mental condition throughout the performance – using light and low-tech projections. Every single light-image was intimately tied to Kostia's state of mind in the various acts, providing a sort of "environmental climate" that refers to the written drama and beyond it.

The dramaturgy of light avoids a mere illustration of dramatic moments or scenes, and clearly does not support any creation of illusionary time and space according to the written play. Instead, it focuses on the creation



of four substantial environments (looks) – one for each act. The performance space – an empty stage – is a subject for transformation due to the changing architecture of light. The space consists of a large heightened central platform, a surrounding floor level periphery/"frame", and a (visible) backstage room.

All photos in this article:

The Seagull

Adapted and directed by Ira Avneri

Translated by Prof. Harai Golomb

Stage and costumes by Dina Konson

Lighting and projections by Yaron Abulafia

The first act starts with great promise. Kostia strives to create an audio-visual experience using improvised means, some of which are originally manufactured for domestic use and not for the theatre, such as painted bulbs, an old-fashioned overhead projector with disco fog, dynamic and colourful light beams and a range of projected shadows. As Kostia himself says: "Life must be represented not as it is, and not as it ought to be, but as it appears in dreams." But this ambitious attempt to metaphorically "colour" his contemporary dull world is brutally interrupted. Kostia's aspiration to succeed with his theatrical debut and to gain recognition proves to be highly disappointing and painful, draining his enthusiasm and immature creativity. In her review in Y-net, Israel's leading news website, Merav Yudelevich wrote: "There is lighting design, rich and sophisticated, that gives a context for all that happens on the stage and amplifies its emotional effect. The lighting design seems to be 'improvised' at first sight, creating an accumulative experience. These are the performers and not the lighting technician who re-position the theatre lamps. The performers are responsible for the colour changes that illuminate the stage. It is imagined to be an improvisation but it is thoroughly considered up till the very last detail."

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Photo by Gadi Dagon

Similarly, a lighting transition between the first and second act is brutally carried out, by a performer pulling the purple filters (Lee 197) out of the backlights (2K tungsten Fresnels), using a ladder. The unfiltered lamps and additional sources now distribute warm white light, so very brightly that it almost abuses the skin – an analogy to the painful humiliation that Kostia goes through. During this act, my goal was to expose every detail in the body of the performers, to fill in any shadow with light and to entirely illuminate the areas of the central platform. The stage contains no dark or partly dimmed areas, just as there is no place where Kostia can hide his disgrace. The look of the second act functions as the antithesis of the colourful imagery that Kostia proposed in his performance in the first act.

The third act marks a turning point: the preparations to leave the summer house. Here, the periphery around the central platform becomes the most illuminated area in the space, and on the platform, the performers act under a relatively gloomy light. Subject to the threshold of the eyes of the spectators, their focus shifts between the strongly lit enveloping "margins" of the space and the performers who work more in the centre. Simultaneously, in our perception the space becomes wider and deeper (as light increases the sense of openness) but the space is also "framed" by bright lines of light (thus creating a sense of closure). Consequently, the spectator's gaze drifts to the sides of the space in this act more than in others.

THE SEAGULL

Yaron Abulafia

In the fourth act, the periphery disappears and white HMI light (4k) penetrates into the main space from the backstage room, gradually increasing in intensity during the entire act. The last remaining forms and colours (in light) associated with Kostia die out entirely, which represents the escalation in his mental condition.

Throughout the performance, the light continually loses its vividness and saturation. The space itself is subject to a metamorphosis, leading to the collapse of the “membrane” that maintained the cell’s structure and protected it from external threats. The light leads to a process of “degeneration” and of flattening the space in the perception of the spectator. It deconstructs and recomposes the perception of space, and breaks away from theatrical conventions regarding the illuminated space versus the illuminated performer – unbalancing the relationship between areas that performers do and do not occupy. As another review by Dvora Shapira Namir noted: “Yaron Abulafia’s lighting evolved into a crucial scenographic element, being operated by the performers and leading spectators towards the wildest realms of imagination in the scene of the play within the play in the first act. Such lighting requires minimalistic, efficient and symbolic scenery of Dina Konson.” 🌸

Photo by Yaron Abulafia



Yaron Abulafia is the author of *The Art of Light on Stage*. His work can be viewed at www.yaronabulafia.com.

This season, Phoenix Dance Theatre will feature a triple-bill entirely designed by Yaron, including performances at the Royal Opera House Linbury Theatre on 11–14 November.

Photo by Gadi Dagon



PRODUCTION PHOTOGRAPHY

James Laws responds to Max Narula's article in the last *Focus*

The excellent piece by Max Narula in the last *Focus* has prompted me to write on this topic. I hope a discussion will run as a *Focus* strand for a while* as there are so many factors to aid or hinder the art of keeping a record of our work. And we all approach it differently.

First, I agree completely with Max that production records and publicity shots have two entirely different and conflicting aims. I hope my two pictures illustrate this. I take publicity pictures for a theatre Friends organisation but also for actors who want to see what the production looked like. So, given one non-stop dress rehearsal, I'm kept quite busy. The pictures were taken probably ten seconds apart with the same camera from the same position and there was a powerful fade going on.

The production was Suffolk Summer Theatre's *September Tide* at Aldeburgh, with setting by Maurice Rubens and lighting by Mark Sterling. The moment chosen is the final fade of the show. One picture would sell seats and please the actress; the other would be a record for the cast and production staff.

Max advises that a £2,500 camera body is needed for high-end production photography. He makes the point that, with low light levels, noise levels are lower with a larger sensor. However, digital cameras are so good now

that, unless you want an A3 print, a high quality compact system camera (CSC) with a wide angle zoom lens or a premium compact camera (PCC) will do the job for about £500. My compact has an F1.7 to F2.8 zoom lens built into it, so the ISO level can be kept lower than you expect.

The camera will need manual and aperture priority settings. To truly record lighting and for the image to show what you intended the audience to see, you will have to use one or the other and learn which parameters to alter quickly as light levels change.

A short tripod on your drawing board, or a tall one straddling stalls seating, will help you to keep the camera steady and to grab moments during a technical or dress rehearsal. You can often use a lower shutter speed with a tripod, which helps to lower the ISO.

A recent development which will help us is the wireless remote trigger. As Max says, often the publicity photographer is standing in your line of sight when you want a wide shot from the stalls. But now you can mount your camera on the circle front, lock it off to cover the full stage and take your pictures from the prime vantage point, whilst sitting at the production desk.

If it's useful, in a forthcoming *Focus* I could give some ideas on the finer points of choosing a camera, setting it up and using it to optimise the chances of the photographer LD being pleased with the results. But I think that's quite enough from me for now; how do you take your pictures and how do you approach the job? Is it important to record your work in a way that shows other what you did? The ALD website indicates that it pays dividends. 🍷



Photo by James Laws

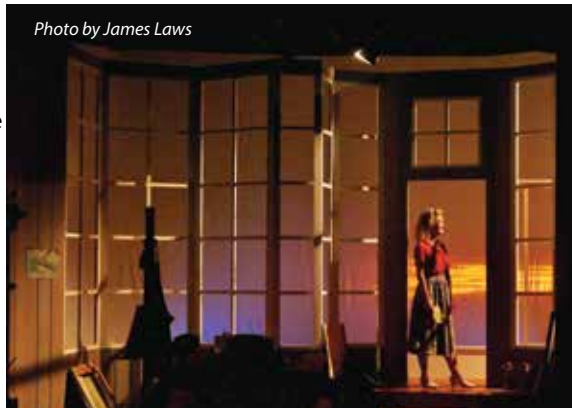


Photo by James Laws

* Or you could use the new ALD forum! See page 10 for more information... —Ed.

SUSTAINABILITY IN PRODUCTION ALLIANCE

Andy Purves on SiPA's goals

Ten goals that aim to inspire a decade of sustainable culture change within live production were launched at the industry's flagship showcase and networking event PLASA on 4 October 2015 by the Sustainability in Production Alliance (SiPA).

SiPA's Craig Bennett reported that "over 70 representatives of all corners of live production had come together over the last year to uncover ten shared goals, formed from stories from across our industry".

The initiative encompasses issues around equality, well-being, education and development, waste, procurement, renewable energy, transparent reporting of environmental and social impacts, fair pay and resilient industry economics.

The goals can be viewed in more detail and downloaded at www.sipa.org.uk/goals.

Leading the ratification of the goals by industry figureheads, Professional Lighting and Sound Association (PLASA) CEO Matthew Griffiths said: "We need to move quickly to finding resolution to sustainability: the way we're living alongside one another and the way we're treating the planet. We've got to do it now. If we don't do it now the next generation are going to have a major problem on their hands. The current generation has had little

SOCIAL SUSTAINABILITY GOALS

GOAL 1: EQUALITY

Sustaining your freedom

GOAL 2: WELL-BEING

Sustaining ourselves and each other

GOAL 3: CULTURAL LEARNING

Sustaining a shared culture of knowledge

ENVIRONMENTAL SUSTAINABILITY GOALS

GOAL 4: ZERO LOSS

Cradle to cradle – materials, resources, expertise

GOAL 5: RESPONSIBLE RESOURCING

Choosing for forever

GOAL 6: RUNNING ON RENEWABLES

Powering sustainability

ECONOMIC SUSTAINABILITY GOALS

GOAL 7: PEOPLE, PLANET, PROFIT – REPORTING

Sustaining transparency

GOAL 8: FAIR REWARDS

Give value, get value

GOAL 9: A VALUE ECONOMY

Resilient industry economics

incentive to act - we need to change that habit. It's all of our problem - we all have to be part of the solution."

In an impassioned endorsement of the SiPA goals – which she described as "a call to arms" – multi award winning international lighting designer Paule Constable said: "It's an opportunity for us to define the terms under which we make our work." Constable added: "Don't be the outsider... make people who think these issues are not a concern the outsiders. We need CEOs, artistic and executive directors to believe in the SiPA goals as much as anyone on the shop floor. Change has to be believed in from above."

Claire Appleby of The Theatres Trust, a supporter of the creation of the SiPA goals, added: "through working together – an alliance, we're stronger – we can bring about change. SiPA is a movement with momentum and with it we can achieve a green economy and a fairer future."

Tom Harper of Unusual Rigging, one of the founding members of SiPA, urged the industry to note that: "the word economics is derived from the Greek "house management". How do we want to manage our home, our planet, better?

SiPA's Craig Bennett stressed the importance of balancing the social and economic

"In our sector, there's a really essential requirement to look at how we value resources. There's a massive gulf between acknowledging and accepting that change needs to take place in the industry and knowing how to practically apply it. It comes down to narrative and storytelling and SiPA encourages a shift forward on a much bigger scale."

—Tom Harper, Resource and Sustainability Manager, Unusual Rigging

"People from various facets of the industry have come together to make and really interrogate what this declaration means to us all – as we've done that we've talked about the power and importance of the stories we tell through theatre – theatres are where our creativity, curiosity and understanding can be challenged. Our creativity must not be disposable."

—Mhora Samuel, Director of The Theatres Trust

dimensions of sustainability as well as the environmental and asked: "What are the social consequences of change, what are the economic costs and what are the benefits? How do our decisions affect the entire supply chain? Who is working in that chain and under what conditions? Who can get hurt in the process? Do we really understand the impact of our choices?"

PLASA's Matthew Griffiths added: "We need practical, innovative solutions. And we shouldn't be scared about saying that, within innovation, not only do we have solutions, we have profitable solutions. There's a fiscal reason to innovate sustainable solutions as well as the very clear human one."

In describing the initiative, Craig Bennett said: "SiPA provides both inspiration and a hub. SiPA is about all of us doing it for everyone. We are extremely fortunate to have organisations out there with specific and focused remits that are working really hard on many of these issues already. We do not need to re-invent the wheel; we need to help it turn more efficiently by working together."

Paule Constable urged all sectors of the industry to: "use these goals... get them on the agenda in meetings, discuss them, challenge them, be challenged by them, be inspired

by them. Use them to work towards a better future. Get the word out there, encourage colleagues to sign up to the goals, form groups, share knowledge, galvanise. This is about our collective responsibility – we all have to get involved."

Sign up to the goals at www.sipa.org.uk/sign. 🌱

"We need a collaboration of expertise in our approach to a sustainable future, with no boundaries to our thinking. We in the cultural industries are well placed to do it. And we need to do it now."

—Matthew Griffiths, CEO, PLASA

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

KNIGHT OF ILLUMINATION AWARDS

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



Photo by Clive Barda

© RO 2015

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



WINNER

Alessandro Carletti

Guillaume Tell

Royal Opera House

*The winner in the
opera category was
Alessandro Carletti
"for achieving maximum
dramatic impact with*

*fluid, highly contrasted and expressive lighting
in the otherwise controversial Guillaume Tell at
the Royal Opera".*



Photo by Tristram Kenton

© ROH 2015

WINNER
Lucy Carter
Woolf Works
Royal Ballet

The winner in the dance category was **Lucy Carter** "for her extraordinarily varied approaches to light as physical design forming the strongest element of the three-part Woolf Works at the Royal Ballet".

October/November 2015



© ROH 2015

Photo by Tristram Kenton

KNIGHT OF ILLUMINATION AWARDS



Photo by Manuel Harlan

The winner in the **plays** category was **Tim Mitchell** "for running with the metaphor of finding light in the darkest places, and controlling tone and flow with evocative contrasts in *Taken at Midnight* for Chichester Festival Theatre and the Theatre Royal, Haymarket".



WINNER
Tim Mitchell
Taken at Midnight
Minerva Studio, Chichester
and Theatre Royal Haymarket



WINNER
Amy Mae Smith
Sweeney Todd
Harrington's Pie-Shop, Tooting

The winner in the **musicals** category was **Amy Mae Smith** "for maximising gory horror and glorious comedy with minimum means in the 32-seat Pie & Mash Shop for Sweeney Todd in Tooting and on Shaftesbury Avenue".

October/November 2015



Photo by Bronwen Sharp



Photo by Bronwen Sharp

KNIGHT OF ILLUMINATION AWARDS

WINNER

Paul Barritt

Golem

Young Vic and Trafalgar Studios



*The winner in the video/projection design category was **Paul Barritt** "for highly coloured, pop-art animations thrillingly interacting with live performers to dazzlingly jokey effect in Golem for the 1927 company at the Young Vic and Trafalgar Studios".*



Photo by Bernhard Müller

Three ALD members won or were nominated in the concert touring and events category...

WINNER

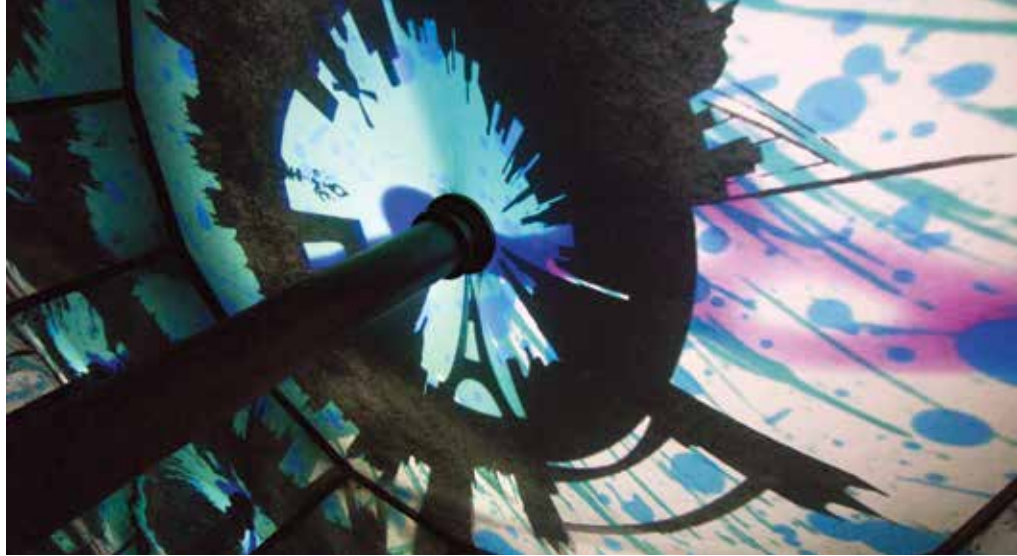
Nina Dunn

Alice's Adventures Underground

The Vaults, Waterloo



Nina's award was accepted on her behalf by the producer of Alice's Adventures Underground, Emma Brunjes.



October/November 2015

KNIGHT OF ILLUMINATION AWARDS

NOMINEE
Ed Warren
Metromy



Photo by Carolina Faruolo

NOMINEE

Rob Sinclair

Kylie Minogue



KNIGHT OF ILLUMINATION AWARDS

The Enrico Caironi award for lifetime recognition



Durham Marengi, Fred Foster and Richard Pilbrow

*The winner of the Enrico Caironi Lifetime Recognition award was **Fred Foster**, CEO of Electronic Theatre Controls, Inc. (ETC). The award was introduced by Durham Marengi who said: "The committee was unanimous in our decision to present this year's lifetime recognition award to Fred Foster for his astounding influence on performance lighting technology and to celebrate the innovations achieved with his colleagues at ETC. Also we wanted to recognise Fred's support of theatre across the board from training and all the way through to manufacturing."*

Fred commented: "It's a great honour to receive this award. I've always been proud to work with ETC and within this great industry. The most important people, however, are you, the lighting designers, who make the industry so good. Thank you to you all, and to the KOI Awards."

GIVE AND TAKE

Joe Price on the joy of shared rigs

I'm a recent graduate from the Royal Welsh College and I'm now working freelance and striving towards a career in lighting design. I wanted to write a response to Johanna Town's article about shared lighting rigs in last month's issue of *Focus*.

My first professional design upon completion of my studies was Fat Git Theatre's production of *A Third* by Laura Jacqmin at the Finborough Theatre, which involved using a shared rig. Many of you will be aware of the arrangement at the Finborough where there is a "main show" playing Tuesday through Saturday, and then a smaller show that plays Sunday, Monday and a Tuesday matinee. *A Third* was the smaller show and, subsequently, as part of the contract

agreed with the venue, I had to make use of the main show's rig, with up to six specials of my own.

We also had to share the set (though we were allowed a little bit of rearranging and dressing) which comprised a large living and dining room combo, with big sofas and a long table, which was lit entirely by wall mounted and freestanding practicals, as well as some pendants. This worked in our favour as the majority of *A Third* was set in a living room; however, there were also scenes in a bathroom, a nightclub smoking area, a bus stop and various cafes and restaurants, so I was extremely thankful for my six specials, though I did have to think creatively as to how best to use them!

I had extensive discussions with the lighting

Joe has recently moved to London to pursue a career in lighting design and has a particular interest in new writing. When he's not discovering new ways to manipulate photons he can usually be found enjoying music, football, cycling, and other people's company.



designer from the main show to ensure he was happy for me to use his rig and to gauge what scope we had for ideas like moving the practicals around. He requested that I strive to keep the rig as clean as possible so as not to drastically alter the aesthetic of the set. I was only too happy to comply, considering we had effectively gained all the practicals I would have requested myself for free! I stuck to black Source Four Junior Zooms and Selecon Acclaim Fresnels, all of which were neatly over-rigged with all cables securely and tidily taped down.

The two productions differed immensely, with no two lighting states the same, and both lighting designers could be proud of their unique designs. Indeed, the main show had the five large windows of the theatre completely uncovered, allowing fantastic natural light to pour in throughout the performance. *A Third* contained a number of moments of nudity, so the first alteration to the set we made was to hang curtains over all the windows to provide intimacy. This in turn allowed for a nice contrasting moment during the final scene where the curtains were opened for the first time, which created a wonderful "fresh-start" feel to the action. If sharing a rig is always as fun and rewarding as this example then I would warmly welcome further experiences in the future! 🍀



A Third
Directed by Josh Roche
Designed by Avra Alevropoulou
Lighting by Joe Price
Photo by Richard Davenport

SHOWS ON TOP OF SHOWS

Will Evans' take on sharing your lighting rig

In the last edition of *Focus*, Jo Town started an interesting discussion on the increasing occurrence of shows playing on top of other shows. Don't get me wrong, this sort of thing has been going on a very long time, but recently, especially in the West End, it has become virtually the norm in many venues, especially around summer and Christmas. Why? Money, of course! Producers, and in particular theatre owners, are realising that their very large, very expensive-to-run buildings are dormant for all but four hours a day (except matinee days when it's about seven or eight hours). They can't run more shows of the current production as, let's be honest, it'd run the cast and crew into the ground and the unions would be banging at the door! However, another show coming in "on top" doesn't face that problem.

It all seems a very good idea except there's only one stage to put these two shows on – unlike in a rep house where multiple productions play with seamless turnarounds sharing the same lighting rig happily (sometimes with the same lighting designer for all the shows). This is a situation where often the "main show" has little idea that another show is coming in to play on top of them. Mostly these shows are children's shows as they can do morning and matinee performances for families and then the main

show takes over for the evening. The theatre is open, making money from 10am until 11pm – great! Or is it...?

I've recently lit two of these shows in the West End for the summer period: *I Believe In Unicorns* at the Vaudeville and *Aliens Love Underpants* at the Dominion, playing on top of *The Importance of Being Earnest* and *Lord of the Dance*, respectively. Both shows were existing, high quality productions that had been on tour around the country for over two years. The two shows were in two very different situations, however. With *Aliens* at the Dominion we were not allowed access to the *Lord of the Dance* rig (I never found out why, only to be told "it's contractual"). This meant we bought in our own rig to sit beside the *Lord of the Dance* rig, running from our own desk. This actually gave me (and my associate, Peter Harrison, who did all the hard work for me in tech week due to my unavailability) great freedom to design a rig around the show on that stage. I didn't even worry what was in the *Lord of the Dance* rig, only what bars they were taking up. So as far as I was concerned there was no issue at all.

However, *Unicorns* at the Vaudeville was a different matter. *Earnest* was a full-on play with a packed rig designed by Howard Harrison. It was in the contract that we could use the *Earnest* rig – and to be honest there were only about six

dimmers left in the theatre so we wouldn't have had much of a show if we hadn't! Jo makes the point about what constitutes our design and therefore our copyright. I personally believe that the actual rig is not part of the design, merely a layout of our tools. In many rep theatres such as the National it is not the lighting designer who designs the rig at all. What is our copyright is what we do with that rig, our tools. I would be personally horrified if anybody suggested I use lighting states from another show to light my show; not only would it be artistically unthinkable, but it would also be a violation of the other lighting designer's work.

My process for lighting *Unicorns* started with a recce of the rig once *Earnest* had opened. I went through Howard's lamps and where they were focused to see what could be used for our show. Fortunately, the rig had two Mac TW1s and four scrollers over the area of the set we were masking off and installing our set in (set copyright is often very stringent and we weren't allowed to show any of the *Earnest* set). To be honest, without these I would have been very stuck and limited to basically a decent general wash. I managed to negotiate squeezing four (yes, four!) units into the rig to light our set and give me some uplift. All in all, it worked very well and there was only once where I had to turn

I Believe in Unicorns
Vaudeville Theatre
Designed by Kate Bunce
Projection designed by Arnim Friess
Lighting by Will Evans
Photo by Richard Davenport

round to the director and tell her, "We just can't do that with this rig."

There was to be no re-focusing of any of the rig, for understandable reasons. Again, I would be as nervous of this as the other lighting designer would be. I don't want my lamps re-focused every day any more than they would! We used our own programmer, who only took the patch from *Earnest*, nothing else. I even created our own colour and focus palettes as I couldn't see how anything used in the other show would be useful to us. Our show was then loaded up separately from *Earnest*. I don't believe in storing a show further down the cue list, starting at cue 200 or whatever, as this can lead to all sorts of errors and nasties popping up. In this day and age, there's no excuse for not having a completely separate show file that is loaded up onto the house desk for your show. The two shows then seemed to live in happy symbiosis for a month, entertaining children and adults alike.

So should lighting designers be worried if they hear that another show is coming in on top of their show? In general, I would say no. If the second show has a professional lighting designer then I believe there is little to no chance any of their copyright will be infringed. As stated earlier, as a lighting designer I am only interested in seeing whether the tools that are up there will do



the job I need them to do. I suppose the problem may come if the second show does not have a lighting designer, then maybe we do need to look at clauses in our contracts saying that our design, i.e. our plot on the desk, cannot be used for any other show. It all comes down to what we see as our design. If we see our rig – the layout of the lanterns – as our copyright then there may be trouble. However, I suspect protesting at the use of one's rig for another show may be as useful as howling at the moon. But keeping a close eye on contracts and what else is programmed at the theatre may be helpful. #

TIPS 'N' TRICKS

Will Evans

When a venue sends you its list of stock colour scrolls it can often be a daunting task looking at all those gel numbers and leafing through the swatch book trying to remember whether its L152 or L159 that you really like. I recently found a great little use for the Lee Filters iPhone app to help with this task.

You can set up "palettes" of colours and name them. Recently when deciding which set of scrolls to use for a show at the Nuffield in Southampton I created a palette for each of their colour scrolls and named them as listed on the Excel spreadsheet given to me by the chief. You can then compare these palettes quickly and simply next to each other to find the best scroll for your show. Much better than leafing endlessly through the swatch book to remember what L345 is! #



MICHAEL NORTHEN BURSARY 2015

Introducing this year's winners

Michael Northen Bursary winner Adam Murdoch



The judges said:

Adam's entry was extremely impressive! His detailed submission showed the judges a variety of productions and styles, and his enthusiasm and approach highlighted his passion for and expertise in lighting design. Adam demonstrated a great and varied CV and has clearly worked hard beyond his studies to develop himself and his skillset. His plans and paperwork were of the highest standard, and his production shots showed off his fantastic and bold use of colour. Adam's work simply wouldn't look out of place in the West End!



*Henry V
Photo by Sam Sebbage*

*Little Shop of Horrors
Photo by Alice Smith*

The Michael Northen Bursary awards are awarded annually to a student or recent graduate who has demonstrated strong, imaginative and creative lighting design skills. This year's judging took place at the National Theatre on the Southbank in London. The presentation of the awards was on Monday 5 October at the PLASA trade show.

The awards were organised by Sean Gleason on behalf of the ALD, with many thanks to the judges, Natasha Chivers, Elliot Griggs, Matt Drury, Mark White, Andrew Voller, Mike Le Fevre, Lucy Carter, Richard Lambert and Sean Gleason.

The Michael Northen Bursary is made by the ALD each year, in collaboration with the Mousetrap Foundation, alongside our very generous supporters at Electronic Theatre Controls and Stage Jobs Pro.



*SHOUT
Photo by James Newmarch*

**ETC award
winner**

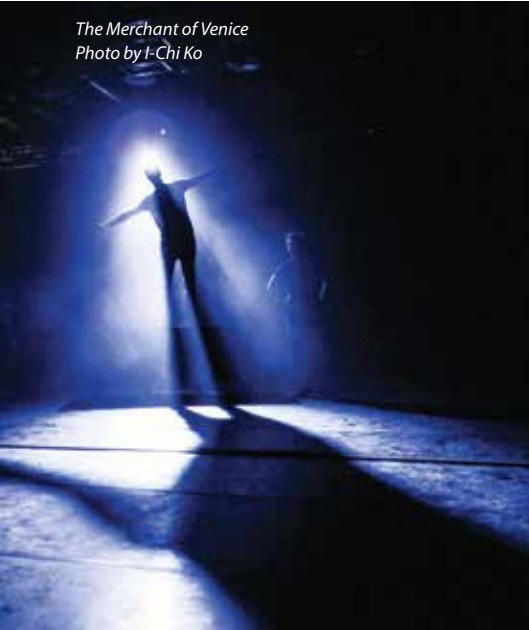
Robert Butler

The judges said:

Robert's unique video portfolio with audio commentary quickly caught the attention of the judging panel. His clear and concise paperwork and drawing skills complimented his great collaborative approach. Throughout his submission, Robert demonstrated and impressed with his great ability to respond and develop new ideas under the pressures of real world situations. Robert's unique ideas, and somewhat alternative approach, particularly impressed the judges.



The Merchant of Venice
Photo by I-Chi Ko



The Country Wife
Photo by KK Dundas



West Side Story
Photo by KK Dundas

MNB 2015

Francis Reid
award winner
Joe Price



The judges said:

From the outset, Joe's clear and concise presentation impressed the panel, and we were particularly impressed with his approach and attitude throughout. Joe's excellent and detailed research, along with a truly collaborative approach, ultimately led to successful and impressive results. With bold use of angles, and being clearly unafraid to use strong colours, Joe demonstrated a clean and stylistic approach to design.



Photo by Richard Davenport



Photo by Robert Workman



Photo by Alex Harvey-Brown

***Excellence in
Video Design for
Live Performance
Iain Syme***



The judges said:

Iain displayed a great understanding of how video can work to complement a production and the detailed explanation of his design choices, processes and implementation were discussed and well documented throughout his presentation. It was Iain's very well presented technical schematic diagrams, from control to point of view, that truly demonstrated his technical expertise; however, these simply did not overshadow the truly creative flair and approach he clearly has when working with video for live performance. It was this creative approach that led the ALD to award Iain with this new bursary, celebrating excellence in this field, with the aim to continue to highlight such talent well into the future through offering this bursary to like-minded students and graduates who submit their work for consideration.



Photo by Patrick Baldwin

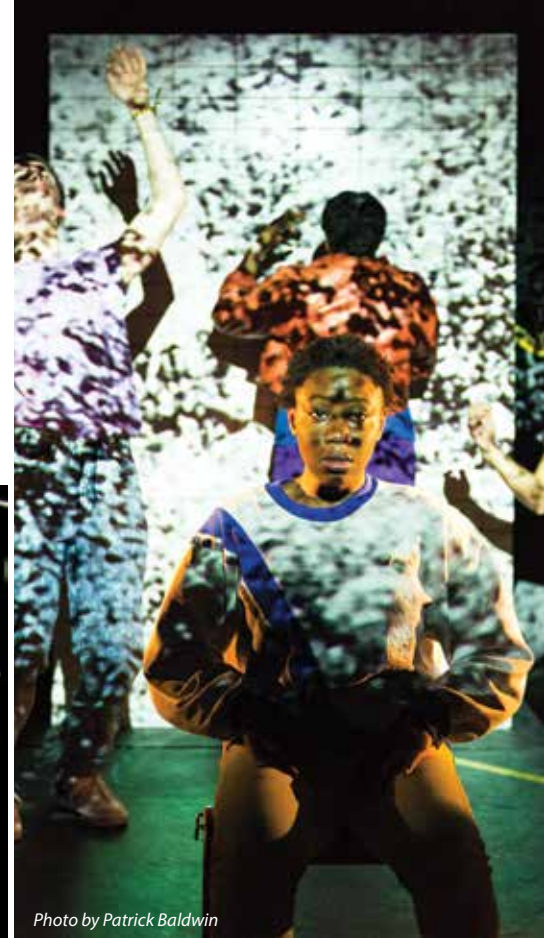
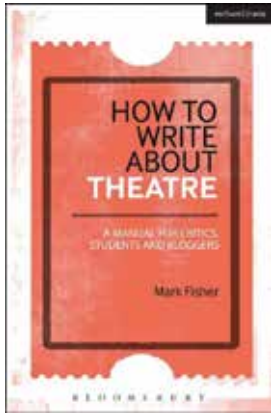


Photo by Patrick Baldwin

The judges also wished to highly commend to Jack Weir for his portfolio entry.

BOOK REVIEWS

Kelli Zezulka reviews two new additions to her library



How to Write about Theatre by Mark Fisher

Critics, eh? You spend months (sometimes years) putting your sweat, blood and tears into a production only for some faceless name in a newspaper or on a blog to tear it

to pieces. Or, worse perhaps, not even mention your contribution. For someone who has been the subject of a less-than-glowing review, it is tempting to think that critics are somehow against us, "a case in point of everything that is wrong, false, misleading, contradictory and disastrous in this society" – just one of the many accusations cited against critics in this book.

Mark Fisher will be known to many of you as our longstanding Edinburgh lighting critic (this year's roundup starts on page 18). In fact, Mark is a theatre critic, editor, feature writer and freelance journalist, and has written for the *Guardian*, *Variety*, *Theatre Scotland* and

the Scottish Theatre Blog. He was one of the panel members on the ALD's seminar at PLASA in Leeds last year, where he contributed to a discussion on what makes a good lighting design. In short, the range and quality of his experience makes him perfectly suited to write this "manual for critics, students and bloggers" (the book's subtitle).

The book is divided into twenty easy-to-follow "How to" chapters (How to do your research, How to write opinions, How to write about emotions, etc.). In the foreword, Chris Jones, chief theatre critic for the *Chicago Tribune*, points out that, "To write about theatre, you have to actually write." Very true – which is why the text is interspersed with exercises, challenging the reader (and, presumably, budding writer) to stretch their abilities and consider alternative perspectives and methods.

The chapter that will most interest *Focus* readers is How to write about the production. In the section headed *Lighten up*, Mark recalls his conversation with lighting designer John Bishop following the seminar in Leeds and John's use of simile to describe the function of lighting, comparing the stage to an aquarium and the lighting designer to a composer (not in the same simile, sadly!) – both useful ways for critics and others to begin to think about and understand lighting design. Mark picks out

some key words that are often used to describe lighting – atmospheric, evocative, moody – and argues for finding the right vocabulary "to define what the atmosphere was, what quality was evoked and, indeed, what particular mood you had in mind". As lighting designers, the same applies to our conversations with directors and other designers. In fact, there is much in this book for lighting designers and, indeed, all members of the production team to consider. Whether or not we are consciously analysing and writing about theatre in the same way as a critic, we, as practitioners, are thinking about the same things in our work: finding our voice, reacting in the moment, considering emotions, culture, society and politics. It was this realisation that made me think that our professions have much more in common than might be initially apparent. As Mark writes, "the most complete form of review ... is one that pays due respect to the theatremakers' achievement", ensuring a "respectful, creative and fruitful relationship between critic and theatremaker".

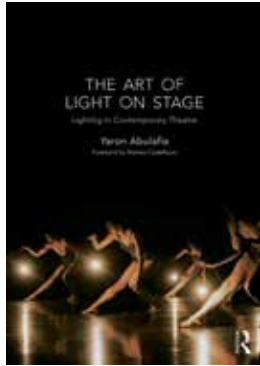
How to Write about Theatre: A Manual for Critics, Students and Bloggers
By Mark Fisher
Published by Bloomsbury Press (August 2015)
ISBN: 9781472520548
280 pages

The Art of Light on Stage by Yaron Abulafia

This weighty academic tome is based upon Yaron's PhD research at the University of Groningen in the Netherlands. It aims to answer two fundamental questions in the study of lighting design for performance:

- What gave rise to the new directions in lighting design in contemporary theatre?
- How can these new directions be viewed within the context of lighting design history?

To do this, Yaron starts with a review of lighting history, which takes up most of the first half of the book. He analyses the contributions of key practitioners such as Edward Gordon Craig, Adolphe Appia and Josef Svoboda before concerning himself with the development of what he calls Light Art. Semiotics and phenomenology feature heavily in this half, as Yaron seeks to contextualise the new conceptual framework he puts forward for the analysis of light. This leads him to define



six "grounds of representation": narrative, character, theme or (dramatic) action, atmosphere or emotion, sensation of light itself, and open meaning. After describing what he means by these, he uses several case studies to articulate his meaning further.

Yaron's analysis of his five chosen productions is excellent, and the production photographs are well chosen to illustrate his theories. My particular favourite is the chapter on *Stifters Dinge*, which premiered at Théâtre Vidy-Lausanne in 2007, with lighting and video design by Klaus Grünberg. This is a "performance installation" or "mechanical theatre performance" that "excludes any human performer in favour of 'stage poetry'". This performance combines several different artforms in which "dramatic action is absent". In describing one of the main light images of this piece, of waves of light created by reflections from water projected onto tulle screens, Yaron considers the poetic, semiotic and dramaturgical effect this creates.

Throughout, Yaron's passion for lighting and the role it can play in performance is apparent. He is especially interested in the promotion of light as a prominent force in live

performance. He explores how light relates to visual perception, as well as the poetics of light, elevating light to the role of a performer in its own right.

Anyone with an interest in lighting design or scenography for live performance will be intrigued by this book. Though it is at times wordy, and written in heavily academic language, it is nevertheless an absorbing read, providing students, practitioners, educators and all those related to the industry with much to consider and perhaps incorporate into their own work.

The book was officially launched at the Prague Quadrennial this summer, at an event sponsored by Robe. The launch event included a conversation between Yaron and Nick Moran (senior lecturer in lighting at Central) that was attended by more than 300 people. A UK launch event is scheduled for 12 November at the Royal Opera House, alongside a triple-bill of work by Phoenix Dance, all designed by Yaron. The book launch will take place in the foyer of the Linbury Studio from 5pm to 6pm. 🍷

The Art of Light on Stage: Lighting in Contemporary Theatre
By Yaron Abulafia
Published by Routledge (July 2015)
ISBN: 9781138913653
250 pages

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