

SHOWS

**ALPD** #

The People in  
Performance Lighting

The Association for Lighting  
Production and Design  
[www.thealpd.org.uk](http://www.thealpd.org.uk)  
Spring 2025  
£5.00 / FREE to Members

### **ALPD AGM AT CENTRAL**

Chair Jo Town takes stock  
- new president Rick  
Fisher appointed

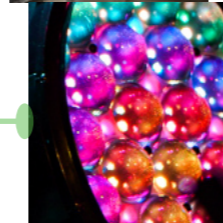
### **SHOWLIGHT DIJON**

Speakers and Papers at  
the Quadrennial -  
Bursaries announced

### **RUN AWAY WITH CIRQUE**

Lighting, tracking and  
automation at Cirque Du  
Soleil's members tour

<b>3 WELCOME</b>	Jo Town, ALPD Chair and new President Rick Fisher
<b>4 UPDATE</b>	ALPD office news and information
<b>6 PEOPLE &amp; EVENTS</b>	ALPD directors, Brian Croft Memorial, Profile Awards, ABTT show, Lumière help, Awards for H.Hudson, R.Day. P.Constable
<b>12 SHOWLIGHT '25 DIJON</b>	Papers and Speakers, Bursaries
<b>16 ALPD AGM</b>	Chair Jo Town takes stock
<b>20 NEW TECH SHOWCASE</b>	Inside account of the student-produced event at CSSD
<b>24 ALPD AWARDS</b>	Winners of Northen, Foster and Valentino Awards
<b>26 CAMPAIGNS</b>	Freelancers make theatre work. Bectu Big Survey
<b>28 CORPORATE MEMBERS</b>	Thank you for your support
<b>30 LIGHTING LUNCH</b>	ALPD bestows fellowships at the festive event
<b>36 PHOTO TALK</b>	Tips and tricks by theatre photographer Patrick Baldwin
<b>42 BACKSTAGE TOUR</b>	Members meet for Cirque du Soleil tour
<b>46 LUMIÈRE SCHEME</b>	Imogen Clarke reports from her Design Lumière placements
<b>54 CONTACTS</b>	Who's who at the ALPD, "It's light, but ..."
<b>56 COMMERCIAL MEMBERS</b>	Thank you for your support



Title page: Members meeting at Cirque du Soleil Photo Briony Berning

**Welcome to our first edition of Focus for 2025, from now on a quarterly magazine.**

Postage, as we all know, has risen drastically over the past few years and the delivery of Focus magazine to you has become one of its most expensive elements. In 2024 we carried out a survey and it was clear that even with social media and frequent members' bulletins the majority of the membership still loved to receive their paper copy and we therefore wanted to keep Focus going and delivered to your door as well as on-line. We can do this by increasing the page numbers over four issues from six and keep the postage the same.

This issue is partly taken up with reports from the AGM, where you hear a lot from me, so I am keeping my opening short. At the AGM it was lovely to catch up with members face to face and we had a very good talk from a friendly production photographer, Patrick Baldwin, who showed some of his work and gave tips on taking photos and archiving.

We also meet up with two of our new directors; I am very happy to announce that Vic Pyne and Matt Drury have joined our board. It was also a great pleasure to announce the appointment of our new President Rick Fisher.

I hope you enjoy our new Quarterly Focus, I am going to leave you with a few welcoming words from Rick Fisher:

I am honoured to be the new President of the

ALPD. I am looking forward to working with the Executive Committee. The ALD started as a cosy social gathering of lighting designers who were the pioneers of a new profession. They shared their enthusiasm for lighting at a time when it was not widely respected as an important contribution to performances. While our industry has grown and evolved beyond recognition since those lunches, our passion for what we do has not changed.

Our membership has grown and diversified to embrace all who work with, and care about performance lighting. Richard Pilbrow highlighted to me the challenge that all professional organisations face - to keep being relevant in changing times.

I am proud the ALPD continues to evolve to support us all as a campaigning organisation raising awareness of lighting, a resource for information and a network of colleagues every bit as enthusiastic as that first generation of lighting folk. This social network of colleagues who become friends is the essence of the ALPD for me. I know how a bad day of tech or an insulting contract offer can knock one back. It can feel very isolating and lonely. I am always happy to offer experience, advice, support or just an ear to listen. [rick.fisher@alpd.or.uk](mailto:rick.fisher@alpd.or.uk)

Together we can build on the solid foundation of the ALPD to remain an essential part of our professional lives.

**From the Chair of the Association for Lighting Production and Design, Johanna Town and new President Rick Fisher**



*Jo & Rick* #



## A WARM WELCOME TO OUR NEW ALPD MEMBERS

### Professional

Dekkar Densham, Toronto  
Will Perkins, East  
Grinstead  
Dan Tilley, Kettering  
David Duffy, Exeter

### Associate

Amelia Fenwick, London

### Affiliate

Zoé Ritchie, London  
Ben Dowdeswell, East  
Lothian

### Student

AK Cox, Sidcup  
Rachel Fiorito, Sidcup  
James Levy, London  
Ethan D Kolb,  
Northampton  
Ziggy Bornas, New York  
Luis Callender, London

**The arrival of March, for the office, means Membership renewals (as well as, hopefully, spring!). You will soon be receiving reminders that membership for 2025 - 2026 is due.**

Student members who have graduated during 2024-2025 should already have received information to convert to Affiliate status.

Happily, our fees remain at the same rate as the last few years:

- Professional £102
- Affiliate Yr 1 £48
- Affiliate Yrs 2-5 £60
- Associate £48
- Retired £36

There were still a number of payments to our OLD account at NatWest last year. This is now CLOSED. The new account details are: The Association of Lighting Designers HSBC, Sort Code: 40-07-30 Account Number: 62666499. If you pay by GoCardless, monthly, quarterly or annually, these payments will continue to be taken at the usual intervals.

### AAPTLE

The Alliance of Associations and Professionals in Theatre & Live Events includes representatives who work in all aspects of the theatrical and events community including the ALPD who were a founder member. As well as the ALPD it also includes many of our colleagues who may belong to similar organisations. AAPTLE was set

up during the pandemic and is a forum where the various associations can share news and information and where we can identify common concerns. While the pandemic is fading as a concern, AAPTLE continues and is talking about how best to move forward. It meets every couple of months and each member association takes a turn at chairing the meeting. In February it was the ALPD's turn and we have an ongoing discussion about whether we can formalise our administration and perhaps take longer turns chairing the organisation. Whilst each association has its own concerns and criteria for existing, we have many common issues and we hope that by coming together as an alliance it adds to our strength. [www.aaptle.uk](http://www.aaptle.uk).

### SHOWLIGHT BURSARIES

In addition to the bursaries offered by Showlight, the ALPD is going to help two members to attend the amazing quadrennial gathering of international lighting people, in Dijon, France in May. See page 12 for details and don't miss the application deadline March 10th!

### WEBSITE UPDATE

Over the last few weeks we have been circulating web developers with a detailed invitation to tender for the major update of our website. We should soon be appointing a company and we hope that we will have a new website up and running by the end of 2025.

### PLASA FOCUS LEEDS

We will be in Leeds for PLASA Focus on 13 and 14 May at what promises to be a great start to the season.

Looking forward in particular to seeing some of our northern members. Do come and say hello!

### INSURANCE

If you are opted in to our insurance scheme, this too renews at the end of March. Our insurance is a combined Pub-

lic Liability AND Professional Indemnity policy. Puzzled by the difference? Have a read of this useful document, reproduced from a previous FOCUS, explaining these two policies: <https://tinyurl.com/ALPD-Insurance> or point your camera at the QR code.



People often ask how the payment for this works. The ALPD purchases the policy on behalf of members. We can negotiate a

### ZOOM TALKS

We are keen to set up a series of lunchtime Zoom talks on themes of general interest. For example: Talks by a programmer, a production electrician, a lighting designer. On topics such as

- working on an EPK
- using Stamp or Vor,
- touring lighting design and/or relights
- talking to a hire company
- electrical safety
- management time

- accounting
- having an agent
- budgeting your show
- Vectorworks tips for designers, Vectorworks for production electricians
- royalty agreements
- CVs and how to apply for jobs

These are just some of the ideas put forward. These could be solo led talks, or round table chats. But we need some volunteers prepared to lead a talk. Are you up for it? Contact the office if you would like to lead one of the above, or have an idea on another topic.

News and information from the ALPD office by Amanda Laidler

### DATES 2025

- Prolight + Sound Frankfurt 8 - 11 April
- PLASA Focus Leeds 13 - 14 May
- Showlight Dijon 19 - 22 May
- ABTT 4 - 5 June
- Profile Awards 5 June Alexandra Palace Theatre
- PLASA London 7 - 9 September

Contact Amanda directly at [office@thealpd.org.uk](mailto:office@thealpd.org.uk)



substantial discount over individual purchasers. We pay for this upfront at the end of March/beginning of April. This is why we notify you in advance and ask that you let us know if you want to opt out. Payment is taken via GoCardless on or about 25th March, thus ensuring your insurance continues uninterrupted on 31st March.

Our broker is already negotiating with companies for the insurance: however, we don't yet know the final cost. This may not come through before the end of March, so we take £90 from each participant in the scheme – this is the price it has been this financial year. If it ends up being higher, then we will take the balance as soon as we know (or we refund if it's lower). Of course you will be notified in advance.

The actual certificate which you download from the website, comes through as soon as the insurance invoice is paid. But we may not have received it by 1st April. So please bear with us if there are a few days before it appears on your membership page. This is done as soon as we have it. If this causes any problems for a member, please contact the office. But as long as you have paid for the insurance you continue to be covered. I hope that answers some of the mysteries of how it all works. #

## ALPD: NEW PRESIDENT AND DIRECTORS

At its recent AGM The Association for Lighting Production and Design (ALPD) has announced that **Rick Fisher** (below left) will be its new President.

Rick has been a lighting designer working in the UK and around the world since the 80s. He is a Fellow of the ALPD and previously a Chair and Vice President of the ALPD.

Rick is a founding trustee of Backup Tech, our industry charity, also a committee member of Showlight 2025 and a former board member of the United Scenic Artists in the USA. Rick has been honoured with numerous awards for his work around the world such as; Olivier, Tony, Drama Desk, Ovation and Helpmann awards as well as the Enrico Caironi award for Lifetime Achievement.

Rick said: "I am honoured to follow the esteemed and inspiring Richard Pilbrow as President of the ALPD. Richard set us all the challenge to keep this organisation, that he helped to found, relevant to the ever-changing needs of our membership which include all who are passionate about lighting.



p6 FOCUS - The ALPD Magazine

Those colleagues who gathered for the occasional Rules lunches could never have imagined the growth and vibrancy of the lighting community over the past 60 years leading to the use of our skills and creativity in so many areas.

The ALPD continues to be an essential resource for us all. I am very much looking forward to working with our membership, and our hard-working Executive to continue to welcome new members, and to find new ways to support and promote all of us involved and passionate about lighting."

The ALPD also welcomes two new directors to its Board: **Vic Pyne**, Head of Lighting at Glyndebourne and **Matt Drury**, Head of Lighting at the National Theatre.

**Vic Pyne** has been working in the lighting industry for almost 30 years, starting out at Liverpool Everyman Theatre in the mid 90s with no experience, just determination and a burning desire to run up and down ladders carrying heavy lights! Over the years she has held many positions from assistant lighting technician to deputy head of lighting in venues such as Scottish Opera, Glyndebourne, Theatr Clwyd and Manchester Royal Exchange. Then, for most of the noughties she worked across the globe as freelance associate LD, relighter and programmer, whilst at the

Spring 2025 - p7

same time heading up the lighting team at Garsington Opera. After taking up post as deputy head of lighting at ENO in 2007, she finally returned to Glyndebourne Opera nine years later as Head of Lighting. She lives in East Sussex with husband and son, and a variety of unruly animals.

**Matt Drury** trained at the National Youth Theatre of Great Britain and the Bristol Old Vic Theatre School. Matt has been working in the Lighting profession for over 30 years, in a variety of roles as a Lighting technician, in both a regional and freelance capacity, a Lighting Designer for over 70 professional theatre productions & corporate events and a Lighting Tutor at both RADA and LAMDA, as well as previously being LAMDA's Technical Director.

Matt is a member of the ALPD Wellbeing working group, a previous mentor on the International Fred Foster Mentorship Program for ETC, as well as involvement with the Save Stage Lighting/Ecodesign campaign and an early contributor to the Theatre Green Book. He is also a member of the ABTT.

Matt was the former Head of Lighting at the Royal Court Theatre and is currently the Head of Lighting at the National Theatre. #

Photos left to right:  
**Rick Fisher**,  
**Vic Pyne**  
**Matt Drury**





the National Youth Theatre, opening the new ICA gallery in the Mall, performing liquid light shows and taking his entire family on tour with the Rolling Stones during the pioneering ESP Lighting era, Brian left an indelible and lingering presence everywhere he went, not just in the UK, but through Europe, rolling out Vari-Lite throughout the continent, and finally back to the NYT

## BRIAN CROFT - A LIFE CELEBRATED - MEMORIAL EVENT

On 8th April 2025, in the Workshop Theatre at the National Youth Theatre on Holloway Rd in North London, we will be holding a celebration of Brian's life for all friends, family and colleagues who wish to pay their respects and remember the immense contribution that Brian made to so many of us in the events industry.

From the early days at school, his formal training in stage management at the Bristol Old Vic theatre school, the birth of

as a trustee and continuing his support of the world of theatre by being a theatre angel.

There will be a series of tributes starting promptly at 5pm, so you are encouraged to arrive early, and there will be a paid bar after the presentations for those who wish to stay and chat.

Please join us in reliving that journey. To confirm your attendance, please follow the link below to the National Youth Theatre's ticket system, which we are using for the RSVP. The tickets are free, but will be needed to enter the venue.

[www.nyt.org.uk/briancroft](http://www.nyt.org.uk/briancroft) #

## PROFILE AWARDS

The Profile Awards have been created and are co-ordinated by Durham and Jennie Marengi in association with the ABTT, the ALPD and the STLD; the Awards recognise lighting design excellence in Theatre and Television in the UK and take place for the second year at the Alexandra Palace on the 5th of June 2025.

Alongside eight specific Theatre awards and eight TV awards there is the Richard Pilbrow Lifetime Recognition Award sponsored by Theatre Projects and, new for this year, the Brian Croft Behind the Scenes Award sponsored by PRG; there is

also the Student Virtual Lighting Design competition sponsored by AC Entertainment Technologies.

The Theatre Awards are judged by eight UK theatre critics, chaired by David Benedict, and are not open to nominations whereas the Television Awards are judged by broadcast professionals and can be nominated by anyone and the deadline for the 2025 TV Awards nominations is the 30th of April 2025. The Awards trophies are Patt 23M fixtures on stands, a miniature LED version of the iconic Rank Strand Patt 23 profile fixture .

[Profileawards.com](http://Profileawards.com) #



## LIGHTING DESIGN AWARD FOR HOWARD HUDSON

Congratulations to all the winners and nominees of this year's WhatsOnStage Awards, supported by White Light, who also sponsored the Best Lighting Design Award.

Special shout-out to ALPD member **Howard Hudson** (left) for winning Best Lighting Design for *Starlight Express*. The Andrew Lloyd Webber revival dazzled at



the London Palladium, taking home an impressive seven awards—the biggest winner of the night.

ALPD member **Paule Constable** (right) was honoured with a special WhatsOnStage Award for Services to UK Theatre. Paule was a runner up for her design for *Oliver!* collaborating with co-lighting designer **Ben Jacobs**. Awards winners in full can be viewed here:

<https://ow.ly/ZUKO50UWTe> #



# ABTT THEATRE SHOW '25

Popular yearly event in larger Hall at Alexandra Palace 4<sup>th</sup> and 5<sup>th</sup> June

**Following huge success last year, the much-loved ABTT Theatre Show is set to return for its 45th edition, once more at Alexandra Palace, on 4th and 5th June 2025.**

For 2025, the ABTT has acquired the use of the Great Hall, alongside the usual West Hall at Alexandra Palace to deliver access to 165+ brands, a jam-packed programme of seminars and hand-on skills training with key Industry figures.

This move has also enabled the workshops and seminar rooms to be brought on to the ground floor level – making access easier. This FREE programme of

events includes deep dives into technical solutions, stimulating presentations and lively panel discussions alongside hands-on skills workshops, lighting training and audio demos too!

Attendees will get the opportunity to check out the ABTT Careers and Professional Development Hub for pathways into and through the

Industry and assist with career advice too. Visitors can combine this with visits to Education Alley, a one stop shop on the Show Floor with exhibitors specialising in education and training. Conversations at the Theatre Show are one of the most important aspects of the event. To encourage this the ABTT have decided to once again run the “ABTT Social on the Terrace” for 2025, to follow our ABTT Awards at 6pm on Wednesday 4th June, acknowledging industry practitioners and new products making an impact.

**The ALPD will be on Stand PC08 In the main foyer near registration. #**

## Black British Theatre Awards

Congratulations to ALPD member Ryan Day, winner of the Black British Theatre Awards, in the category Lighting Design - Recognition Group (Body of Work). Recent work includes *Red Shoes* and *Pericles* for the RSC, *A Marvellous Party* at the Prince of Wales, and he is looking forward to a busy year starting with *Handbagged* for the Queens Theatre and tour. #



**You are hopefully aware of the successful ALPD Lumière scheme, a paid internship over several months for a single design candidate, who's given the opportunity to work alongside a series of designers.**

This Associate role is at Glyndebourne (previously Chichester Festival) and then a period of other productions with a range of designers. An amazing opportunity to those lucky few to soak-up and appreciate the design process and delivery of a production. The Scheme is aimed at candidates who are working in lighting already and want to develop their design skills and appreciation of the role with a view to becoming Designer.

That scheme is brilliant, but can only fund one person each year. As a body of Professionals we have so much experience both in the technical skill we use but also the diplomatic skill we employ to get our work created, it's an untapped goldmine that feels like a shame we don't share more. I'm sure many of us will remember our formative years where we were lucky to have direct interaction with someone doing the job we were dreaming of; perhaps

Spring 2025 - p11

it was at a trade show or an ALPD event, maybe even somewhere in education, or someone you reached out to directly, giving the opportunity to talk, ask and experience the real world. Per-

## “PLACEMENTS: CAN YOU HOST ?”

**David Howe: ALPD professional members' rep asks for help hosting students**



haps you took something away that is fundamental to how you work now ...?

With this un-tapped knowledge and experience in mind, my “call to arms” for this quarterly edition of Focus is that for each production in 2025 we consider as Professionals if there is an option for a shadow or observation opportunity within your pro-

duction. Maybe you've heard from a college who have a lighting student or an ALPD member has been in direct contact: perhaps take an extra moment to see if you can help in any way. It doesn't have to be a full production experience, it could be a focus session, it might be a plotting session or tech, whatever seems appropriate. The ball is in your court - but give it some thought. It's priceless... I've noticed theatre programmes and even TV credits are starting to have Intern roles - therefore perhaps it's a conversation you have with your management, producers, GMs, production managers. The ALPD have a very handy Professional document (<https://tinyurl.com/student-placements>) or use the QR which might be useful in you structuring something that works for you both. I'm conscious our



membership is spread out across not only across UK but across the globe. Imagine the opportunities we could share as a group to our newer ALPD members!

Do let the office know if you take on a mentee – or need further support or advice. We'd like to keep a list of placements. #

## SHOWLIGHT 2025 SPEAKERS AND PAPERS

The countdown to Showlight 2025 is upon us and so it's time to announce the next round of speakers engaged to share their experiences - with ALPD members amongst them.

With topics drawing from innovations in mixed and multimedia lighting, the illumination from the smallest venue to the wide open sky, and the subject of climate change and sustainability initiatives, here's is a selection of speakers so far – see the website for updates.

**The Magic of Cirque du Soleil** Mikki Kunttu will explain how he turns magic into reality as the lighting & set designer and programmer for a number of spectacular Cirque du Soleil shows.

**Small Venues, Gigantic Ideas** Argentinian lighting designers, Sophya Acosta and Luciana Suppicich from Sophya Acosta Lighting Design Studio, specialise in creating unique magical moments within the spacial and technical constraints of small venues. Together they will disclose how these restrictions can inspire the most extraordinary and ingenious ideas.

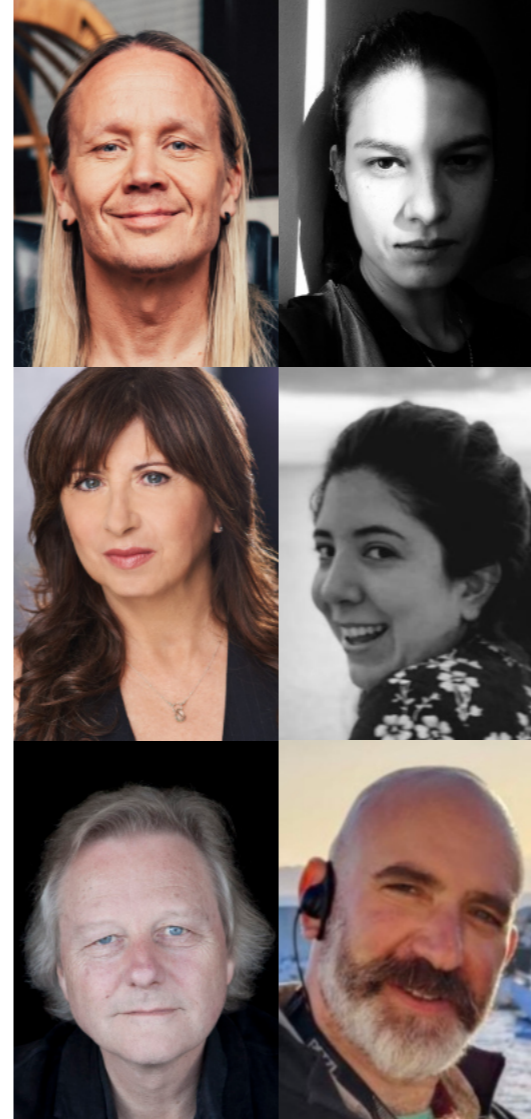
**Embracing the Blue Hour – lighting design under an open sky** Phil Supple has created outdoor lighting designs for large scale performances, artworks, public and private commissions for over 25 years. Celebrating the rewards of an outdoor lighting design practice, he will explore the delivery of landscape lighting and lighting artworks under transitional, dynamic, and sometimes unruly conditions in both urban and rural contexts.

**Lighting 'Cine-Theatre'** Nick Schlieper, one of Australia's most highly awarded designers, will examine the considerable challenges posed by lighting Cine-Theatre, a style of production which utilises live feed video combined with pre-recorded footage with which the performers constantly interact. The term was coined by a critic, writing about a ground-breaking production of *The Picture Of Dorian Gray* in Sydney, in 2020 and applied to subsequent productions of *Jekyll and Hyde* and *Dracula*.

**The Power of Light – From Myth to Science to Control** Anne Militello will examine how lighting techniques used today to stir emotional reactions, date back centuries to when man first incorporated light into ritual. From narratives based in mythology and science, these techniques were later adapted with technology to induce awe, ecstasy and fear as a more efficient way to exert power and control.

**Though Dusk into Darkness** Simon Corder will present some musings on design practice, working with daylight becoming night, the natural marriage of set and lighting design, long-throw follow spots, and not being fully in control...using his work at the Hede-land Arena in Denmark as an example.

**Not the End of the World** Inspired by Hannah Ritchie's book of the same name, Bryan Raven, erstwhile MD of White Light and champion of sustainability, takes a more positive and optimistic view of the battle against climate change and the wider sustainability topic with examples taken from his experiences in the live events sector. #



Clockwise from top left: Mikki Kunttu, Luciana Suppicich, Sophya Acosta, Phil Supplea, Nick Schlieper, Anne Militello



## SHOWLIGHT BURSARIES ARE NOW AVAILABLE FOR EARLY CAREER DELEGATES!

Thanks to the generous sponsorship of Diamond Sponsor, Ayrton, Showlight has a limited number of reduced priced conference places available to early career freelance professionals.

To apply for these places please submit a resume/CV, portfolio or website, along with a maximum 200-word (1200 character) statement describing your career and interests, and why you would like to attend Showlight 2025 in Dijon this May. The deadline for applications is 15 March 2025.

Showlight wants to encourage as many people as possible to be able to attend this unique conference and appreciates that, for those early in their freelance professional career, the cost of attending can be daunting.

Showlight already has a well-established Student Sponsorship scheme in place for which applications are still open.

The Emerging Professional Bursaries form a completely new initiative, made possible by Ayrton's generous support, that complements this scheme, enabling an even greater range of delegates to participate and enjoy Showlight. "Ayrton is proud to support emerging professionals

## SHOWLIGHT CONTACTS

Tickets: [www.showlight.org/tickets](http://www.showlight.org/tickets)  
 Papers: [papers@showlight.org](mailto:papers@showlight.org)  
 Exhibitors: [exhibit@showlight.org](mailto:exhibit@showlight.org)  
 Sponsors: [sponsorship@showlight.org](mailto:sponsorship@showlight.org)  
 Students: [students@showlight.org](mailto:students@showlight.org)  
 Website: [www.showlight.org](http://www.showlight.org)  
 Facebook: [@showlightevent](https://www.facebook.com/showlightevent)  
 LinkedIn: [@showlightevent](https://www.linkedin.com/company/showlightevent)

at Showlight," says Ayrton CEO, Chris Ferrante. "Access to industry events is crucial for early-career freelancers, yet often financially challenging. By sponsoring these bursaries, we're helping remove barriers, ensuring emerging talent can connect, learn, and contribute to the future of lighting design. Investing in the next generation benefits the entire industry, and we're delighted to play a part in shaping its future."

Applications and 200-word statements can be submitted directly via the Showlight website here:

[www.showlight.org/bursaries](http://www.showlight.org/bursaries)

Showlight would like to acknowledge the amazing support it receives from all its sponsors, a list of whom can be found on the Showlight website ([www.showlight.org](http://www.showlight.org)/our-sponsors). Their generosity allows Showlight to maintain the standards education, entertainment and networking expected of this unique lighting quadrennial, and we look forward to delivering another sparkling event in May.

More announcements will be made in the lead up to Showlight 2025. Join the Showlight Mailing List ([www.showlight.org](http://www.showlight.org)) to be amongst the first to know all the breaking news as it happens. #

**Photos: Audience at Showlight 2017**



### **The ALPD is pleased to announce the sponsorship of two places at this year's Showlight conference in Dijon 19-22 May.**

We are offering two bursaries of £500 each to Professional and Affiliate Members of the ALPD to contribute to registration and other expenses related to attendance, at this most fascinating symposium on lighting design.

## **ALPD BURSARIES**

### **ALPD offers two bursaries to attend Showlight 2025**

This event only happens every four years and it is always interesting, enjoyable and, unlike the other trade shows, completely focused on the creative use of light in a wide variety of applications.

Showlight is unique in that speakers, delegates and exhibitors mingle throughout the three days of the event – during the paper presentations, at tea and coffee breaks, over meals and during the visits programme – allowing plenty of time for

**Spring 2025 - p15**

discussion and exchange of ideas.

Full details about the event can be found on its website: <http://www.showlight.org/>

In return we expect the bursary recipients to write up their experiences at the conference for FOCUS magazine.

To apply for one of these bursaries simply write to or email the ALPD office detailing why you would like to attend Showlight 2025.

#### **Conditions**

- Members who wish to apply must have their subscriptions fully paid up!
- The recipients will arrange their own registration, travel and accommodation.
- Entries will be judged by members of the Executive and assessed on
  - the applicant's reasons for wanting to attend the show
  - how the applicant intends to make their report for Focus
  - the presentation of their application.

- The bursary cannot be transferred to another person.

If a recipient is unable to attend the show then they must assist the ALPD in transferring all travel and accommodation arrangements to another member of the Executive's choosing and the unspent balance of the bursary must be returned to the ALPD.



#### **Deadline**

Applications should be sent to [office@thealpd.org.uk](mailto:office@thealpd.org.uk) no later than midnight on Monday 10th March. #

**Johanna Town, the Chair of the Association for Lighting Production and Design, delivered her official yearly report at the AGM, guests again at Central School of Speech and Drama.**

“Welcome to the ALPD Chair’s report for 2024. It has been another busy year for the ALPD office and Exec, working on projects and events for our lighting community and members.

We sadly started 2024 in the knowledge of the sad passing of our President Richard Pilbrow in late December 2023 - one of the association’s founder members.

Richard was a great support to me over my years as Chair, being a strong supporter of the name change as he truly believed that the lighting designer was only a small part of a much bigger lighting team.

We celebrated Richard’s life and work at a beautiful memorial event at the National Theatre and a big thank you to Rob Halliday for all his work in coordinating this

with Richards family and the many other different elements of Richard’s life and work, as well as the ALPD.

So what to report on this year’s activities?

### LUMIERE SCHEME

January saw the launch of the Lumière scheme and the introduction of a Production Lumière on a full scheme. Both went extremely well, with Ellen Butterworth-

Evans as our Production Lumière and Imogen Clarkee as our Design Lumière.

I would like to thank Glyndebourne for all your support in making the scheme possible,

as well as Regent’s Park Open Air Theatre, Lamp & Pencil and lighting designers for hosting the Lumieres and offering their financial support alongside Christie Lites UK and Vectorworks. The scheme cost around £20-30k to run: much of this is through sponsorship and donations, but not enough. We will need to find ways to build on this and access grants be-

fore we will be able to run the scheme again.

I would like to thank Charlotte Burton for all her hard work over the past 4 years as Administrator: without her passion and determination this scheme would not be what it has become today. Charlotte is stepping down from the role to concentrate on her own rising career. If anyone would like to take up her extremely well organised mantle, do come forward.

### MEETINGS

We had a nice selection of meetings this year and would very much like to encourage more regional gatherings. If you are interested in helping or need support to hold a meeting do talk with the office.

We had social gatherings at ABTT, Coffee Grind in Waterloo, Elanor Higgins hosted a Welsh designers’ meeting in Cardiff and of course the annual Edinburgh Festival gathering.

Theatre visits included: Chris Swain discussed his lighting of *Oliver Twist* at the Tobacco Factory in Bristol. Simi Majekodunmi and Tom Lightbody hosted a discussion on touring the lighting design of *Metamorphosis* at the Lyric Hammer-smith,

In the summer we had a tour of the Royal Opera House and Regent’s Park

Open Air Theatre backstage tour. Sherry Coenen hosted a visit to *When It Happens to You* at the Park Theatre

Finishing in December with another packed out Lighting Lunch thanks to Mark Jonathan and Jason Larcombe.

The ALPD attended all the trade shows this year and had good footfall onto their stand, thank you to White Light for hosting us on their stand at Plasa Focus Leeds.

We had a series of seminars at these shows: How Sustainability can Help your Bottom Line - led by Tom Lightbody. Where Art Meets Technology – led by Nick Moran and Elanor Higgins. Looking at Stamp and Vor – Led by Nick Moran

### AWARDS

The ALPD were asked to help co-ordinate and format the new Profile Awards. It was important to us that these awards were inclusive of our whole industry and explored ways to select work from around the country regardless of location or scale. We would like to thank Jennie & Durham Marengi for re-introducing a lighting award for our industry and also to thank Rick Fisher for all the work and co-ordination he put in to make these awards so inclusive of all our lighting professionals.

Our own ALPD Awards were presented at the New Technology Showcase in Janu-

ary at RCSSD. The ALPD award for excellence in programming went to Dan Street. The Fred Foster Award for excellence in Production Electrics went to Michael Scott. Both kindly sponsored by ETC.

The Michael Northen Award this year was awarded to Morgan Moroney. Kindly sponsored by Go Live Theatre Projects, ETC and Vectorworks.

Another award we are involved in every year is recommending an ALPD Lightmonger: an award given by the Worshipful Company of Lightmongers. This is an award for service or excellence of individuals regarding the next generation of lighting practitioners. Over the years this has been awarded to a promising young designer or production lighting person. More recently it has been awarded to people who have championed the next generation, such as the team who ran Lumière 2020 during the pandemic. This year’s award went to Steve Huttly for all his work on the ALPD and Michael Northen Awards for many years championing your professionals and his



## ALPD AGM AND CHAIR'S REPORT

Members meet the Board and confirm new directors

legacy in teaching the next generation of lighting people at Guildhall.

The ALPD also had the pleasure of awarding Fellowships this year to:

- Alan Luxton
- Peter Hunter
- Nick Peel and Steve Huttly

All of whom have dedicated a lifetime to our beloved industry.

### FOCUS

We have a new style FOCUS which I personally really enjoy. We are getting some lovely contributions looking into the dark art of lighting and how we work and achieve what we do in the time we have. Thank you everyone who has contributed this year, please keep them coming and if you think like me you can't write or don't have the time, then we can help you with that too, so why not have a go - what we all do is so worth sharing.

Thank you, Arnim, for all your hard work in producing FOCUS I know how time consuming it is, but it's worth it.

### THE OFFICE

The office and the Exec continue to be busy, often behind the scenes and un-noticed by the wider membership. The continuing changes of working practices and pressures of working in this industry

has definitely had its toll on everyone's work time and in trying to maintaining a good work life balance; which means the Association is more and more reliant on the office to administer the work load of the association.

The office continues to work with all the other associations including APPTLE, as well as our discussions and talks with our unions Equity and BECTU.

Amanda has co-ordinated a very good run of press releases this year keeping our name active and valid within the industry.

She also co-ordinates the publishing and editing of FOCUS, and the Jobs and Members bulletins. Looks after the day to day running of the membership fees, the website and our finances, alongside attending and organising all the events and trade shows throughout the year. And our thanks to Joe Price, who manages our Bulletins and keeps on top of company news releases on the website.

During 2024 we launched a study into our website and what our members would like it to be and do. The website is aging and will need updating in the next couple of years. As this is a database website this is a big and costly task but we are nearly ready to launch a tender package. This would have ground to a halt without

Amanda's constant pulling together and co-ordination over the year, for which I would like to thank her as I know the task will continue to be ongoing and time consuming next year too.

The office is also a very important place for people who need help and advice: over the year we have dealt with many members who have need advice regards payments, contracts, and working conditions. This access to help remains to me the most vital asset an association can offer its members and is the core of its very existence. It's a silent asset that I hope

many of us never have to use. I was reminded recently by a member - that being a member of an association like the ALPD is a philanthropy act - my subscription is here to support others in our industry that need our support.

On that note am pleased to say that membership fees did remain static in 24-25 as well as our brilliant and economic insurance scheme.

I would like to finish my report by welcoming and thanking some of our Exec & working group members:

I am excited to announce we have two new Board members join us this year:

Matt Drury, Head of Lighting at the National Theatre and Vic Pyne Head of Lighting at Glyndebourne.

Josie Ireland has become Chair of the Students Group

Daniella Beattie has become Chair of the Sustainability Group: I know this is a big passion of hers and I look forward to hearing much more from her on sustainability over the year. I would like to thank Tom Lightbody for all his hard work as past

Chair and for making this such a great WG

Jason Addison has taken over as Chair of the Lumière scheme: a big thank you to again to Charlotte for all her amazing work over the years.

David Howe has joined the Professionals working group as joint Chair alongside David Ayton.

I would like to thank Lucy Carter for all her amazing work over the years alongside the rest of the Professional team for their work in creating documents that are vital to our ever-growing freelance members, they really relate to the work we do and all our needs.

I would also like to announce, with the members' approval, that Rick Fisher becomes the New President of the Association of Lighting Production and Design.

In closing I would like to take a few words from Richard regarding the ALPD, he once said to Rick Fisher:

"Starting an organisation was easy, keeping them necessary and relevant was hard."

I believe the ALPD is still relevant and necessary and it's up to us all to help keep the legacy of our founders. Richard never stopped being excited about lighting and all the people who created and made it happen." #



# NEW TECH SHOWCASE

William Gibbs reports as the  
production manager from  
CSSD event

RCSSD Student Production Team NTS25  
Photo: Nick Moran

**William Gibbs: "Working as the Production Manager for the New Technology Showcase at the Royal Central School of Speech & Drama was an eye-opening experience that really highlighted the amazing opportunities these kinds of events offer students."**

Organised in collaboration with White Light, the ALPD, and the RCSSD, the showcase was all about exploring the latest innovations in lighting design and production lighting.

This was my third year working on the showcase, and each year I've worked up to a more senior role. Two years ago, I started out looking after power for the event, last year I stepped up as Chief LX, and this year I had the incredible opportunity to be Production Manager. Having the chance to grow into these leadership roles has been invaluable; not only have I expanded my skill set, but I've also started building a reputation for myself in the industry. The showcase has pushed me to take on new challenges, learn from professionals, and refine my approach to production management.

As someone who's passionate about the intersection of technology and the arts, the showcase was incredibly inspiring. I got to see firsthand some of the newest lighting equipment and control systems

that are changing the way we approach stage production. Getting hands-on with the technology made a huge difference – it wasn't just about seeing these tools in action but actually understanding how they work in a practical setting.

One of the biggest highlights for me was talking to industry professionals who were more than happy to share their knowledge and experiences. These conversations gave me real insight into the latest trends and the ever-evolving world of theatrical technology. On top of that, networking with these experts opened doors to potential mentorships and future collaborations – something that's invaluable as a student looking to break into the industry.

The showcase also featured presentations on how new products and services can make productions run more smoothly and efficiently. These products weren't just interesting – they offered practical knowledge that I know I'll be able to apply in both academic projects and future professional work.

Managing the New Technology Showcase wasn't just a great learning experience; it gave me a glimpse into the future of the industry and my own career path. Events like this bridge the gap between what we learn in the classroom

and what actually happens in the real world. They give students the chance to explore, ask questions, and start seeing themselves as part of the professional production community.

All in all, the New Technology Showcase is a perfect example of why experiential learning is so important. It pushes students beyond just theoretical knowledge, immersing us in the latest advancements and connecting us with industry leaders. For anyone looking to make an impact in theatrical technology, attending (or even better, helping run) showcases like this isn't just a great opportunity - it's essential.

I want to say a huge thank you to everyone who made this event possible. White Light, the ALPD, Ambersphere, and all the manufacturers who took the time to share their products and expertise – it was incredible to have so much industry support. A massive thank you also goes to the academic and facilities staff at Central for their hard work all year round. And finally, I want to personally thank Tom Tomkins and Nick Moran, who have provided me with so much support and guidance over the last three years. Their mentorship has been invaluable, and I wouldn't be where I am today without it.”

#



Clockwise from top left: Mika Herring-Myrholt, Annabella Day; Andrew Parker with Megan Curson from Ambersphere; Venue view; the new Martin Mac Raven; Outside illuminations; Andy Voller, Rob Haliday in discussion with students. Photos: Ryan Watson

**The ALPD announced the winners of the Michael Northen Award, The Fred Foster Award for Excellence in Production Electrics and The Anne Valentino Award for Excellence in Programming at the New Technology Showcase.**

This event, jointly hosted by White Light, the ALPD and RCSSD, is an opportunity for lighting professionals to explore and compare the latest lighting technology available on the market.

The winner of The Michael Northen Award for emerging lighting designers sponsored by Go Live Theatre Projects, ETC and Vectorworks is **Skylar Turnbull Hurd**, a lighting designer, assistant lighting designer and production video engineer working mostly in theatre. Skylar studied at RADA and also won a Profile Award for Outstanding New Designer earlier this year.

Michael Northen was the first credited Lighting Designer in the UK and his work on "The Mousetrap" can still be seen in the West End today.

The winner of this award receives a £500

## ALPD AWARDS

**Honouring emerging and mid-career talent**

cash prize, a 512 ETCnomad™ Package, a Vectorworks licence for 12 months and a 6-month mentoring scheme with an industry professional to run alongside the initial stage of their career. The winner will also receive a copy of Michael's book – "Northen Lights".

The judging panel commented that Skylar submitted some extraordinary images with great use of colour, texture and beam to define the spaces, and that all the concepts were thoroughly researched, documented, and bespoke to each specific production. They also commended her collaboration, honesty and openness.

Skylar said: "It means so much to me to win the Michael Northen Award. It is an honour to have my hard work and that of my teams recognised. Compiling all of the pieces of the shows to create my portfolio reminded me of how valuable those experiences were, and I am immensely grateful to all of the different groups of people who have supported me throughout those different projects, and to the judges for choosing me. I now feel even more motivated to keep pursuing what used to be a

hobby, and now is my career!"

For the second year both the Anne Valentino Award for Excellence in Programming and The Fred Foster for Excellence in Production Electrics sponsored by ETC were nominated awards for working professionals. This gives the ALPD an opportunity to recognise and celebrate excellence in these fields. The programming award was renamed this year to honour the contribution to programming and console design of Anne Valentino.

The other two awards have been made to mid-career professional production electricians and programmers awarded through a nomination process by colleagues and co-workers.

The Anne Valentino Award for Excellence in Programming sponsored by ETC goes to **Andrew Leighton**. Andrew has programmed over 30 shows at Chichester Festival Theatre since finishing his apprenticeship in 2018. Highlights at Chichester include *Flowers for Mrs Harris* with Mark Henderson, *Local Hero* with Paule Constable and *Quiz* with Ryan Day. Andrew's nominations commend his speed, his positive energy and his ability to read each designer he works with and provide programming and support tailored to their way of working whilst maintaining excellent working relationships with all of the

lighting team.

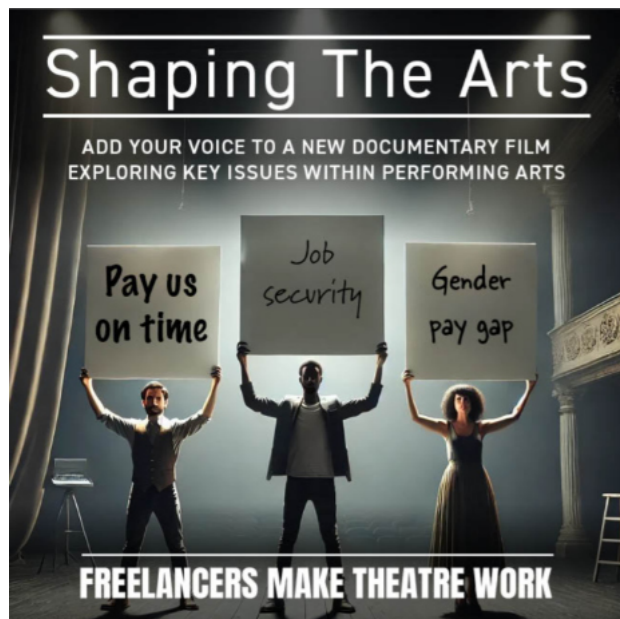
The Fred Foster Award for Excellence in Production Electrics sponsored by ETC goes to **Alex Bosworth**. Alex started as a casual at Birmingham Rep in 2013 and became Head of Lighting in 2021 He received multiple nominations for his impeccable skills, vast knowledge, tireless work ethic, positivity, and sense of fun!

The ALPD would like to thank all their sponsors: Go Live Theatre Projects, Vectorworks and ETC, as well as all the lighting professionals who so generously give their time to adjudicate, advise and mentor.

The ALPD continues to develop its Awards' programme, and hopes to extend it in future years. #



**Top: Wild Cherries, RADA Jerwood Vanbrugh Theatre April 2023. Lighting Design by Skylar Turnbull Hurd. Director: Kristine Landon-Smith, Designer: Roma Farnell, Photo Linda Carter**  
**Bottom from left: Alex Bosworth, Matt Cowell from ETC, White Light's Stuart Porter**



[freelancersmaketheatrework.com/shapingtheartsfilm/](https://freelancersmaketheatrework.com/shapingtheartsfilm/)

**Shaping The Arts Film - Call for submission! Theatre and opera are at a turning point. While freelancers power the creative industries, their voices are often unheard in critical discussions.**

That's why Shaping The Arts exists. This new documentary investigates the challenges facing the performing arts,

specifically theatre and opera and highlights the vital role freelancers play in shaping the future of the arts.

Through interviews with industry leaders, grassroots organisations, and freelancers, the film uncovers key issues affecting the creative industries, including:

- Routes into the industry
- Funding models
- Skills for the future
- Policy changes needed to sustain the ecosystem

Now, we need YOUR voice.

Freelancers Make Theatre Work are proud to partner with Shaping The Arts to ensure the voices of theatre

freelancers are front and centre in this vital documentary.

Freelancers are the lifeblood of the performing arts industries, yet they are often the most vulnerable to funding cuts, precarious contracts, and systemic challenges. Through this partnership, we aim to highlight the unique perspectives of

<https://freelancersmaketheatrework.com/shapingtheartsfilm/>

those who power the creative sector while drawing attention to the changes needed to support and sustain their work.

As part of this collaboration, we're calling on freelancers to share their experiences, challenges, and solutions. Together, we can shine a light on the realities of freelancing in the arts and advocate for a stronger, more inclusive creative industry.

As a freelancer, you experience the challenges of this industry firsthand. We're inviting you to volunteer a few minutes of your time and submit a short video, highlighting the changes you want to see. Whether it's pay, job security, or access to resources, your voice matters.

How to Get Involved - t's simple-

- Write down the issue you'd like to see addressed on a sign.
- Film a short video (5–15 seconds) holding your sign.
- Upload your video to our website or email it to [hello@freelancersmaketheatrework.com](mailto:hello@freelancersmaketheatrework.com)

Submissions are open NOW

This film is not for profit. It is a research project generously funded by Arts and Humanities Research Council. #

## BECTU'S BIG SURVEY

**Bectu is launching the Big Survey '25. The Big Survey is your chance to be heard. We want to know more about your experiences at work to better inform how we can support you.**

Fill out Bectu's Big Survey

We also need you to complete the survey to help us in plugging a data gap. Data can serve as an extremely powerful tool to set governmental priorities and inform their decision-making. But data on creative workers is lacking.

The freelance nature of the creative industries means that freelancers often fall through data gaps on employment statistics, while without formal employment structures, their voices are often not heard. That's why we want to hear from you.

We hope that this will be the biggest ever data collection exercise on creative workers in

non-performing roles, which will inform how we support workers and help us to push for change at the policy level.

We want to hear from workers in non-performing roles across the creative sectors, from theatre to film, fashion to gaming.

The survey closes on 12 March, and respondents will be in with a chance to win a £200 John Lewis voucher.

Please complete the survey and share it with others across the creative industries (they don't need to be a Bectu member to take part). The more responses we get, the more evidence we will have to challenge poor employment practices and champion creative workers and the industries they hold up.

[#">https://www.surveymonkey.com/r/DNP6GVH #](https://www.surveymonkey.com/r/DNP6GVH)

**AMS Osram**  
+44 7932 159 535  
<https://ams-osram.com>



**Christie Lites**  
02476 017270  
[www.christielites.com](http://www.christielites.com)



**Elation Professional**  
+31 45 546 85 66  
[www.elationlighting.eu](http://www.elationlighting.eu)



**Marl International Limited**  
01229 582 430  
[www.leds.co.uk](http://www.leds.co.uk)



**Robert Juliat**  
+33 (0)3 44 26 51 89  
[www.robertjuliat.com](http://www.robertjuliat.com)



**SLX**  
03300 161 300  
[www.slx.co.uk](http://www.slx.co.uk)



**TSL UK**  
Lighting and Rigging Services  
020 8629 2025  
[www.tsllighting.com](http://www.tsllighting.com)



**4Wall**  
01254 698808  
[www.4wall.com](http://www.4wall.com)



**Ayrton Lighting**  
[www.ayrton.eu](http://www.ayrton.eu)



**Clear-Com**  
+44 1223 815000  
[www.clearcom.com](http://www.clearcom.com)



**Encore**  
01664 821111  
[www.encore-emea.com](http://www.encore-emea.com)



**Martin Professional UK**  
01707 668136  
[www.martinpro.co.uk](http://www.martinpro.co.uk)



**Roscolab Ltd**  
020 8659 2300  
[www.rosco.com](http://www.rosco.com)



**Sound Technology**  
01462 480000  
[www.soundtech.co.uk](http://www.soundtech.co.uk)



**Vectorworks UK Ltd**  
01635 580318  
[www.vectorworks.net/uk](http://www.vectorworks.net/uk)



**AC Entertainment Technologies**  
01494 446000  
[www.ac-et.com](http://www.ac-et.com)



**CAST Group of Companies**  
+1 (416) 597-2278  
[www.cast-soft.com](http://www.cast-soft.com)



**City Theatrical**  
020 8949 5051  
[www.citytheatrical.com](http://www.citytheatrical.com)



**ETC**  
020 8896 1000  
[www.etcconnect.com](http://www.etcconnect.com)



**PRG XL Video**  
0845 470 6400  
[www.prg.com/uk](http://www.prg.com/uk)



**Royal Ballet & Opera**  
020 7240 1200  
[www.rbo.org.uk](http://www.rbo.org.uk)



**Stage Electrics**  
03330 142 100  
[www.stage-electrics.co.uk](http://www.stage-electrics.co.uk)



**White Light**  
020 8254 4800  
[www.whitelight.ltd.uk](http://www.whitelight.ltd.uk)



**Ambersphere Solutions**  
020 8992 6369  
[www.ambersphere.com](http://www.ambersphere.com)



**Chauvet Professional**  
01773 511115  
[www.chauvetlighting.co.uk](http://www.chauvetlighting.co.uk)



**Claypaky**  
+39 335 72 333 72  
[www.claypaky.it](http://www.claypaky.it)



**German Light Products**  
+49 7248927190  
[www.glp.de](http://www.glp.de)



**Robe UK Ltd**  
01604 741000  
[www.robeuk.com](http://www.robeuk.com)



**SGM Light UK**  
01233 460 400  
[www.sgmilight.com](http://www.sgmilight.com)



**Tracer Power**  
0191 496 9988  
<https://tracerpower.com>



**Thank you for your support!**  
**For Commercial members,**  
**please see the back page.**

# LIGHTING LUNCH '24

Packed festive event sees new ALPD fellowships bestowed

By Jo Town and Mark Jonathan

**On a surprisingly mild Monday in mid-December 140 people from the theatre lighting industries gathered for Lighting Lunch, the festive event which has taken place annually for over three decades.**

31 years ago, just over Waterloo Bridge, a young, blue eyed, dark haired, extremely handsome, lighting manager (his words, not mine) inaugurated the first lighting lunch at the National Theatre. Also, at that table of 12 or so lighting disciples was the even more handsome Michael Scott. He's come to every single one since then!

The attendance steadily grew and after a decade at the NT the lighting lunch had outgrown the restaurant there. Over the ensuing years venues included 1505, BAFTA and the Plaza Hotel in Victoria, before settling for the 3rd year at the Phoenix Arts Club. Demand to come always exceeds places and the wise book early.

Descending into the Arts Club, Christmas begins. The venue is already decorated for Christmas. The long bar makes good place to meet up with friends old and new, and once everyone is seated a counter to serve a buffet Christmas lunch.

Each year, that now slightly more battle-

wary Lighting Designer, ALPD Deputy Chair Mark Jonathan, regales the assembled lighting glitterati with stories, many of them not perhaps printable here.

What makes the Lighting Lunch such a special event is that in one room it brings together so many people from different aspects of our industry: from those still studying or starting out, to those who have been around for a while, through to veterans who have been in the business for six or even 7 decades. From the shop floor to the top of the Genie tower, out to the production desk, rivals, competitors and most of all, friends.

Marko thanked those companies and individuals who had sponsored a place for someone who might not otherwise be able to afford to come, as well as the sponsors of the drinks, which collectively brings the price down for everyone. Heartfelt thanks to all the sponsors.

He also thanked the Phoenix Arts Club, a jewel in the crown of the West End. Thank you to James, the head technician

and the Phoenix Arts Managing Director, Peter Dunbar along with all the wonderful Phoenix staff. We love being here because this is a non-profit venue and the staff are all in the theatre business

## NEW FELLOWSHIPS

At this point Jo Town announced four new ALPD Fellowships going to four very dedicated lighting individuals who have



spent a lifetime's career in our amazing industry.

The first Fellowship went to **Peter Hunter** (pictured above right, with Jo Town and Mark Jonathan). Peter says he

spent far too much time at school playing with lights, which is a common theme among our Fellows today. Having trained at LAMDA he spent a season as fifth electrician at Chichester before joining the Redgrave Theatre, Farnham as an Assistant, becoming Chief Electrician two years later.

He moved to Salisbury Playhouse in 1980 as Lighting Designer and Chief

Electrician. During this time he was involved in two major rewiring projects and four lighting control upgrades, as well as designing over 200 shows from one man band productions to large community projects. Jo said: "I have had the pleasure of working with you on many productions at Salisbury, and like others today, you have been hugely influential to the next generation of technicians who have

worked alongside you over the years. Having now retired after 40 years at the Playhouse you continue to be generous with your time, knowledge and values. Every time I visit you are still there giving your time, sharing your knowledge and supporting the next generation, as they find their way.

"Peter we would like to thank you for a lifetime of service to the arts and regional theatre and the development of the next generation with a Fellowship of the ALPD."

The next Fellowships went to two individuals, **Steve Huttly** (centre right) and **Nick Peel** (centre left), who have been a powerhouse of brilliance working together at Guildhall School of Music and Drama. Jo commented "over the years it has been a privilege to work with you both and watch you guide, encourage and mentor generations of skilled and talented students"

Steve started his career in lighting whilst studying History and Politics at the University of Kent. His first post as a Chief Electrician/Lighting Designer was at Basingstoke, followed by the Nuffield Theatre Southampton and then Greenwich Theatre for seven years where he was fortunate to work with some of the world's best lighting designers.

He moved to Guildhall School of Music & Drama as a teacher and lighting HOD, where he encouraged and saw potential in many a student who didn't even know that lighting was a thing. He was also responsible for the complete overhaul of the main theatre electrical installation and the purchase and introduction of a moving light rig. He worked on over 70 of the school's productions. Now in retirement Steve continues to teach and is a very active member of the ALPD as co-chair of our awards scheme developing and encouraging the recognition of designers and production staff at all stages of their careers.

Nick Peel started his love of theatre in the drama studios of Sheffield University before running away to the West End and the Phoenix Theatre next door. Moving on to the Peacock Theatre and *The Rocky Horror Show*, Nick eventually settled at the Pit Theatre with the RSC for 9 years, before joining Steve at Guildhall down the road making them a powerhouse duo who have taught and mentored many of our leading lighting designers of today.

Nick also spent his spare time working with the ROH education department in primary schools bringing the world of lighting to the youth of today. Now in semi-retirement he continues to work with

Guildhall young artists in Taunton and at his local Backyard Theatre in Watchet, Somerset. But most importantly we hope Nick has not retired from his famous pub quizzes, which the ALPD have enjoyed over many, many years.

"Steve & Nick, the ALPD would like to thank you both for all your dedication and hard work over many years in education and of true desire to champion young people in the love of our industry with these Fellowships."

The fourth Fellowship was awarded to **Alan Luxford**, ALPD Member 43, who got the bug for stage lighting at the age of 12 and in 1966 when the drama teacher invited Maggie Smith and Robert Stevens to perform on the school stage, it was Alan

who helped to light it alongside the technicians from the NT. He asked that question we all have done and our teachers dread "How do I get a job in stage lighting?" and was recommended to write to Strand Electric and Engineering Company.

So, young Alan wrote directly to the managing director and was duly invited to an interview. Turning up in his school



uniform and being interviewed by Fred Bentham and B Bear. Alan was offered a job as a specialist trainee, starting on the grand salary of £5. 12. 06.

As a young trainee, Alan helped look after the showroom in Covent Garden. Where many of the early ALD & ABTT meeting were held, one evening

watching a lecture by Francis Reid it was suggested he join and member 43 was created. In 1973 Alan became a UK Representative for the company looking after the South of England, selling Glyndeboune four different controls over the years including the 200th MMS system.

In 1978 Alan was promoted to an Export

Sales Manager, and was allocated Eastern Europe and Russia, as well as Australia and New Zealand. He was the assistant lighting director of five operas and ballets at the Bolshoi Theatre in 1987 but it took until 1994 to sell them a Galaxy Nova control. The very last Galaxy Nova system was sold to the Kremlin Palace in 1996.

In 2006 with Gentlyte now having taken over the US part of Strand and the UK arm closed, Alan moved to Strand US as their European dealer. Then later, when the Strand Lighting Europe was formed Alan became their General Manager. In 2008 Phillips took over and Alan was no longer with the Strand brand until 2010 when he

was asked to work again as the Eastern European and Russia dealer, completing it seems a full circle.

Jo concluded "After 55 years and 4 takeovers we at the ALPD would love to honour you for your commitment to a theatre industry that has had its ups and downs but for your love and the establishment that was and still is in its way Strand lighting"

Many of those at the lunch, both individuals and companies have already committed in different ways to support and develop opportunities for young people joining the lighting industry. So, this year it had been suggested that the annual charitable collection be in aid of the ALPD Lumière scheme which was founded by Lighting Designer and former chair of the ALPD Peter Mumford.

Supporting the appeal there were video messages from Peter Mumford, Stuart Porter and Sam Bowden as well as from some of our previous Lumières, including Danny Vavrečka, Jason Addison, Charlotte Burton and Ellen Butterworth-Evans. Our 2024 design Lumière Imogen Clarkee was in attendance and helping out at the event.

Every year, with some sadness but always many happy memories we recall



those members of the lighting community who took their final bow in the last 12 months. This year that roll call included Steve Andrews, Michael 'Big Lad' Burgess-Shaw, Brian Croft, Jack Thompson.

There was a video greeting from Rick Fisher, now our new President, all the way from Brazil.

Mark ended his speech by thanking Jason Larcombe (above), who every year works tirelessly behind the scenes to make the Lighting Lunch happen.

After the lunch, as groups mingled and moved around, donations were made raising just under £3,000 for the Lumière appeal and £300 for Back Up Tech. Both charities would like to thank all those who so generously donated. #





# Capturing the Light

A talk by theatre photographer Patrick Baldwin

**The ALPD invited theatre photographer Patrick Baldwin to the AGM, to talk about his work capturing dancers, actors, stages and of course lighting, and giving tips for designers who want to photograph their own work.**

"I was touring stage crew with English National Ballet and started taking pictures backstage. The marketing department couldn't quite believe they had a photographer on the crew! There was a while where I was paid to be in the same place twice! I would fit up the show and then get paid to photograph it.

This image from *Nutcracker* (left, LD David Mohr) is the first image I sold to the marketing department - still shot on film. If that dancers head had been in the right place I wouldn't have seen the cannon flash. Pretty lucky.

A big advantage to being on the crew was being able to ask for help, or get unusual access. For example for the English National Ballet's production of *Swan Lake* at the Albert Hall, we rigged a piece of truss that could be moved independently for my camera to mount to.

The image on the right was also at the Albert Hall, *Romeo and Juliet* in 2005 (LD Howard Harrison). Anybody not in the business refuses to believe this floor is ac-

tually black. It was bright orange under lights. This was from the uppermost gallery and there was nothing I could do about the flare/bounce off the lino. All the marks on the floor are from the dancers footwork from decades of use.

This image from English National Ballet's *Giselle* (first image following page, LD Paul Pyant) was taken from the downstage bridge at the Palace in Manchester. I went up there with one camera and one lens without its lens hood (in case it became detached) and got this. I was convinced Giuseppe could see me but there was a whole bar of parcans between me and him so he didn't see me apparently. Dropping a camera here would probably have been career ending to be honest!

99% of my photos are taken at f2.8 or faster in order to minimise noise but it also helps create separation from the background. It's also necessary for me to work at higher ISO's and shutter



All Photos Copyright Patrick Baldwin



speeds because virtually all my production work is handheld.

It's not feasible for me to use a tripod although for big dance photocalls I run a 70-200 on a gimbal on a tripod with a 24-70 handheld. That is because the vast majority of classical dance is intended to be seen front on and you can't deviate from

that front position. A gimbal gives me great movement and I can just let go of it to switch to the 24-70. The lens has to have a rotating tripod collar for gimbal use in order to switch from horizontal to vertical composition. This is one place where you might work differently. If you have the time when you shoot I would definitely **recommend a tripod**, certainly if it is a lighting



state with nobody moving around on stage. That way you can use a much slower shutter speed and ISO/ASA which will be beneficial in terms of noise. A tripod helps with composition in that you can control it more. I spend a lot of time correcting verticals and horizontals in the processing later. You will often find that the camera won't be able to cope with the **dynamic**

**range** in some lighting states so decisions have to be made. I hate it when I have to let something blow out but unless you can bracket a shot and blend exposures from multiple exposures, impossible in a dress rehearsal, you are going to have to let something go occasionally. It causes me pain and I try very hard to hold those beams so they are not some horrible hard white streak!

I always shoot manual but with auto ISO on which I can override with what Nikon refer to as "easy exposure compensation" so I press a +/- button, turn a wheel and the exposure is adjusted up or down in 1/3 stop increments. With mirrorless it's easy to see the change although I did the same with DSLR's with their optical viewfinder. I use auto white balance as well because lighting changes so radically it does a better job than me making mental notes about how warm or cool a scene is!

I don't often get asked to do setups where it would be possible to manipulate the lighting. It is usually a setup in the state that would be running at that point. It's always a time crunch.

This image from *Swan Lake* (left, LD David Mohr) was actually a setup but was still done using some of the side booms. There was no real change to the lighting.

The only change was going nuts with the dry ice machine!

When I have had the luxury, if possible we've tried to flatten off the contrast ratio because cameras have poor dynamic range compared to our eyes.

If you are about to buy a **camera** I would go with what ever you prefer whether that be Sony, Nikon or Canon. They are all so similar and each have their advantages and disadvantages.

For **lenses** I would recommend a 24-70 zoom if it can only be one lens. They are usually sold in two versions with an f2.8 aperture or f4. Unfortunately you can pay £1500 more for the difference between f2.8 and f4. You can get 50 mm lenses that have a much wider aperture and are cheaper but depending on the venue 50mm is often not wide enough. 24 is sometimes not wide enough too but as you get to the more extreme focal lengths things get expensive. I can cover from 14mm up to 400mm and have the lack of bank balance to prove how expensive it can be!

Mirrorless is a very big change from DSLRS as they have an electronic viewfinder as opposed to an optical viewfinder. The viewing experience is much more like a smartphone. There are compact cameras

like Sony's range which is huge so it comes down to budget in the end.

If you are **using your phone** there are a few apps that give you possibly more control over the exposure than your phone does on its own. My phone is an iPhone 12 so I'm probably way off the pace of current phones in terms of their capability. So with that in mind there is Camera FV-5 and Manual Camera for Android and Pro Camera and Camera+ for IOS/iPhone. They're all about £3. I haven't used these but if they give you more control that's a good thing. Editing, there is Lightroom for IOS and Android which is free.

My personal **post production workflow** is: I am a Mac user. I am sure all the software I use is either ported to Windows or there are Windows equivalents available. I photograph raw files. I would recommend it. They are much more robust than jpegs and will tolerate more processing such as colour correction.

I bring them into the computer via a card reader to a designated show folder such as RSC\_HAMLET using software called Photomechanic: <https://home.cam-arabits.com/> This is favoured by photo-journalists and sports photographers worldwide wide as it's a very fast way to ingest the files and you can actually start rat-

ing/selecting them before the card has finished downloading. It also verifies the files which a drag and drop from the card to the computer won't do.

I then copy the ingested folder to two more hard drives. The copying software is Offshoot: <https://hedge.co/products/offshoot> when I am on location and ChronoSync: <https://www.econtechologies.com/chronosync/overview.html> (Mac only) when I am at home both of which verify as they copy. I never drag and drop. One is then stored off site so if there is a catastrophe I still have a copy of the files.

I use **Bridge and Photoshop**: <https://www.adobe.com/uk/products/photoshop.html> for processing. Bridge is a browser that comes with Photoshop. A lot of people use **Lightroom**: <https://www.adobe.com/uk/products/photoshop-lightroom.html> which also catalogues files. I was using a Bridge/Photoshop/external cataloguing software workflow years before Lightroom came along and have felt no reason to change. The processing results are the same.

When I have processed the file in the camera raw window I export as a master tiff which may need opening in Photoshop for any extra retouching that cannot be done in the raw processor. As far as deliv-



p40 FOCUS - The ALPD Magazine

ery is concerned unless a client has specific requests for file size I batch create a set of sharpened jpegs that are approximately A4 size or 4000 pixels on the longest side at 300 dpi which is print resolution. I will sometimes suggest a more web friendly version of say 1500 or 2000 at 72dpi as well.

The raw processor is so capable though now that I can do a staggering amount of retouching within it so I don't often access the tiff but it does serve as a stable file that I can create derivatives from. I convert my cameras native raw files to **Adobe's DNG** format (see Adobe help for this).

The older you get the more important **catalogueing** becomes! When you create your book for your retrospective or a magazine calls 25 years later you need to be able to find that image!

A lot of photographers either don't **rename the files** at all or try to incorporate the subject into the file. Both of which are a mistake. I always renamed from the cameras DSC xxx, but I would try and put initials into the file. So *Swan Lake* would become SL and maybe a single number like 7 to tell me it was 2007. The problem is there is no consistency and I have shot *Swan Lake* about 30 times. For professional digital asset management (DAM) see <https://thedambo.com> for better ways! The

Spring 2025 - p41

place to put information about the image; who, what, why, where, when, is in the metadata fields. Definitely put in your contact details in the IPTC fields, fill in the description field and the year and assert your copyright in the copyright field. Newspapers and some magazines have software that can automatically see this info so it's important to fill it in for correct attribution etc.

I use a **new harddisk for each year**, and have at least three files stored before I erase the camera card. Lightroom has a cataloguing element which will allow you to search for images. I use now Neofinder: <https://www.cdfinder.de/> You just point your hard drive at it and it creates a catalogue which you can search even if your hard drive isn't connected. You can backup to a cloud service of course but really think of having 3 copies in two different places.

A lot of shows have the lighting as part of the design so I will always incorporate that. This image of *BY THE WAY MEET VERA STARK* was taken in Central's Webber Douglas studio (LD Joshua Gadsby). This with an all black minimal set, looked amazing to me and is a favourite of mine.

I will end with a big thank you to all lighting designers because without your fantastic work I am nothing!" 🍷

**Patrick Baldwin trained as an actor and started taking headshots of other actors and his girlfriend's theatre designs. He spent the next 15 years crewing for dance, theatre and opera companies large and small taking pictures at the same time. His first theatre photoshoot was *Who's Afraid of Virginia Wolf* at the Young Vic in 1987 for the designer Shelagh Keegan with Patrick Stewart, a very young Saskia Reeves, Matthew Marsh and Billie Whitelaw. [patrickbaldwin.com](http://patrickbaldwin.com)**



**Ever seen the insight of a Swiss watch? Or followed *Grand Designs* where Kevin McCloud marvelled at a German ready-made house, delivered including all bolts in a box and set up in hours? That's what, at this members meeting, the inside of the Royal Albert Hall felt like - Cirque du Soleil is in town.**

ALPD member Kate Taylor, together with Head of Lighting Alex Wanuch and technician Isaac Russell, and aided by Briony Berning, ALPD meetings rep, had organised an afternoon

equally informative as entertaining, and with a good portion of eye-openers thrown in: many elements felt familiar to theatre or concert work, but the way it's put together and run, is uniquely Cirque.

Entering the Hall was followed by a brief shock: It has never looked like this. The huge stage framed by sways of red curtains and giant chandeliers, traversing through the centre, almost touching the

## Precision Magic at Cirque du Soleil's Corteo

**Members joined a rare tour backstage and discussed lighting at the Royal Albert Hall**

*By Arnim Friess*

height of the acoustic disks. "It's a bit of a jubilee for us", explained Alex, "the 25<sup>th</sup> year at the Hall, with 15 different shows. But this time we had some special challenges - first we thought it will never fit." Two audience tiers had to be built over, to enable width and the extensive under-stage mechanics, leaving 3000 seats, with the Royal Box perhaps not the best seat in the house.

Like most current Cirque shows, *Corteo* has already seen different scales and venues. Based loosely on the narrative of a clown's funeral procession, a string of individual numbers contrasts high-stake thrills with poetic dreams and clownish silliness. As a new smaller version of the previous Big-Top show, which took eight days to set up, it took only 3 days of 24 hour operations in shifts, to set up in the Hall. Explains Isaac: "All lighting and sound and of course the stage is owned by Cirque, delivered in 25 trailers. 65 tons including a mother grid

have to be flown and ground-supported, and the Victorian Hall does not exactly have arena loading bays - all has to come through the infamous floor elevator."

The answer is: ruthless efficiency, which gets fine-tuned every time the production moves. "Everything is colour coded for departments, including the hard hats of the casuals, everything is planned in advance to the smallest detail. We started the tour on a 6 hour load out, now down to 2.5." This does not only include stage, lighting and sound. In true circus tradition, *Corteo* is a complete, self-sufficient operation. Touring backstage, this became evident to all members on all levels in the building. Members question: "Is there any room left at the RAH not used by Cirque?" Alex laughs: "No! We throw everything into this - including the kitchen sink!" 130 people are being fed daily in the touring canteen, with all dietary variations required by high energy acrobats. A complete trailer is dedicated to an array of washing machines and dryers for the 2500 items of costume. A large section backstage is fitted out to house a workshop, able to repair any piece of equipment. Every turn, something else is stored or connected, whether it's the batteries to ensure 15 minutes of full system emergency power (and enable a safe get-down



Alex Wanuch showing Photon



of flying cast), or the custom made meat-racks (featuring an ingenious rubber-stop to prevent bouncing) to transport an array of 140 instruments: Rivale Profiles, Sharpy Wash 330, Mistral, Aleda K10, Mythos and Dali 860.

Lighting gets updated throughout the lengthy tour. A new 'dazzle test' with the acrobats is needed, and Alex remembers "the change from tungsten to LED was a major step".

For lighting, efficiency also rules, as members discovered at a sit-down demo in front of the stage. Kate Taylor demonstrated on a GrandMA2 how 3D programming is deployed to cut down on initial focus time, and enable automatic tracking of acrobats (and beds, and balloons, and all sorts of trucks and carts) hurtling across space and

through air: "We use, of course, a Canadian software for tracking: Photon (read more here [www.vyv.ca/products/photon/](http://www.vyv.ca/products/photon/)) sees the position of IR emitters we can stick on everything, costumes, props and set pieces and sends it to the board. Corteo is the first Cirque show to use this tracking software, and we use it not just for traditional follow-spotting, but to allow whole scenes with washes and fills to be positioned on stage. For focus, we don't run through palettes to set up - there is no time for that. We have key position around the stage and let the software fill in each state."

Surprisingly, while there's no DSM calling the show (with stage managers busy focussing onto the safety aspects), there's also no time

code or MIDI. Cues are given often by the musical director, but mostly the operator cues themselves "and needs to know the show, and each number, inside out". They have to be able to react on the spot, for example when injuries occur, "this is more like high level sport", an acrobat exits the wrong way, or personnel changes force an act to change. There are stand-by acts just in case, and orders can be changed on the fly. "We also have an artistic director on tour and even new engagements mid-run", adds Alex, who then acts as associate LD to add new states "in the spirit of the original design" by Martin Labrecque, who "visits the show every half year or so."

Of a touring team of five, three are needed to run each show. But no-one sees themselves purely as a lighting technician. Cirque has installed a company-wide program to learn other roles, grow abilities and obtain qualifications. Contingency is heaped upon contingency. The show will go on: every crew member has advanced medical training. #

**Right clockwise from top left: Matt Horton, Alex Wanuch, Kate Taylor demonstrating Photon, Jen Johnston-Marr soldering IR transmitters, ALPD members at the stage. Photos A.Friess**



Left: Tom Nash (left) explaining automation.



**Imogen Clarke: "Little did I know how much my life was going to change when I received that thrilling phone call back in February telling me that I had been chosen as 2024's Lumière!"**

My placement would start in April with three months at Glyndebourne. Up until that point I had worked in dance and theatre but I had never worked in opera before, I'd never been to Glyndebourne and I had no idea what an extraordinary place it was and just how much I would learn from my time there.

My first opera experience at Glyndebourne was *Die Zauberflöte* (The Magic Flute) and it certainly felt as if I had no time for nerves as I was thrown in at the deep end. I had communicated with the designer, Guy Simard by e-mail and knew he was not going to be there on day one as he was travelling and so, my first day started with me behind the production desk with the lighting supervisor, looking out for all the bits that the LD might have been catching and sitting out front talking to the programmer.

To experience the value of the Glyndebourne archive at first hand (we had MLA and a recording) was an education and prompted an interesting debate. The greens looked totally different on both, so we had to make a call about what the in-

attention was and what actually worked. It was a good opportunity to be in the hot seat without too much pressure.

It was fascinating to see the kind of support that Glyndebourne gives to revivals of works. The amount of time that the archive coordinator and lighting supervisors are able to spend on the prep is astonishing and borne out in the quality of the productions. These were key resources enabling me to get as prepared as I possibly could. Not only did I have access to videos from years ago but also I had old focus photos and detailed focus notes. Amy Clarke, head programmer, was invaluable in her flawless preparation of exquisite show files from the past.

Working with Guy was amazing because he had very clear ideas about how he wanted the opera to look. At one point I was even told off for checking the evenness of the light when I was walking on stage: "it should always be uneven" he said! I really appreciated his generosity towards me in terms of his time and experi-

ence and after he left we had some long zoom conversations discussing light and colour. I did not study lighting at University and these conversations were thought provoking. One of the things that Guy said which has stayed with me is that lighting design is all about having ideas. I interpreted this as meaning how important it is to try things out, to try to understand the work, what is needed, decide on an interpretation and to be clear what one's approach is.

The next work I was involved with was *Carmen*, directed by Diane Paulus with Malcolm Rippeth as Lighting Designer. I was fascinated to see Malcolm at work; his knowledge of the opera itself was of such depth and he had a really clear vision of what he was trying to do. He created this wonderful opening for Act 2's big dance scene, painting the stage in lots of different, beautiful primary colours, (some of which I would never have put together!). It was stunning to see and really complemented the set - this kind of seedy, sloped

## LUMIÈRE SCHEME

**Imogen Clarke reports from her design placements at Glyndebourne, the National and many other venues**

roof bar, filled with smoke. At first the director was not quite sure of Malcolm's vision and it was invaluable for me to see Malcolm listening to Diane and trying out ideas according to her suggestions but remaining very flexible and calm. Then it got to the point where Malcolm was able to say "No, I think it really works actually" and Diane responded well to that because she trusted him and saw that he was clear about his idea. This for me was an interesting lesson in how a trusting collaboration can work.

The other new production at Glyndebourne this season was *The Merry Widow*, lit by Ben Cracknell, with the most beautiful, ornate, dreamland set and opulent, pastel costumes by Gary McCann. Ben really understood how to light this and bring it to life. He had thought about every portal and edging, all of these lights were focused to bring out the detail in the set which added to the feeling of utter opulence. This was an interesting production for me to work on and a big learning curve. Not only was I in charge of follow spot wrangling but working out how the new macula system worked combined with their conventional followspots. We had to do a fair bit of swapping around and find how to integrate both smoothly. It was a really fun puzzle to get my head around!

The production was also filmed for the BBC and watching Bernie Davis work was a masterclass in how to light for TV. I had never experienced how much light changes under the lens of the camera and how to balance getting the colours to look the same as to the eye whilst also balancing for skin tone. I was also fascinated to see the way that Bernie would skilfully anticipate levels by tweaking exposure and counting this out with the camera operators. Meanwhile I was managing spot levels whilst looking at a monitor and pulling them around.

*Giulio Cesare*, a revival of the 2005 production lit by Paule Constable was to be my next project. It was such a beautiful production, the light at times reminding me of a Rembrandt painting. I loved



Imogen (right) and Lucy Carter, Royal Ballet & Opera

watching Paule work; how cleverly she worked with the new rig, matching it in with the generics she had kept for the show. She explained she could really see the plasticity of light that the LED was giving and she was missing the life an all tungsten rig gave to the production.

What she achieved was a real lesson in how to hold and focus the space, not just adding extra light in but creating and shaping a look to support the scene and its emotion. I also learnt working alongside Paule how to build and nurture a team. Paule was always so generous with her time and I really enjoyed watching her interact with the crew.

The Glyndebourne crew are incredible, so supportive and proactive, enabling the lighting designer to engage with the production and create their vision with less distractions than might be the case elsewhere. Everyone who works here is so invested in the artistic vision that it makes for a unique working environment. Members of the crew will come and sit out front and look at something; they will compliment the lighting designer or ask questions. Everyone seems interested in what's being made and invested in the process. The creative process benefits from being able to focus on and engage with a production without needing to worry about

some of the technical details (the kit/ actioning notes for example) and you can see what this support does in the quality of productions Glyndebourne are putting out.

The final opera for me to work on at Glyndebourne was *Tristan and Isolde*, designed by Robin Carter. This was totally different to all the other operas with a much more static performance. The set, designed by Roland Aeschlimann, consisted of a single, really strong sculptural shape suggesting a vortex that seemed to pull you in to its centre as if to an iris. It required a different kind of lighting and by the very nature of its shape the LD was cut off from using some of the rig. *Tristan and Isolde* hadn't been revived for

the longest out of all these revivals and so there was a big jump between the rig they would have had and what we were working



Photo: Glyndebourne

with now.

In some ways this worked to our advantage - Rob Marsh, the lighting supervisor

had prepared a HMI profile in the wings as well as an Encore on a stand. When he turned on the HMI against the Encore you

just couldn't see it any more! As a result we ended up using the movers and the new kit quite a lot. Originally they had lots

of pars washing across the gauze and we replaced these with Dalis flown and groundrow. Interestingly, in retrospect, in a

the way that the Glyndebourne machine worked. Before April not only had I never worked on an opera before but also I had

production which sometimes lives in a world of blues, this felt like a blessing as the clarity and intensity we could achieve with the LED's in dark blue brought a vibrancy to the production that Robin had initially wanted but had been unable to achieve with the kit he had had.

There are so many things to praise about Glyndebourne and being there taught me an extraordinary amount. Initially my mind was blown by the sheer scale of it all and

never worked in rep. I learnt that it's a very different skill set to light opera in a place where you are sharing a rig and sharing time. I love the fact that, unlike the tech for a stage show or musical where you might say "just hold those positions", there's just no stopping in opera rehearsals! You have to keep up and so it means you have to be really well prepared. You have to really know the work and what is coming. I love the process of layering; starting with sketching out a general shape, then filling in more and more detail and so on until you create a show. The fluidity of that process is lovely. This also means that you quickly have to get a handle on the shape of the space and how you want the light to behave. Watching five different people approach this in very different ways was extraordinary - such a privilege to sit beside and be part of.

Here I have to say thank you to the team at Glyndebourne. They make that building a brilliant place to come and work and for me made the first half of my Lumière scheme incredible. I was so well supported and I am so grateful to the generosity of everyone for their time, patience, going down the rabbit hole with me about revivals and chats about lighting design or whatever and really listening. It couldn't have been a better place to start the

scheme.

The second half of my journey as Lumière started at the Royal Albert Hall with the *Carmen* prom with Bernie Davis. This was a real shift: still a bit of opera, but how to light it in a concert setting, in and up in one day without a full rehearsal? It was great to be part of the team working out how to condense the concept of the design into a totally new rig but keep the emotional essence of Malcolm Rippeth's creation.

After this I ventured on to *Now That's What I Call A Musical*, with Ben Cracknell, a new 80's Jukebox touring musical, in and up in a week in Aylesbury, moving after its first preview to Sheffield Lyceum, a smaller venue, where we would support the touring team and stay with it to do our notes. What was amazing about working with Ben is his understanding of the music and how he pulls apart a track in a detailed way and has parts of the rig in and/or cues about the kick drum or a bass line or guitar slide. At the beginning before we went into rehearsals I was given the task of watching all the original music videos and taking some lighting ideas from these. I was also Followspot wrangling for the tour and keeping track of all of our specials as we wouldn't have time to MLA the show before the first move. Then in Sheffield I

played the ensemble standing in place off the VOR with the cue numbers we had and also making this into a list of specials which the stage management and lighting team would have to do with cast for each move. Working with Ben in this environment was a real lesson in how to work at speed, how you have to be so concise: prioritising notes, detailing what the notes are and creating a workflow in order to achieve the best and most effective result.

1984 with Paul Pyant at Theatre Royal Bath was a shift again, working on a straight play with video and live feed that would need to tour through various venues. A mostly conventional rig supplemented with some movers and some lustres, it really showcased what a skill it is to put together a rig that works and supports

the show but also is tourable on the right scale. I managed the Vectorworks for the show keeping it up to date as things changed and watched previews taking

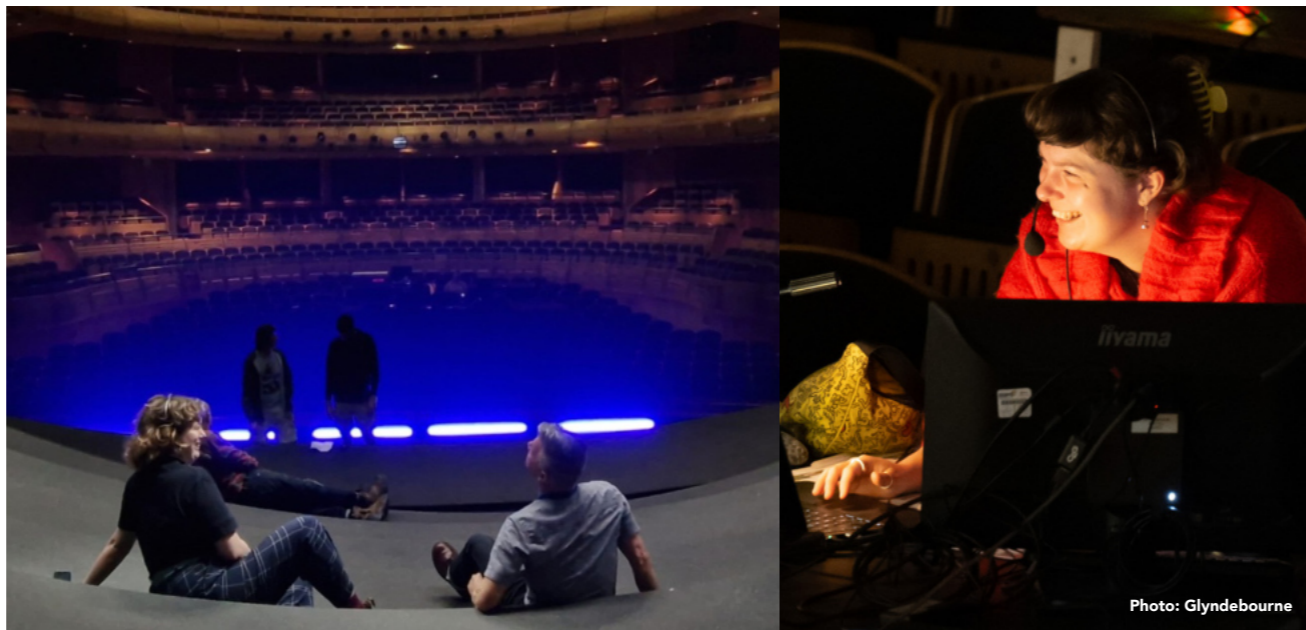


Photo: Glyndebourne

notes and discussing them with Paul. Paul was brilliant at framing each location, instinctively knowing how to turn one light on to solve a problem. He had a clear idea

of what world we were in and the mood we needed to provide. His prep was exemplary, noting all the blocking and when or where anything is happening in the show. This gives him an extensive understanding

of the piece before putting in his lighting cues. You really see this in the results.

*Benjamin Button* with Zoe Spurr was my first experience working on a musical in

the West End. We were at the Ambassadors navigating a tiny space. It had been first produced at Southwark Playhouse but with an entirely different rig so we had a cue structure but no information in it. The lighting works very hard in this piece with one beautiful, mainly static set - so Zoe is doing place, mood and focus - often pulling in to specific narrators in the moment to cover all of the instrument changing and swapping as the company barely leave the stage.

It was also my first experience of a long preview process, experiencing how much a show can change through this time and also learning how on top of the changes you have to be. We'd be doing our notes but keeping an ear out for any changes to blocking or music that would affect us. I was scrubbing along with the vor to keep up with our notes and David Stone the programmer doing a great job of "imagine someone's there" or me running up and "imagine I was taller". There was also the game of chasing the specials around, as it's a show full of actor musicians and there are so many nooks in the set and so many switches in musicians positions/instruments. We'd be sitting in different seats and watching a different bit of the stage: who's at the piano and when and are they lit, drums next etc etc. It was really inter-

esting to see how to balance smashing through notes and keeping up with the changes on stage, relying on a strong team to get it all done.

My next stop was the Royal Opera House, working with Lucy Carter on Wayne McGregor's *MaddAddam*. It was fascinating to witness the benefits of their long term collaboration. The understanding, the trust and even the language: you're not talking about 'brighter' or 'darker', you're talking about 'is it factual enough?'. Their ability to communicate in such a particular way was extraordinary. Lucy is also someone who is flawlessly prepared; she really understands the work on a conceptual level and gets under the skin of it. I was very grateful to her for sharing her amazing notebooks about the project with her ideas that aren't all about lighting but sometimes about feelings, and knowing places that the work goes.

The production had come from Canada (there was a new section added to it for the ROH performances) but the piece had not been performed for a couple of years and never before at the Opera House. It was a challenge to convert the information we received from Canada on to the rig at the ROH (different kit/ different numbers/ and different types of units). There was a Pre Vis process to maximise the usefulness

of our time on stage. It was fascinating watching the lighting supervisor and the programming team unpack that show file and seeing Lucy unpick her ideas, comparing our rig with where the set had been before. I was given the job of keeping the cue notes up to date to facilitate the process in reverse for when the piece goes back to Canada. In one of the acts it was very tricky to achieve an effect from the original Canadian performance due to the new set and the constraints on lighting positions on the Opera House stage. After playing with several options Lucy created something quite different but which had a similar emotional resonance. It was so interesting to watch Lucy work through a solution laterally - I felt this could only happen because of her deep knowledge of the work.

*Ballet Shoes* was my final assistant role on the scheme, working with Paule Constable at the National on the Olivier stage. It's a beast of a space - a brilliant place to light but a challenge because of its shape. Early on Paule spoke of the importance of being aware of the views from the very different seats' perspectives and I spent some time looking at the stage from extreme seat positions.

Paule talked to me about the necessity of supporting the action and how easy it is

in this space to push the actors into the floor. It was a thrill to see her collaborating on a new production; she looks at the piece as a whole through a dramaturgical lens. So she was able to give a note about more than the lights and engage with the director and creative team about aspects of the show that weren't quite working. I really enjoyed the preview noting process. I watched from many different views in the theatre, typing up my notes and then working through the list with Paule to see what we had both noticed, what we agreed on, what we didn't and why - a great way to learn.

The team at the National were amazing, so caring and attentive to all the detail. For example an integral part of the set design were infinite set practicals which would light up all the nooks and crannies of this immense, intricate set. The crew had thought ahead to the movement of these almost before they were asked! Their skill, knowledge and enthusiasm made such a difference to the production as a whole.

It was an honour to be asked back (as Lighting Designer!) to Glyndebourne to light two of the Christmas concerts. What fun, after eight months of assisting to be in the hot seat driving the car, trying out some of the ideas and practices from the

different lighting designers I had been with, (e.g. from prep, to communication, to backing an idea and so on). I was moved watching the final concert by how much I had learnt and what a privilege it's been to have had this journey; it was really lovely to end it back at the place where it all began.

One of my main realisations is that there is no one right way. I have seen the extreme diversity of working styles of these brilliant creatives, from communicating with directors, to preparing to light a show, to how people shape and paint with light. The things they have in common are having a clear visual concept, the ability to make decisions quickly and with conviction and above all, serving the needs of the work.

I have been so aware throughout this year of the generosity of the people we work with, despite us being the department who are working live and delivering it in front of everyone for the first time. I feel so lucky to have had the opportunity of being Lumière, and there is not space to mention everyone by name but I am very thankful and grateful to all of the LDs, the venue and production staff, cast and crew for their time, inclusion and knowledge. It was a brilliant eight months and this scheme has really developed my craft and built my confidence." #



Photo: Glyndebourne

In our series 'It's Light, Jim, but not as we know it' we are looking at ideas and exploration of colour, texture, luminance - whatever makes lighting people tick, away from performance spaces and instruments. We'd love to show your inspirational photos. Please email to [editor@thealpd.org.uk](mailto:editor@thealpd.org.uk)

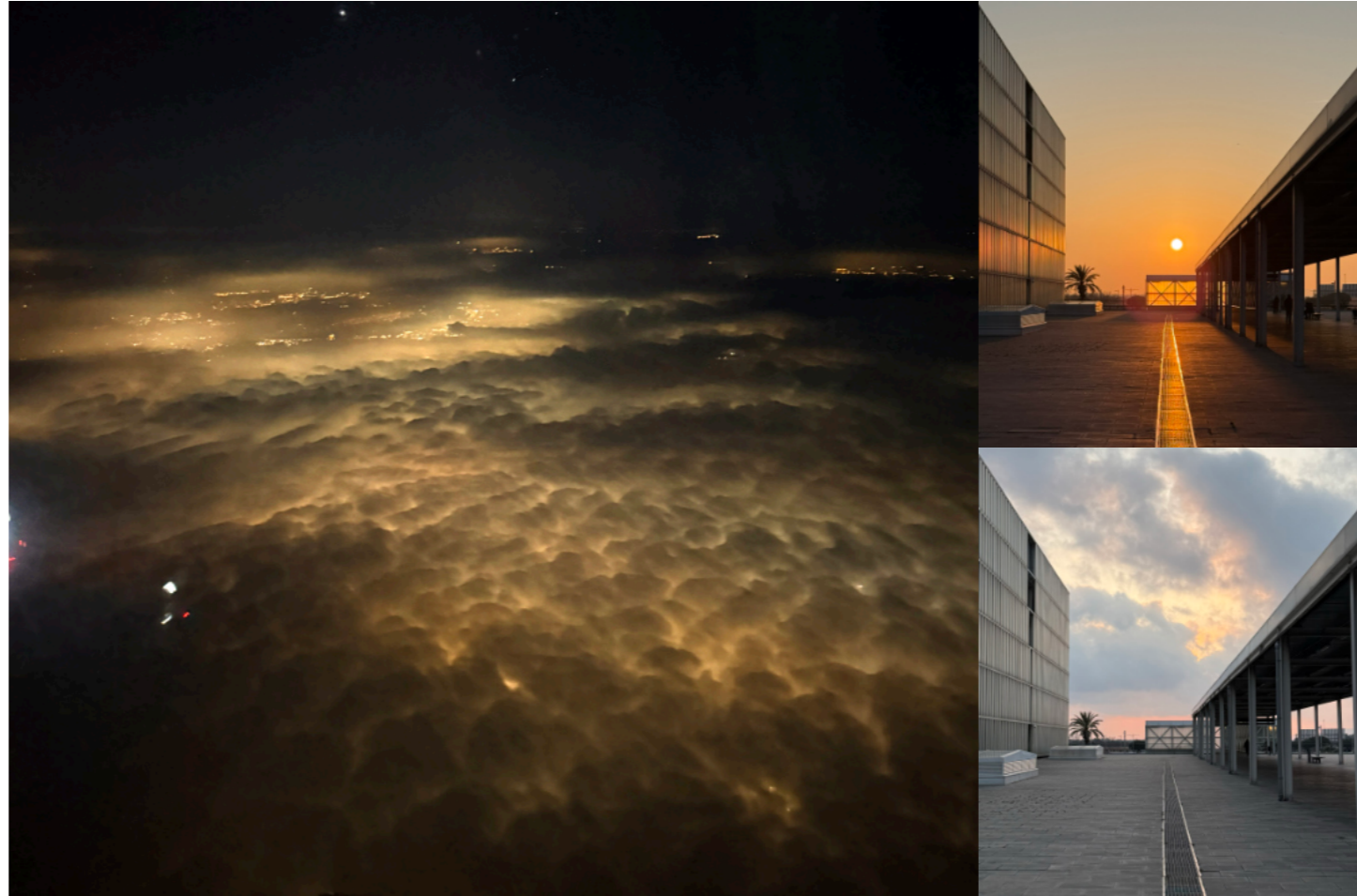
## A Carpet of Light

Captured by Nina Dunn

"I was in Barcelona for a flying 24h visit the ISE trade show and when I landed at the airport, I was drawn towards the setting sun that was shining through the windows so went out and immediately and viscerally felt myself transported into this new location by its effect. What a welcome on a February evening!

The larger photo is from the plane where the lights from Barcelona were shining up through the clouds with a rather wonderful effect!" ✂

The larger photo is from the plane where the lights from Barcelona were shining up through the clouds with a rather wonderful effect!" ✂



The Association of lighting designers, trading as **The Association for Lighting Production and Design**  
Redoubt House, Edward Road, Eastbourne BN23 8AS  
For correspondence: PO Box 801, Banbury OX16 6RS  
[www.thealpd.org.uk](http://www.thealpd.org.uk) - [office@thealpd.org.uk](mailto:office@thealpd.org.uk)  
Company registered in England & Wales no. 10079797  
"The people in performance lighting"

President: Rick Fisher [rick.fisher@thealpd.org.uk](mailto:rick.fisher@thealpd.org.uk)

### The ALPD Board

Chair: Johanna Town [chair@thealpd.org.uk](mailto:chair@thealpd.org.uk)

Deputy Chair: Mark Jonathan [mark.jonathan@thealpd.org.uk](mailto:mark.jonathan@thealpd.org.uk)

Treasurer: Nick Moran [treasurer@thealpd.org.uk](mailto:treasurer@thealpd.org.uk)

Board members: Sofia Alexiadou, Briony Berning, Charlotte Burton, Lucy Carter, Matt Drury, Mark Jonathan, Nick Moran, Vic Pyne, Joe Price, Iain Quinn, Johanna Town

### Ex officio officers

General Administrator: Amanda Laidler [office@thealpd.org.uk](mailto:office@thealpd.org.uk)

Company Secretary: John Leventhall [office@thealpd.org.uk](mailto:office@thealpd.org.uk)

### Member representatives

Professionals: David Ayton, David Howe

[professionals@thealpd.org.uk](mailto:professionals@thealpd.org.uk)

Companies: Stuart Porter [companies@thealpd.org.uk](mailto:companies@thealpd.org.uk)

Students: Josie Ireland (chair) [students@thealpd.org.uk](mailto:students@thealpd.org.uk)

Meetings: Briony Berning (chair) [meetings@thealpd.org.uk](mailto:meetings@thealpd.org.uk)

Education: Sofia Alexiadou [education@thealpd.org.uk](mailto:education@thealpd.org.uk)

Equity: Zoe Spurr [equity@thealpd.org.uk](mailto:equity@thealpd.org.uk)

Bectu: Alex Fernandes [bectu@thealpd.org.uk](mailto:bectu@thealpd.org.uk)

Diversity: Simisola Majekodunmi [diversity@thealpd.org.uk](mailto:diversity@thealpd.org.uk)

Wellbeing: Mig Burgess, Fridthjofur Thorsteinnsson

[wellbeing@thealpd.org.uk](mailto:wellbeing@thealpd.org.uk)

### Co-opted committee members

Jason Addison, Peter Small

**FOCUS Magazine** ISSN: 1364-9299

Editor & graphic layout: Arnim Friess [editor@thealpd.org.uk](mailto:editor@thealpd.org.uk)

Assisted by Amanda Laidler, Sam Waddington, Amélie Friess.

To submit ideas for articles, correspondence, corrections and any comments about FOCUS, email [editor@thealpd.org.uk](mailto:editor@thealpd.org.uk). Editorial guidelines by request. Company members may forward press releases to the office for online publication. To advertise in FOCUS (Company members only) please contact the office. The ALPD is not responsible for the content of external weblinks. The opinions published within FOCUS are not necessarily those of the ALPD. E&OE. ✂

**10 Out of 10 Productions**  
020 8659 2558  
www.10outof10.co.uk



**The Fifth Estate**  
01273 660 784  
www.thefifthestate.co.uk



**Lamp & Pencil**  
01279 902819  
www.lampandpencil.com



**Blue-i Theatre Technology**  
0113 289 1030  
www.blue-i.tv



**Drafty**  
www.drafty-app.com



**Goboplus/Cut Colour Plus**  
020 3603 1335  
www.goboplus.com  
www.cutcolourplus.com



**Illuminate Design**  
01223 969694  
www.illuminedesign.co.uk

illuminate*design*ltd

**LX1 Production Services**  
03330 118 512  
www.lx1.uk



**Production Lighting Ltd**  
www.productionlx.co.uk



**Follow Me Tracking Solutions**  
0203 743 2691  
www.follow-me.nu



**JESE Ltd**  
01647 441166  
www.jese.co.uk



**Thank you for your support!**  
**For Corporate members,**  
**Please see centre pages.**