

ALD #

# FOCUS

The Journal of the Association of Lighting Designers

*"More art, less tools..."*

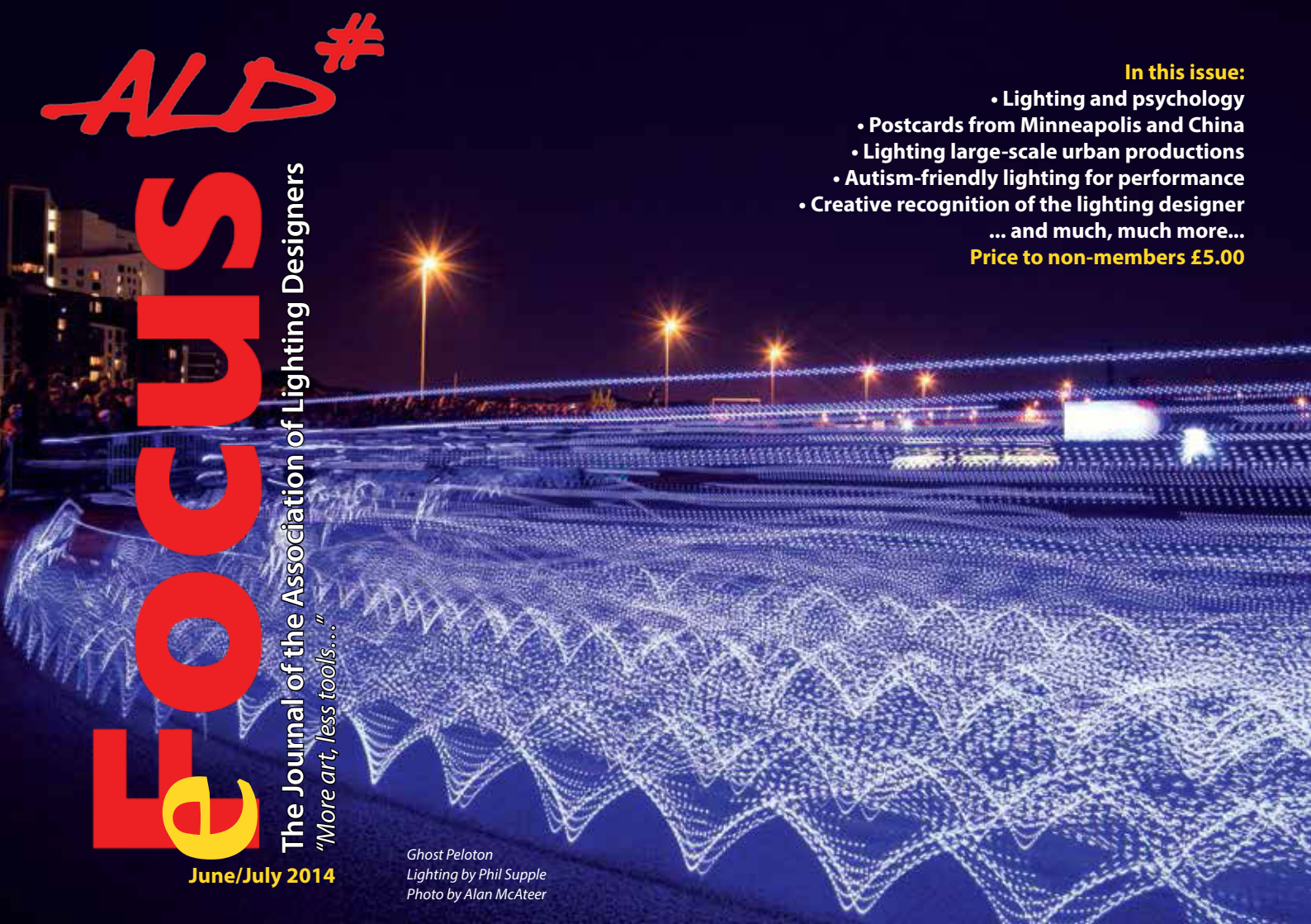
June/July 2014

Ghost Peloton  
Lighting by Phil Supple  
Photo by Alan McAteer

**In this issue:**

- Lighting and psychology
  - Postcards from Minneapolis and China
  - Lighting large-scale urban productions
  - Autism-friendly lighting for performance
  - Creative recognition of the lighting designer
- ... and much, much more...

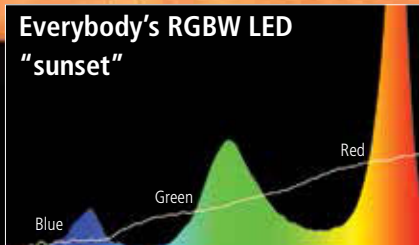
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Graph represents R08 spectral distribution.



Liola, National Theatre, London,  
lighting design by Neil Austin,  
photo © Max Narula

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# From the Chairman....



So, this issue I'm going to tell you all a fairytale. Once upon a time, there was a wandering young lighting designer who was asked to design a touring production of a musical. The production managements concerned didn't want to spend too much money so asked him to keep to his rather small budget. All was going terribly well and the show was happily on the road when along came the wicked fairy godmother, who had the rights to the show but hadn't got involved in this production – that is, until now! The fairy godmother said, "This is not flashy enough! What, NO followspots? This will not do at all – more money must be spent immediately," and the fairy godmother waved her wand and in a metaphorical puff of smoke up popped a new lighting designer with a big pot of money to spend. Sadly, our hero was pushed off the road – he was "ditched" in other words, without so much as a "thank you, you've done a great job on no money".

And to cap it all, both these lighting designers belonged to the same organisation, but the fairy godmother's magic was so strong that there seemed to be nothing anybody could do and so our hero slipped away on to another show in a different town.

My goodness – isn't it a relief that nothing like this could happen in real life?!

Of course, if such a situation were to arise in reality the ALD helpline is there to advise and

offer consultation on any kind of problem that an individual member may be experiencing and indeed does just that. However, instances like this require arbitration and sometimes legal support. Both sides of a confrontation must be looked at fairly and one of the pieces of advice that the ALD would offer would be that this is the kind of support that can only come from one of our unions. Despite what many professional designers think about Equity, as we heard at the professional members meeting during the last AGM, it's a fact that if all of our professional designers belonged, the influence of lighting designers would be hugely more effective.

Meanwhile, back in real life and following up on last issue's comments regarding rights and royalties, we plan to pursue these issues with Equity and produce some figures to go alongside our recommended fees list (see page 11).

This issue includes a very interesting article, "Embracing the Spectrum" (page 26), which I very much recommend reading, although *Focus* is always packed with interesting stuff!

The UK Design for Performance 2011–2015 is coming up and we are starting to think about what the ALD's contribution should be. Keeping the perception and profile of lighting design is important and therefore I'd be very pleased to hear from our members with ideas on how we could participate in an exciting way.

Wishing everyone a great summer.

Peter

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# VISIONARY LEADERS AND TOP TEAMS

## Mark Jonathan praises companies, people and theatres



Time flies by and I find myself lighting the world premiere of the ballet of Nanny McPhee for the London Children's Ballet. The LCB is celebrating its 20th anniversary. At the helm is one of those brilliant people that I would call a visionary leader, the founder and artistic director, Lucille Briance. Seeing the joy and determination of the young dancers reminds me of the great opportunities I got when I was in the National Youth Theatre. In the case of the LCB over 20 years, 668 young dancers have performed in their productions. The amazing thing is that the dancers pay nothing for this life-changing opportunity. Not only that 25,348 people from old-age charities, children's charities

and primary schools have seen a production for £1, while those who can afford to pay buy tickets at regular or gala prices. The Peacock Theatre is sold out for the week. Space doesn't really allow me to tell you all the extraordinary opportunities the company has provided to young dancers. What I do know is that the dance world would be poorer without the magnificent achievement of Lucille Briance and her team. How wonderful too that Emma Thomson gave the LCB the rights to turn the film into a ballet. Emma came to the gala opening, bringing the original Nanny McPhee stick, and at the end she pointed it at the audience and with a glint in her eye demanded everyone give even more generously. It goes without saying that as well as employing 17 choreographers and ten composers the LCB provides employment to set, costume and lighting designers.

### ***MJ's grump of the month:***

To work in the USA you usually need a visa so why does it have to be so much hassle? If you can wade through all the online forms that have to be filled in you'll be cleverer than me. I think there are five pages of security questions that ask if I am, or ever have been, a terrorist, made bombs, been a paedophile, run a brothel, sold drugs or guns, etc. Suffice it to say you spend

most of the day trying to fill in the forms and to upload the right size picture. You

spend another day at the Embassy; we all huddle in a long line outside in the rain, shortly after dawn has broken, being barked at. When I get to the front of the line I'm sent away; although I have 56 pages of documentation, a vital page is missing. The lovely people at the nearest pharmacy have for many years offered a haven of help (for a price)... So, I have yet another picture taken and it's uploaded onto my form and then printed off. I rejoin the back of the long queue which is still being barked at by employees of the Embassy. I call the company manager of the Gate in Dublin and snarl that if I get any more "s\*\*\*" from them I'm going home and they can stuff the job up their backsides!

Of course, at this stage I don't realise how lovely the Spoleto Festival in Charleston will be or how lovely it will be to stay in an apartment with a view of the ocean at Folly Beach and how I will run on the damp sand or swim in the warm water. That said, my message to the US ambassador in London would be: *Surely it doesn't have to be this hard?* How many times in



*Left: Emma Thompson  
and Lucille Briance  
Photo by Louise McCance-Price*

my life will I have to answer all those questions and provide my entire history of previous visas? Not to mention my favourite question: list all countries visited with dates in the last two years. I was on eight planes in eight days last week ... and if you are going to charge such a lot of money for a visa I think the staff could be nicer.

As I'm about to leave to work in the USA, word reaches me that another great visionary leader has passed away. I'm sad to report the death of Sir George Christie. In 1934, his father, John, having married the opera singer Audrey Mildmay, built an opera house in the grounds of their home at Glyndebourne. George was born later that same year. So, he knew what opera was from infancy onwards.

I was 15 years old when I experienced my first opera there. Seeing the calibre of musical and visual excellence in the beautiful Sussex setting I knew I had to work there. Robert Bryan, my hero lighting designer, was the resident designer and created lighting miracles. I had to discover how he did it. My dream came true when I started work there aged 22. The Christie family lived "above the shop" and so we all knew them and they knew us. There was a wonderful family feeling as everyone came together for the summer to make the most marvellous productions and have amazing parties too!

By the 1980s it had become apparent to Sir George that the old opera house, originally seating 200 patrons, now around 850, was too small and worn out to continue. So, Sir George decided to knock the old house down and build a new one. This he did without state funding and by only missing one season. Interesting to note that in the 20th century there were only two opera houses built in the UK. The first was Glyndebourne in 1934 built by John Christie and the second was the new one built by Sir George in 1994. Neither received any government funding.

In building the new opera house he secured the company's future and its world-class status in opera. He was ahead of his time in encouraging access to opera, first with the touring company bringing opera to regional theatres and in developing opportunities for young singers to emerge as soloists. In the new house he established "standing room" places for £10. With my own career if Sir George hadn't decided to knock the old theatre down I probably wouldn't have left to work at the NT. Thank you, Sir George, for your very fine vision.

Two weeks ago I was commuting between meetings and rehearsals in London, Glasgow and Europe culminating on the Saturday by flying to New York and on to Charleston. Of course, homeland security barked at me at JFK, sending

me back to the check-in desk, despite my priority fast track pass, claiming an administrative error on the ticket. The check-in desk says there is nothing they can do as the ticket was issued in London. They summon the head of security who says that everything is fine and I get let through, trying not to sweat and look suspicious or, worse still, tell them what I think of them, as I race to catch my connection.

Charleston is much nicer; everyone is very welcoming. I'm met by Ned, a retired submarine designer. He is a volunteer driver for the festival. As we drive along, a truck pulls in front of us. Ned says dryly: "He sure put a lot of trust in my brakes." Time is not on our side as the Dock St Theatre is not only housing My Cousin Rachel (from the Gate in Dublin) but also an opera and chamber concerts. So the crew has a lot of changeovers. We haven't done the show for 15 months, and there are two new cast members and a new stage manager who has to cue a fair number of sound and lighting cues. We have a day to fit up, focus and light, a day to tech, followed immediately at 9am the next day by a dress rehearsal which had to be over by midday for the changeover to the opera. The very brilliant Gate production manager, Jim McConnel, is there to keep me sane. We were not expected back until curtain up of the only preview. Scary scheduling.

# VISIONARY LEADERS AND TOP TEAMS

## Mark Jonathan



*As well as visionary leaders I like to catch top teams:*

*This issue, representing “the boys”:  
Howard Harrison, lighting designer;  
Simon Sherriff, production electrician;  
James Smith, associate lighting designer  
I called in on the Shaftesbury to watch  
a preview of the Pyjama Game. Howard  
Harrison has cooked up some lovely  
atmospheric lighting with his team.*

*Meanwhile, representing “the girls” was my  
top team of “lady electricians” in Charleston.  
The team, who did a brilliant job, were:*

*Andrew Kaufman, assistant lighting  
designer; Liam Lewis-Marlow, apprentice  
electrician; Dawn Kenseth, master  
electrician; Melissa Johnson, house  
electrician; Chloe Wendt, journeyman  
electrician; Mark Jonathan.*



Thank goodness the staff were so amenable and helpful. Jim fixed it with them for me to light after the preview performance while everyone waited patiently to do a night changeover. I wonder if the crew know that I know what it was like being kept waiting. Going back to my years at Glyndebourne and all the night changeovers we did when there wasn't a night crew either...

The Dock St Theatre lays claim to being the oldest theatre in the USA. On two levels it is wood panelled and like Charleston full of old

world charm and curiously, not dissimilar to the “old” wood panelled Glyndebourne Opera House.

We open to great acclaim and I garner some good reviews in the press. I always think the US critics are more aware of lighting than the British, or is it that they have more room in their papers for longer reviews?

I have a last swim in the warm sea and I'm back at the airport flying via Boston to London. On my way, I watch the run of my next opera that's been filmed for me and sent via the ether. I forgo the

array of films on offer on board and mark up my score. I land on Sunday, sleep for a couple of hours and then it's time for a cueing meeting with the director of *Il Barbiere di Siviglia*, which I'm lighting at Holland Park Opera. It must be summer. I sleep well, get up the next day to go to the canopied opera house, thinking of the warm temperatures of Charleston. It's raining heavily; I reach for my ski anorak. Hello, English summer. 🇬🇧

# A POSTCARD FROM...

Simon Wilkinson, Tianjin, China



Photo by Drew Farrell



Greetings from Tianjin, China. I'm here with Vox Motus recreating their production of *Dragon* with a Chinese cast and crew. We're remaking the show with locally sourceable (and affordable) equipment, so a complex moving light plot has become a rather large rig of conventionals. Opening night at the Tianjin People's Art Theatre is in a couple of weeks' time, so not much to show from this incarnation. Instead, here's a photo of the original National Theatre of Scotland co-production, along with a quick snap of the theatre we'll be starting to put it all into in a couple of days.

**Simon Wilkinson**

# PROFESSIONAL MATTERS

## Johanna Town on why we need all the tools at our disposal



### A beautiful morning

I am enjoying watching the bright spring sunlight fall across the grass. It's a beautiful sunny day and I am writing this from my office at home. There is a light breeze blowing and the dabbled sunlight through the trees is moving back and forth on the grass. I am watching my ginger tom chasing the shadows joyfully as they move; this beautiful sunny day lightens my heart with a smile. Yesterday morning, however, I witnessed a dark black thunderstorm move across the sky, making both my animals come running in to seek reassurance close by until the storm passed. It's a great reminder of how beautiful and powerful natural light really is and how it touches us deeply in so many ways.

I am a great advocate of new technologies and I have embraced LED lighting for some years, having used it in drama to great effect.

I am also a fan of the arc light sources buried inside the many varied moving heads we have at our disposal. From rock and roll to architecture, there is usually the right light, for the right show, and this is why I am giving my full support to the "Save Tungsten Campaign" (see page 35). Tungsten, like daylight, is irreplaceable; it has a quality and emotion that is not available in any of the other light sources at our disposal, and we most certainly need them all.

These two photos from the show *Think Only This of Me* are of the chorus seated in a long line;

the mood was grey but there was hope at the start, which we established with a grey tungsten top light and warm open white tungsten side light and one of the lines of 60 light bulbs that covered the whole the stage. As the chorus' words of hope began to fade, for all but one member we slowly faded from tungsten to four arc sources, and as this happened you could feel the audience shiver with the change and everyone's eyes were drawn to the one remaining person in tungsten even though they were not speaking.

*Below: Tungsten and arc sources in  
Think Only This of Me  
Lighting design by Johanna Town  
Photos by Johanna Town*



As lighting designers we have to be able to use tungsten in our work. We need choice and we need to be able to pick the correct light for the job; we can't be forced into a corner by legislation and manufacturers. Please support this campaign and help get the message out there to all the manufacturers and the legislators why tungsten is so important. They need to know that what they are doing is going to change the emotional face of theatre and the arts forever. Like the storm clouds of yesterday and the sunshine of today, tungsten is one of the

many mediums of light that touches a person's soul. Don't let them take that away from us.

As the professional rep of the ALD, I was recently contacted via Facebook, regarding giving advice on a contractual issue. I do hope the member involved felt supported by the ALD Exec and that we were able to give advice to the best of our ability. It has, however, reminded me to again plug a couple of Professional items.

### ***Need to contact us in a hurry?***

The first is that we do have an Exec helpline:

[liteline@list.ald.org.uk](mailto:liteline@list.ald.org.uk). Please do contact us through this email address if you have any issues. It has two advantages: there will be someone available to help you as it links through to a number of Exec members, and it will also give you a much more varied response to your question as more than one of us will be responding. Take a note of the email address now and place it in your contacts; you never know when you might need it.

### ***Why we must all be members of Equity***

The second issue is that we must all be members of Equity – it is there to support you especially if you don't have an agent. Equity is here to give you advice and act as the go between, "between you and the management"; it really does make it so much easier when things go wrong. I know some of you may feel that Equity does nothing for us but when it does go wrong that is exactly what it is there for. I personally know how easy it is to be working on a show, thinking you have covered all the bases before saying yes, thinking everything is running smoothly. "I have worked with this company for years", "the director's my best friend", but as many of us have found out in the past and present, life is not always that simple and that is why we have a union.



# PROFESSIONALS

## Johanna Town

### *Members' meetings*

Lastly, we are hoping to have a Professional members' meeting during the summer, for both professional member categories; look out for the bulletins. Part of the meeting will be to update you on the things going on in the ALD and the expansion of the Exec, and to ask you how you think we're doing, as well as seeing what you can do for us. I think the increased fees over the past year have really made a big difference to our presence in the industry as a whole and having Ian as the permanent administrator has kept us on top of most topics as well as being makers of new and important issues, so I hope you are enjoying the bigger and better ALD. It will also be great opportunity for the different Professionals to get together and share, to see how we can make our industry a better place to work.

We would like to also take this opportunity at the meeting to review the lighting designer fees database so our recommendations are as up to date as possible. If you can't attend, can I ask you to take a bit of your time to fill out some fees database forms at [www.ald.org.uk/members/filing\\_cabinet](http://www.ald.org.uk/members/filing_cabinet). The information is totally confidential and the recorded data really does help us see the real fees that are being offered out here in all our different fields of work and helps us fight against low fees, making it better for everyone!

So I hope to see as many of you as possible at the next meet, but right now for me, after three weeks of being head down in a dark auditorium lighting *Tonight at 8.30* for ETT and Nuffield Theatres, which, if you don't know, is a Noel Coward set of ten plays. We performed nine of the

plays over three nights in repertoire throughout the week. It was an amazing experience and a truly creative three weeks, using a collection of all the different light sources mentioned above to great effect. I had a fantastic team on lighting from both ETT and the Nuffield theatre so thank you all and have a great tour. Right now for me, however, I need to catch up on some of this lovely sunlight, so "come on, Bodhi, walkies". 🌻

*Tonight at 8.30*

*English Touring Theatre and  
Nuffield Theatre, Southampton*

*From left to right:*

*LED only*

*LED and tungsten*

*Tungsten only*

*Lighting by Johanna Town*

*Photos by Johanna Town*



# MEMBERS' LETTERS

## Professional member **Jonathan Dawson-Butterworth** shares his thoughts on fees

*Hi Peter,*

I've just read your article in *Focus* magazine. Once again, my compliments on your work with the ALD and keeping fees to the fore.

I completely agree about licensing. I remember not too long ago when it was accepted that any videing or televising of a show or event would mean a payment to the LD and crew, even if often only a small amount, towards the extra work involved/allowance for recording/broadcasting. Nowadays, people seem astonished if any extra is mentioned, let alone requested, when recording/broadcasting takes place. I've just done another event which one naturally assumed press would be present at, and again no one asked me for any sign off or similar for the recordings and live broadcasts.

I have always had difficulty to know what is an appropriate amount to charge for design work and have always felt the licence model is more appropriate for what we do though have, as yet, not had the opportunity to make use of it.

Whilst the ALD is not a union or negotiating body, it appears to be the only appropriate organisation where we can do something about moving towards an appropriate fee structure. Also, at least we can all sing to the same or a

similar hymn sheet so even if someone does come in cheaper, hopefully they will still be aiming higher than some of the current non-fees! Maybe we could have an ALD licence template like the rider?

From time to time, the STLD does publish a list of daily rates, so why shouldn't we have a list of rates for the ALD?

*All the best,*  
*Jonathan*

---

*Dear Jonathan,*

Many thanks for your response. The subject of "rights and royalties" has been raised at our most recent Executive meeting and the resulting intention is to create a survey that will enable us to include figures that will go alongside our recommended fees listings. Also, via our Equity representatives the subject will be raised on the "Creatives" subcommittee. So there is definitely a will to move this forward.


*Peter*



## **Make:Believe – UK Design for Performance 2011–2015**

Make:Believe will start at Nottingham Trent University and run from 14 to 31 January 2015, with selections for the Prague Quadrennial in June 2015, then nine months from July 2015 at the V&A Museum, followed by a tour. The exhibition programming is in full swing and an events programme is also planned.

The exhibition title, Make:Believe, indicates the vision, skills and commitment found in the diversity of performance design today. It will feature work that defines the edges of this artform – in music festivals, large-scale events such as the Olympics/Paralympics, community opera, found space and promenade performance, in digital, landscape, heritage and media contexts, as well as the work that designers are currently doing in education, health and various community settings.

The ALD would like to submit an entry on behalf of the entire association. Ideas for possible subjects, themes and presentation methods welcome. Please send all suggestions to Nick Moran at [nick.moran@ald.org.uk](mailto:nick.moran@ald.org.uk). Individual members can also contribute to the exhibition at Nottingham. Details on the ALD website/Facebook group. 

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# INSPIRING ILLUMINATION

## Critic **Gavin Roebuck** shares his thoughts

The house lights went down, the curtain opened and harsh working lights flooded the stage. It was like merciless lighting on a laboratory specimen but as I was judging a dance competition it was, I suppose, efficient. If little else this experience served to emphasise that the stage without designed lighting is as bleak as the lighting on a prison wall. Yet the art and craft of giving warmth and colour, let alone any special effects, is too often not appreciated and is habitually ignored both by many of those who give a critical appraisal of work either as professionals and the self-appointed internet critics who don't adhere to the great writer and lexicographer Dr Samuel Johnson's dictum that "no man but a blockhead ever wrote except for money".

Performers want to be in the light, although the craft and art of lighting is often a mystery to them, and perhaps the gift of the successful lighting designer is not to be noticed by the general public. While lighting is so much more than enabling the audience to see the action on stage it is usually only if it doesn't please that it is noticed.

Contemporary dance often uses lighting to emphasise or shade an onstage psychological relationship or help shape physical rhythms. In some cases lighting is appreciated and used by the choreographer as much as a dancer. This is

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perhaps most obvious in the work of Michael Hulls for the choreographer Russell Maliphant. Hulls seems to use a minimum of light but does it so well that it is almost as vital to the dance piece as the dancer. I first saw his work many years ago at The Place but its success has led them to larger venues and now international tours. You can catch the latest piece, *Still Current*, on tour in the UK.

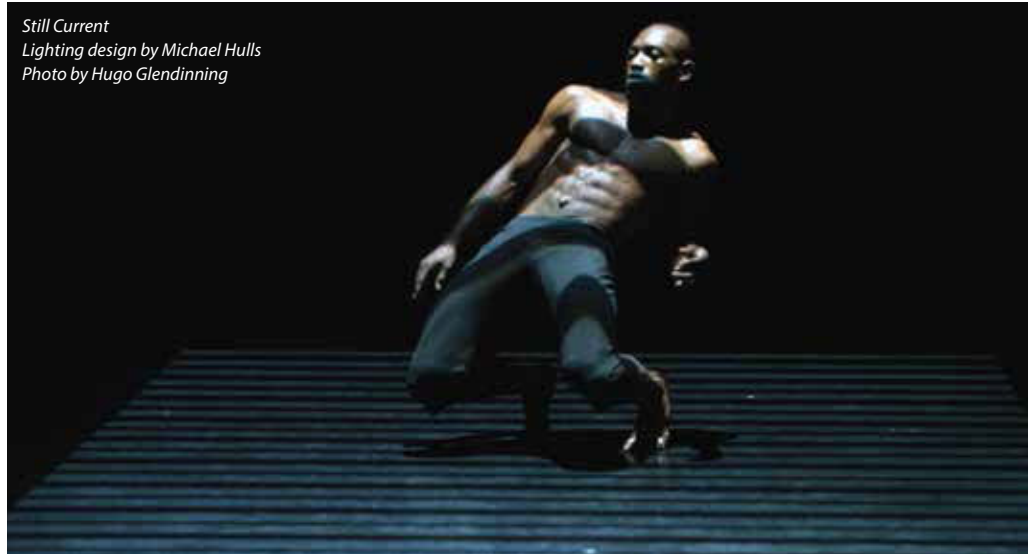
Lighting for opera and ballet is made more complicated at times by the need to provide lighting that, in addition to the theatre audience,

Former classical ballet dancer Gavin Roebuck writes on dance and manages tours for ballet companies.



is right for cinema relays, television or internet broadcast, or DVD recordings. *Don Giovanni* at the Royal Opera House had a modern set by Es Devlin with some video designs of colliding colour and black streams by Anja Vang Kragh, which no doubt presented challenges for Bruno Poet, whose superb lighting enhanced the visual experience of the opera to both the theatre and screen viewers. A recent opera revival was *Faust* also at Covent Garden where Paule Constable's designs gave the different scenes just the right ambience. There are also opportunities

*Still Current*  
Lighting design by Michael Hulls  
Photo by Hugo Glendinning



# INSPIRING ILLUMINATION

## Gavin Roebuck

presented in opera when ballet or movement scenes are incorporated in the production. An opera rarely seen in Britain, performed by the Royal Opera and also shown on a live cinema relay at the end of last year at just under four hours with a lengthy ballet scene, is Verdi's great opera, *Sicilian Vespers*. I will not comment on

how disappointed I was with the ballet but the lighting for both the ballet and opera scenes by Danish designer Anders Poll, whose work I don't think I have seen before, was excellent.

Different venues and touring productions present various challenges and adjustments that need to be made to original designs. The lighting

by Neil Austin for English National Ballet's new production of *Le Corsaire* seen at the London Coliseum was most successful with a wide range of scenes and sumptuous costumes as well as the dancers to illuminate. His use of light, shade and luscious colour complemented the action to thrill the audience.

Currently touring before a visit to Israel is a Matthew Bourne's take on *Swan Lake*. The lighting by Rick Fisher is a major reason for the success of this production as it is his clarity in the effective use of light that makes the scenes so successful.

Arena productions at the Royal Albert Hall of opera and ballet no doubt also present different technical challenges for lighting arrangements. For a one-off annual event, such as the Dance Proms arranged by the three largest UK-based dance teachers' organisations, Richard Thomas rose to the occasion of providing great lighting for about 30 items with a total of over 500 young performers. Coming up at the RAH is *Romeo and Juliet* from English National Ballet lit by Howard Harrison, whose lighting for their *Swan Lake* with over 120 dancers in the RAH arena is atmospherically superb and is responsible for transforming the audience's understanding of this classic.

Sometimes lighting is so important an element that it stays in the memory of the performances,

*La fille mal gardée*

Lighting design by George Thomson

Photo by Stas Levshin





such as David Plater's body of lighting work undertaken at the Donmar especially perhaps *Richard II* in 2012. More recently Mike Poulton's adaptation of Turgenev's savagely funny play, *Fortune's Fool*, at the Old Vic at the close of 2013 was greatly enhanced by the lighting of Bruno Poet. This year *Blithe Spirit*, the Noel Coward play perhaps best known in its film version, is having a West End outing at the lovely Gielgud Theatre

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starring Angela Lansbury. The lighting by Mark Jonathan is just perfect, enhancing the entire experience of the audience.

In Russia the Mikhailovsky Ballet performed in April at its beautiful St Petersburg theatre, for the first time, Frederick Ashton's version of the ballet *La fille mal gardée*. At first they were going to do the lighting themselves but after persuasion they realised that getting George Thomson, who had

lit it in the UK, to go out would be cost effective. The performances were a triumph and the production is being repeated later in the year.

Lighting, far from being a fancy extra, is a vital component in dance, opera and theatre – so whether in a studio theatre, a world-class opera house or an arena, inventive, inspiring lighting design is a major part in making any production critically successful. 🍀

# LIGHT RELIEF

## Andy Murrell finally gets the chop, reports Claire Gilligan

It's been many months – though it could be said years – in the making. Twenty-two years, in fact, Andy Murrell has been growing his hair into the long blonde ponytail the lighting industry has become so used to seeing.

Often with his head in a flight case or at a production desk, London-based Andy Murrell is a world-class production electrician, associate LD and lighting designer, programmer and general all-round hard worker.

Late last year after a discussion with friends in a bar in the US it was decided by committee that now was the time for a new look. Andy says he's been growing his hair out since he was 18 much to the displeasure of his mother.

He'd been thinking about this for a while and when the idea of a sponsored charity and the option for the hair to be used to make a wig in Matthew Bourne's productions arose, it meant the time was finally right.

Jenny Green of Great Leap Forward along with production manager Nick Mumford set up a Facebook event and Just Giving links for two charities people could donate to. The first is Light Relief, a charity we are all familiar with, established by and for the entertainment lighting industry, and the second is The Royal National Lifeboat Institution (RNLI), the charity that saves lives at sea.

The task of the chop itself fell to Moira O'Connell, head of wigs on Matthew Bourne's Swan Lake, currently touring the UK ([www.swanlaketour.com/tour-dates](http://www.swanlaketour.com/tour-dates)).

The chop, witnessed by Andy's family and friends, took place on the Swan Lake set at the New Wimbledon Theatre on 1 May.

At the time of writing over 80 donations had come in and the total amount raised was just over £3,000, with more than £2,000 going to Light Relief.



If you would like to donate you still can by texting SNIP69 £10 to 70070 or on the Just Giving page – and don't forget to Gift Aid if you can: <http://bit.ly/StkBxd> 🇬🇧



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



Photos by Katy Morison



## A POSTCARD FROM...

Katy Morison, Minneapolis, MN, USA

I'm writing this somewhere over the Atlantic, on my flight back to London from Minneapolis, where I've spent the last two weeks at the wonderful Guthrie Theatre. I was there to re-light *Our Country's Good* for Out of Joint, which I first started working on two years ago with LD Johanna Town.

The magnificent building I was working in stands on the banks of the Mississippi in the old Mill district of the city, and has been home to the Guthrie since 2006, replacing the original theatre in the Uptown area. The building hosts the McGuire proscenium stage (700 seats) where we were performing, the Wurtele thrust stage (1,100 seats), and the Dowling studio (up to 250 seats), all of which have a fantastic level of technical facilities and a large pool of staff.

As someone who is used to touring mid-scale regional UK theatres, where you are lucky if all of the three LX crew call are even regular casuals (let alone full-time staff), the sheer number and calibre of the electrical staff was impressive to say the least! I wasn't surprised at how little hands-on work I was allowed to do, as I had been warned of this by colleagues, but it was such a delight to see how experienced and proactive the team was. They took a real ownership of the show and we took hours off my best focus time from the UK!

Of course it can't be denied that money plays a big role in the Guthrie's ability to provide this level of technical support, and it has made me reflect on how the current quality of our theatres' technical departments. There are 110 people listed as part of the production and costume department at the Guthrie! Of the 30 or so that I know were directly involved in our show, they all seemed valued and very much respected as skilled craftspeople – something I am worried is starting to be eroded in the regional theatres of the UK.

**Katy Morison**



# THEATRE SHOW 2014

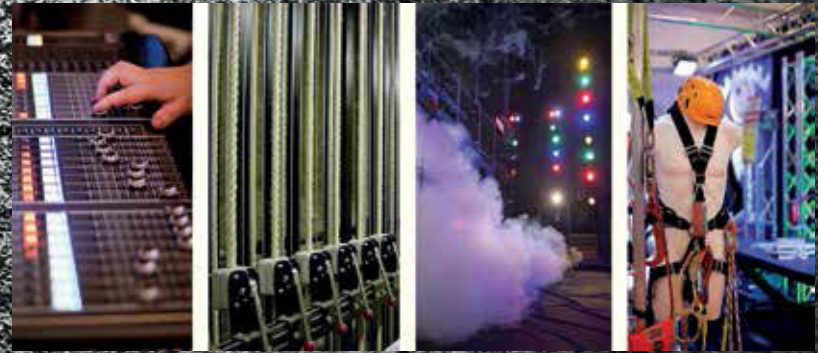
Wednesday 11 & Thursday 12 June  
The Old Truman Brewery, Brick Lane, E1 6QR

## Discussion, Discovery and Development

An opportunity to meet over 100 exhibitors including service providers, manufacturers, associations and training establishments. Seminars, Workshops, Product Demonstrations and a Real Ale Bar.

## *The Theatre Challenge*

A light hearted venture that could easily end up being highly competitive and deadly serious! The simplest of tasks such as wiring a plug, servicing a piece of equipment, recognising the correct colour gel or fault finding can be second nature - unless it is set in a competitive environment. You may be quick, but how accurate are you? You may be accurate but can we afford to wait until next year for the result? Join the challenge and get your name on the leader board!!



## Seminars and Workshops

Hands on in nature, we are developing a programme to match the needs of the lighting community, production/technical managers and technicians. Subjects include lighting programming, CDM, Drawing, Rigging, Showcalling and Pyros with more to come.

Check for the latest details on [www.abtttheatreshow.co.uk](http://www.abtttheatreshow.co.uk)

**VISITOR REGISTRATION NOW OPEN**

**[www.abtttheatreshow.co.uk](http://www.abtttheatreshow.co.uk)**

[www.facebook.com/abtttheatreshow](https://www.facebook.com/abtttheatreshow)

# ABTT THEATRE SHOW 2014

## The Old Truman Brewery, 11 and 12 June

The Association of British Theatre Technicians is an organisation that concerns itself with technical standards, training and safety. Every summer, The ABTT Theatre Show takes place in London where 100+ technical exhibitors from training establishments to manufacturers provide an extraordinary marketplace and networking opportunity. It works for those who are building or equipping a venue, it works for those who put on shows, it works for suppliers promoting their products and it works for students looking for a career in the industry.

One of the secrets of success is to be aware and alert to what is on offer in life. The atmosphere of The Theatre Show is welcoming and is nothing short of a treasure trove for the enthusiast. Opportunity can come in different

shapes and sizes from apprenticeships with industry suppliers, working for theatre companies, specific skills development, drama schools and many more. The environment at The Theatre Show starts to open up more options than might be anticipated.

The ABTT Theatre Show offers an exhibition, seminars, workshops and product demonstrations with an opportunity for Discussion, Discovery and Development. There will be a formal seminar room as well as a classroom facility.

New for 2014 are the Test Bench and the Theatre Challenge. This is a hands on demonstration area for exhibitors as well as the competition area for the Theatre Challenge,

which is a light hearted venture that could easily end up being highly competitive and deadly serious! The simplest of tasks such as wiring a plug, servicing a piece of equipment or fault finding can be second nature – unless it is set in a competitive environment. You may be quick, but how accurate are you? You may be accurate but can we afford to wait until next year for the result? Join the challenge and get your name on the leader board! Who knows? You might even learn a few tips and tricks.



The Challenges will emerge as a result of a completely unscientific consultation progress on the ABTT Theatre Show Facebook page. We are looking for six challenges to augment a range of technical product demonstrations on the Test Bench. If you want to get your school or college on the map, get in touch!

Join us on Facebook. This is the opportunity for interactivity. The Theatre Challenge, special offers, workshops, seminars, product demonstrations, the caption competition (with Real Ale voucher prizes), swap shop and probably more features will provide the forum for interaction and a bit of fun. We want to build up a community that provides an all year round extension of the Theatre Show. Add us to your Facebook likes and keep in touch: [www.facebook.com/abtttheatreshow](http://www.facebook.com/abtttheatreshow).

The ABTT Theatre Show is at The Old Truman Brewery, Brick Lane, London E1 6QR on 11 and 12 June. Attendance is free to those who pre-register at [www.abtttheatreshow.co.uk](http://www.abtttheatreshow.co.uk). 📌





# OFFICE ORACLE

## News and information from **Ian** and the ALD's London office

### ALD @ ABTT Show 2014 Old Truman Brewery, Brick Lane, London E1 Wednesday 11 and Thursday 12 June

We will of course have a stand at the annual ABTT Theatre Show that returns to the Old Truman Brewery on Brick Lane. We can be found at Stand 111 down in the basement or the "Green Room", alongside a number of our fellow associations.

For those members who have not yet paid their 2014/15 subscriptions, we will be able to accept payment by cash or cheque on the stand.

We are also delighted to be running another of our popular seminars, entitled "How can you evaluate the knowledge of your programmer?", a discussion on what a lighting console operator should know to be able to call themselves a programmer.

The session takes place on **Thursday 12 June** from 3pm to 4pm. To ensure you are booked in to attend please visit the seminars page of the ABTT Theatre Show website, where you will be able to see the full range of sessions across both days: [www.abtttheatreshow.co.uk/exhibitorsarea-6/](http://www.abtttheatreshow.co.uk/exhibitorsarea-6/).

### Sam Wanamaker Playhouse visit Friday 27 June

ALD members are invited to a tour of and discussion about the newly opened Sam Wanamaker Theatre. The Sam Wanamaker Playhouse at Shakespeare's Globe is an indoor theatre lit almost exclusively by candlelight. Shutters around the first gallery admit artificial daylight. When the shutters are closed, lighting is provided by beeswax candles mounted in sconces, as well as on six height-adjustable chandeliers. The theatre's first production, *The Duchess of Malfi*, opened on 15 January 2014. ALD members will be treated to a backstage tour with Paul Russell of Shakespeare's Globe.

Members are asked to meet in the foyer of the Globe on **Friday 27 June** at 2.30pm for a 3pm start. That evening is also our June monthly social evening, so of course attending members will be welcome to come to the Coach & Horses, where Lee Filters is sponsoring the evening (see below for more details).

More details will be available as you receive this copy of *Focus*, so if you do not receive email bulletins from the office, please contact us to get them.

### Membership email bulletins

A number of our meetings are organised either at late notice or the release of the details fall between the print deadlines for *Focus* (see our recent trip for *Les Misérables*). For this reason, they are usually distributed via our membership email bulletins and the Facebook group.

To ensure that you do not miss out on receiving such information, please let the office know your email address. Although it goes onto your membership record, you can opt out of having it listed on the website and yearbook.

### Members' monthly social evenings

The monthly socials continue at the Coach and Horses on **Friday 27 June** when Lee Filters will be the sponsor for the evening.

Other dates currently sponsored in 2014 are:  
25 July PRG

If any of our other Corporate members wish to sponsor the remaining 2014 dates (September, October and November) please contact your Executive Committee representative: [richard.lambert@ald.org.uk](mailto:richard.lambert@ald.org.uk).

## London office future

As part of the strategy planning meeting that took place between the Executive in the summer of 2012, we aimed to find a space in central London that could be used as a base for the Association. We have been in Shaftesbury Avenue for about 18 months now, but need to move from our current premises in mid-September 2014.

The Executive is keen to keep a base of some sort as it has been immensely useful to have a space that we can use to meet up and discuss issues, and for the burgeoning working groups to be able to use, as well as for me to have a regular reason to be in London and enable me to have meetings with other associations and service providers.

For that reason, we are currently looking for a new space to use, preferably within Zone 1 of the Underground, to enable us to continue the work that has started in the last couple of years. However, it was decided that offering hot desk space for members would not be among the priorities for it, as the service has not been used as often as we would have hoped.

If any members know of spaces, or leads that we can follow up, then please let the office know.

## KOI Awards 2014

The venue has confirmed for 2014 Knight of the Illumination Awards, which will retain its now-traditional spot at the end of the first day of the PLASA show on **Sunday 5 October**.

The Troxy in Limehouse is a beautiful Art Deco cinema which is now used for events. More details will be released soon, but for details about the venue, please visit its website: [www.troxy.co.uk/](http://www.troxy.co.uk/).

## Subscription fees

Many thanks to all those members who have paid their 2013/14 subscription fees either by standing order directly into our bank or via PayPal on our website, cheques sent to the office or direct banking transfer.

We are currently in the process of reconciling the 400 payments made into our account in the first few days of April and hope to have informed all members who have paid before the ABTT Theatre Show opens in mid-June.

It is apparent, however, that a number of standing order payments have not been changed to match the increase in fees for this year. If you are aware that you are one of these people, then we would appreciate the balance

being paid as soon as possible. Reminder letters will be sent out to those who still have an outstanding balance in early July.

If you do not pay by recurring standing order, you should have now received a reminder letter from us through the post. The deadline for payment is **1 July 2014** as laid out in the constitution. ***Your membership is at risk if you do not make your payment by that time.*** If you have any queries about your membership, contact details or fees that are due, please contact the ALD Office as soon as possible. This will be the last issue of *Focus* that you will receive if you have not made any payment towards your subscriptions.

## More ALD members nominated for awards!

It has been an immensely successful year for ALD members being nominated for awards, and this has continued with the latest tranche of announced lists.

The Critics' Awards for Theatre in Scotland (CATS) are organised annually and awarded by the theatre critics of Scotland to celebrate the best Scottish theatre achievements in the theatre year May to April. The first CATS were awarded for the year 2002–03. The awards take place on **Sunday 8 June** at the Citizens Theatre in Glasgow.

# OFFICE ORACLE

This year the Best Design Category features three ALD members (listed below in bold) nominated within the design team as a whole:

- Jamie Harrison (design including puppets), Guy Bishop (puppets) and **Simon Wilkinson** (lighting), *Dragon*, VoxMotus, National Theatre of Scotland and the Tianjin People's Art Theatre, China
- Christopher Doyle and Shiona McCubbin (cinematographers), Mike Brookes (lighting designer) and Stewart Laing, Nick Millar, Robbie Thomson and Jack Wrigley (designers), *Paul Bright's Confessions of a Justified Sinner*, Untitled Projects in co-production with the National Theatre of Scotland, Tramway and Summerhall
- Francis O'Connor (set and costumes) and **Chris Davey** (lighting), *Private Lives*, Royal Lyceum Theatre, Edinburgh
- Shona Reppe (set), Andy Manley (set) and **Sergey Jakovsky** (lighting), *Huff*, Shona Reppe and Andy Manley, produced by Catherine Wheels Theatre Company

The New York theatre awards season also happens in June, and the first to take place is the **Drama Desk Awards**, which are given annually in a number of categories and are the only major New York theatre honours for which productions on Broadway, Off-Broadway and Off-Off Broadway compete against each

other in the same category. Formed in 1949 by a group of New York theatre critics, editors, reporters, and publishers, the organization was created to educate the community on vital issues concerning the theatre. This year ALD Chairman **Peter Mumford** is nominated for his work on the Chichester Festival Theatre production of *King Lear* in the Outstanding Lighting Design Award, which will be announced on **Sunday 1 June**. The full nominees list is as follows:

Christopher Akerlind	Rocky
Jane Cox	Machinal
David Lander	The Civil War
<b>Peter Mumford</b>	<b>King Lear</b>
Brian Tovar	Tamar of the River
Japhy Weideman	Macbeth

Finally, the world-renowned **Tony Awards** are presented on *Sunday 8 June* at New York City's Radio City Music Hall. The American Theatre Wing's Tony Awards® got their start in 1947 when the Wing established an awards programme to celebrate excellence in the theatre, and were named after Antoinette Perry, an actress, director, producer, and the dynamic wartime leader of the American Theatre Wing who had recently passed away. The Tony Awards made their official debut at a dinner in the Grand Ballroom of the Waldorf Astoria hotel on Easter Sunday, 6 April 1947.

This year, **Paule Constable** is nominated in the Best Lighting Design of a Play category for the Michael Grandage production of *The Cripple of Inishmaan*. There is also an award for the Best Lighting Design of a Musical in these awards.

Best Lighting Design of a Musical:

Kevin Adams	Hedwig and the Angry Inch
Christopher Akerlind	Rocky
Howell Binkley	After Midnight
Donald Holder	The Bridges of Madison County

Best Lighting Design of a Play:

<b>Paule Constable</b>	<b>The Cripple of Inishmaan</b>
Jane Cox	Machinal
Natasha Katz	The Glass Menagerie
Japhy Weideman	Of Mice and Men

## 50p for Culture

The National Campaign for the Arts (NCA), supported by My Theatre Matters!, has launched a new campaign to safeguard and increase local authority investment in arts, museums and heritage.

If you live in England and care about culture, visit [www.50pforculture.org](http://www.50pforculture.org) and enter your postcode to find out the level of government investment in your area. 🇬🇧

# THE WORSHIPFUL COMPANY OF LIGHTMONGERS

## Award for New Talent in Entertainment Lighting

As part of its support for education and training in the field of entertainment lighting, the *Worshipful Company of Lightmongers* in conjunction with the ALD are offering an annual award for those who are at the start of their career.

The Lightmongers is one of the modern livery companies and number 96 in order of precedence within the City of London. All of its members are involved in lighting through engineering/ manufacture, design, architecture, electrical installation and distribution. Two of the main objectives are to foster the art and science of lighting and to encourage invention and imagination in the use of light through annual awards. The Lightmongers are pleased to have worked with the ALD in creating an award which will recognise the work of new designers in the field of live performance entertainment lighting.

**Taking part in the award** brings you and your work to the attention of the experienced lighting designers and other industry professionals on the judging panel. **Winning the bursary** brings your work to the attention of all the members of the ALD, the wider lighting profession and potentially everyone attending the PLASA show. **Winning** can give you real help and a boost to your professional career in live performance lighting design.

**Prize:** The winning applicant will be presented with a cheque for £750 at PLASA in October. They will also be invited to attend one of the Lightmongers dinners where award recipients are acknowledged. The judging will take place by a panel from the ALD in September, and the names

of the winners will be announced at PLASA, which is attended by all of the major lighting manufacturers and many designers, where the winning portfolios will be displayed.

**Eligibility:** To be eligible to enter this competition, you need to be a lighting designer in the early stages of your career, working in live performance (theatre, concert touring, dance corporate events, etc.). The definition of this is that it must be no more than five years since your first paid, professional, credited lighting design as outlined on your CV as requested below.

**Submission information:** We want you to put together a compact, high-quality printed portfolio, something you might take to a meeting with a director or maybe an agent, to help you get work. This should be no bigger than A4. The winning portfolio will be on display at PLASA. After that, it will be yours to use to get work!

• **Your portfolio** should show high-quality work from 2–4 productions that were realised within the last five years where you are credited as the lighting designer. It should demonstrate your imaginative and creative approach to lighting design. The portfolio should also show the judges something of how and why you achieved your end result.

• **Photographs:** You should include no more than six well-chosen images from each production.

These should show the judges what you can do with light. It is probably a good idea to provide a caption for each image to give it a context.

• **Other visuals:** Alongside images of the finished work, you may wish to include visual inspiration,

mood-boards, storyboards, extracts from your cue synopsis and lighting plan or other paperwork relevant to the design. Choose the best you have – quality over quantity.

• **Writing:** You will need to include a page of writing outlining your approach to lighting design, of no more than about 500 words. You may also wish to provide a brief overview of the main challenges of each production. However, you should let your pictures do most of the work – lighting design is a visual artform.

• **Credits:** Give full credits for each production. Also include the dates of your productions. If you need any advice in this area, contact the ALD Office.

• **CV:** Since this is a professional portfolio, you should include a neat, up-to-date CV. A full list of your credited lighting design work complete with dates, venues and producing companies should be included as well as the following contact details: your name; your email address; your phone number (preferably one with a voicemail service); and a return address for your portfolio.

Submissions must be received by **31 August 2014** and should be sent to:

Lightmongers ALD Award, PO Box 955,  
Southsea, Hampshire PO1 9NF

Submissions must fit into an A4 envelope and have the correct postage paid. Failure to do this will result in exclusion from the competition.

If you have any questions then please do not hesitate to email the ALD directly:

[lightmongers.award@ald.org.uk](mailto:lightmongers.award@ald.org.uk)  
[www.ald.org.uk](http://www.ald.org.uk) 📧

## Professional Designers' shows opening in June and July

Listing taken from the "openings" page of the ALD website. A full listing of all categories of members can be seen at [www.ald.org.uk/diary/opening.php](http://www.ald.org.uk/diary/opening.php).

To be listed, you will need to enter show credits into your profile on the site. You will need to sign in to the Members' area to do so.

- 5 June 2014 Elliot Griggs** He Had Hairy Hands The Lowry, Manchester  
**7 June 2014 Charlie Lucas** La Rondine Iford Manor  
**10 June 2014 Charlie Lucas** Fever Jermyn Street Theatre  
**12 June 2014 Will Evans** Moomin Summer Madness Polka Theatre, Wimbledon  
**18 June 2014 Catherine Webb** Carousel Arcola Theatre  
**20 June 2014 Michael Grundner** The Wiz Deutsches Theater München  
**21 June 2014 Richard C Lambert** Fashion Victim the Musical Cinema Museum, Elephant and Castle  
**21 June 2014 Malcolm Rippeth** Dead Dog in a Suitcase (and other love songs) Liverpool Everyman, then touring  
**22 June 2014 Tim Mascal** The Cunning Little Vixen Garsington Opera  
**22 June 2014 KC Wilkerson** National Thespian Festival  
**30 June 2014 Richard C Lambert** Fringe Festival Landor Theatre  
**2 July 2014 Michael Grundner** Zerbinttas Befreiung Theatersomemr Haag  
**8 July 2014 Edmund Sutton** Queen Anne Baron's Court Theatre, London  
**9 July 2014 Michael Grundner** Aida Steinbruch St. Margarethen  
**12 July 2014 Malcolm Rippeth** The Jacobin Buxton Opera House  
**13 July 2014 Malcolm Rippeth** Orfeo ed Euridice Buxton Opera House

## Contact us

The Association of Lighting Designers

PO Box 955, Southsea PO1 9NF

Tel: 07817 060189

[office@ald.org.uk](mailto:office@ald.org.uk) [www.ald.org.uk](http://www.ald.org.uk)

## The Executive

President: **Richard Pilbrow**

Vice President: **Rick Fisher** [rick.fisher@ald.org.uk](mailto:rick.fisher@ald.org.uk)

Chairman: **Peter Mumford** [peter.mumford@ald.org.uk](mailto:peter.mumford@ald.org.uk)

Vice Chairman: **Mark Jonathan** [mark.jonathan@ald.org.uk](mailto:mark.jonathan@ald.org.uk)

Executive Director: **Ian Saunders** [office@ald.org.uk](mailto:office@ald.org.uk)

Treasurer: **Guy Lee** [treasurer@ald.org.uk](mailto:treasurer@ald.org.uk)

Professionals' Rep: **Johanna Town** [jo.town@ald.org.uk](mailto:jo.town@ald.org.uk)

Professional Members' Rep: **Stuart Porter** [stuart.porter@ald.org.uk](mailto:stuart.porter@ald.org.uk)

Corporates' Rep: **Richard Lambert** [richard.lambert@ald.org.uk](mailto:richard.lambert@ald.org.uk)

Students' Rep: **Sean Gleason** [sean.gleason@ald.org.uk](mailto:sean.gleason@ald.org.uk)

Meetings Reps: **Will Evans**, **Claire Gilligan** and **Raffaele Cericola** [meetings@ald.org.uk](mailto:meetings@ald.org.uk)

Education Reps: **Nick Moran** and **Scott Palmer** [education@ald.org.uk](mailto:education@ald.org.uk)

## Committee members

**Paule Constable** [paule.constable@ald.org.uk](mailto:paule.constable@ald.org.uk)

**Jack Knowles** [jack.knowles@ald.org.uk](mailto:jack.knowles@ald.org.uk)

**Jason Larcombe** [jason.larcombe@ald.org.uk](mailto:jason.larcombe@ald.org.uk)

**John Leventhall** [john.leventhall@ald.org.uk](mailto:john.leventhall@ald.org.uk)

**Declan Randall** [declan.randall@ald.org.uk](mailto:declan.randall@ald.org.uk)

**Katharine Williams** [katharine.williams@ald.org.uk](mailto:katharine.williams@ald.org.uk)

## Focus Magazine

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Editor: **Kelli Zezulka** [editor@ald.org.uk](mailto:editor@ald.org.uk)

Editorial team: **James Laws**, **Rob Halliday**, **Raffaele Cericola** and **Sofia Alexiadou**

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

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

# New members

**Welcome!**

## *Professional Member*

**Nick Simmons, London**

## *Associate Member*

**Louisa Smurthwaite, London**



## *Student Member*

**Steve Hendy, Victoria, Australia**

*\* Re-joining the association*

*† From Associate Member*

# Diary dates 2014

- 11–12 June** ABTT Theatre Show, Old Truman Brewery, London
- 16 June** Members' meeting to Les Misérables
- 27 June** Members' meeting to Sam Wanamaker Playhouse, 3–5pm
- 27 June** Monthly Members' Social Evening†  
Sponsored by **Lee Filters** 
- 1 July** Annual subscription payment deadline
- 25 July** Monthly Members' Social Evening†  
Sponsored by **PRG** 
- 5–8 October** PLASA Show 2014, ExCeL London\*
- 5 October** 2014 Knight of Illumination Awards, Limehouse, London\*
- 8 November** 2014 ALD AGM (location TBC)\*

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

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

# EMBRACING THE SPECTRUM

## Craig Bennett sheds some light on autism-friendly performances

Theatre is a magical art form, somewhere to lose yourself for a few pleasurable hours of escapism. But what if you felt you had to escape? What if the things you saw made you feel scared, confused or threatened? Maybe your appreciation or interaction with the show makes you the star attraction as fellow audience members whisper and tut before requesting an usher asks you to leave? Welcome to the experience of theatre for autistic theatregoers.

In recent years autism-friendly theatre performances have been making steady progress into mainstream theatre and cinema. Making theatre accessible for an autistic audience is not difficult but it does take thought and empathy. So how can a lighting design be adapted for this audience's needs without diluting the content and quality of the experience?

The first thing to consider is the breadth of the autistic spectrum. The condition known as autism varies from person to person. Some people's condition allows them to live independent lives whilst others require specialist care and support. People with autism may also be susceptible to sensory sensitivity – sounds, touch, taste, smell, light or colour in varying degrees. Behavioural support officer

Austin Hughes from [annakennedyonline.com](http://annakennedyonline.com), a charity dedicated to promoting the inclusion and equality of children and adults with a disability throughout society, supplied some background to the issue: *“Change is difficult for people on the spectrum. The world may be taken very literally, and sudden sensory changes can leave those affected confused, challenged and frightened.”* So how do we deal with this in theatre where the use of blackouts and location changes assist the story to move on? Hughes recommended some easy-to-implement measures to assist with these transitions: *“House lighting needs to be kept on at a low but obvious level throughout. Leaving the lights on allows the audience to leave and return as needed during the performance and also gives comfort by providing a constant visual stability.”*

Keeping the world of the stage and the auditorium space separate is important. The feeling of watching from a safe distance is a key ingredient to these relaxed performances. Speaking to Cynthia Duberry, DSM for the original run of *The Curious Incident of the Dog in the Night-Time* at the National Theatre, the issue of space was explored further: *“We had to make a judgement call on performers entering via the audience. It was important that the performance*

*was as close to the original staging as possible so the experience was not watered down. We wanted to get this right and deliver the performance to the same level of quality as we would on any other night.”* In the end the auditorium entrance was left in the show but the performer moved at a slower pace and did not shout their line as intended until they had reached the stage.

The planning for the relaxed performance of *Curious Incident* began well in advance of the performance: *“We began with a consultation with the creative team and our advisor Kirsty Hoyle from access and inclusion consultant Include Arts.”* Duberry explains, *“With the involvement of the creatives at an early stage the production was able to remain true to the artistic vision of the show.”*

Lighting designer Paule Constable provided more information on the adaptation of the lighting design: *“There were requests for less dynamic lighting changes in places and for simple things like the removal of blackouts and a glow of house light throughout.”* Once the changes had been identified, a dedicated technical session was scheduled to fit all of the altered cues and action into the show. The final lighting changes resulted in the removal of strobes and flashing sequences, the slowing of ripples in

the LEDs in the floor and walls, and the substitution of blackouts with coloured states.

To understand the need for removing strobes further, Hughes elaborated, *"Sensitivity in the spectrum is on a vast scale with some people being incredibly sensitive to rapid changes in brightness. The removal of strobes protects audience members who suffer with photosensitive epilepsy and allows others with a general level of sensitivity the chance to participate."*

There is a known link between autism and epilepsy following research carried out by Tuchman and Rapin in 2002. The research discovered that the incidence of epilepsy in children with autism ranges from 5% to 40% depending on age and disorder type. Drs John R Hughes and Michelle Melyn carried out further research in 2005, reporting that 75% of children with autism presented abnormal patterns of electrical activity in the brain, with 46% suffering with seizures. The level of photosensitivity within epilepsy in general sits at around 3% and, when coupled with the

*The Curious Incident of the Dog in the Night-Time*  
Lighting design by Paule Constable  
Photo by Brinkhoff/Mögenburg



confusion that the rapid speed of flashing may cause, it is recommended to remove flashing sequences altogether or limit them to a very slow pulse.

Blackouts are removed from the performances in order to anchor the audience in the auditorium and give comfort to the

viewer. *"During the planning stages for the autism-friendly shows we decided to change blackouts from being total blackouts to low coloured states. This allowed us to transition from one scene to the next while still working with the artistic vision and palette of the show,"* Duberry explains, speaking of the National

# EMBRACING THE SPECTRUM

Craig Bennett

*Craig Bennett is business development manager for White Light, aiming to be the human equivalent of the London Olympics by "inspiring a generation" of technical theatre professionals.*



*The Curious Incident of the Dog in the Night-Time  
Lighting design by Paule Constable  
Photo by Brinkhoff/Mögenburg*

Theatre production. By coupling the removal of blackouts with low-level house lighting, the auditorium was transformed into a more inclusive space.

When considering adapting a lighting design the recommendations are all within the current reach of the lighting designer. Only small changes are required to make the difference required but it is also important to retain the artistic vision of the original production as much as possible. With a potential audience level of approximately 1.1% of the population (695,000 people when applying the rate to the 2011 UK census – [www.autism.org.uk](http://www.autism.org.uk)), opening up the theatre is vital to the cultural inclusion of this audience segment.

*The Curious Incident of the Dog in the Night-Time* resumes its West End run at the Gielgud in June and begins a major tour in Salford in December. 🇬🇧

**Further information:**

For further information about autism awareness visit [annakennedyonline.com](http://annakennedyonline.com).

For further information about access and inclusion training and consultancy within the cultural sector visit [www.includearts.com](http://www.includearts.com).



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# GHOST PELOTON

**Phil Supple lit this large-scale urban performance in Leeds, reported by Kelli Zezulka and Scott Palmer**

**G**host Peloton was shown in Leeds in May as part of the Yorkshire Festival, a programme of regional events in the build-up to the Tour de France (Yorkshire will host stage 1 and stage 2 of the Grand Départ on 5 and 6 July). The venue was Waides Yard, the disused transport depot of the old Tetley Brewery and very close to the Royal Armouries (the PLASA Focus venue). *Ghost Peloton* was a collaboration between NVA and Leeds-based Phoenix Dance Theatre, in partnership with the national cycling advocacy charity, Sustrans.

*Ghost Peloton* builds on the success of NVA's *Speed of Light* project; however, instead of runners, for *Ghost Peloton* the performers were around 40 local amateur cyclists, choreographed by Sharon Watson and Charis Charles of Phoenix Dance and under the direction of Angus Farquhar. The cyclists were accompanied by original music by Frame Missing (aka electronic artist Anthony Davey), against a backdrop of complementary visuals designed by The Novak Collective using original location film by Mark Huskisson. Each

rider and their bicycle were illuminated using custom-made LED light suits designed by James Johnson. The lighting itself was designed by Phil Supple, associate director of NVA, who also called the lighting, sound and video during the actual performance (an astonishing achievement in itself!).

"It's different from *Speed of Light*," says Phil, "in the hypnotic effect of the wheels. The movement is more defined by curves and sweeps; the detail works in a different way, and

your mind is processing it in very different way." The fluidity and momentum of the cyclists was stunning – in 50 minutes the performers rode approximately five miles, in groups so precisely choreographed and executed that it was easy to become completely hypnotised by the continually shifting light and shapes.

Phil says the technology behind *Ghost Peloton* is "a bit of a dark art, really. No one else is really doing it." The LED and radio DMX technology used was originally designed for static use and



Photo by Alan McAteer

Photo by Tim Smith



NVA has developed this new, mobile use with the help of Dave Isherwood at White Light. (You can read all about the technology at [www.nvaspeedoflight.org.uk/page/21/Technology](http://www.nvaspeedoflight.org.uk/page/21/Technology).) With the help of programmer Lawrence Stromski, Phil developed lighting sequences that complemented the movement of the cyclists, both in terms of colour and dynamic.

The range of subtle colour tones created from RGB was something of a revelation! Key moments such as transforming a single cyclist into yellow for the leader of the peloton, highlighting individual riders in the kieran section of the choreography and a finale that paid tribute to the French tricolour were particularly memorable moments. So great was the effect of light on this performance that several of the lighting changes actually received rounds of applause from the 2,000 strong audience!

This was an urban performance on a grand scale with light as the primary transformative element. The reaction of the audience to this theatrical intervention into a largely forgotten corner of their city was a revelation. On a balmy Yorkshire evening it felt like we were witnessing the kind of event that might be staged in

Barcelona or another of Europe's cultural centres – but this was Leeds! The testimony to the success of the event can be measured not only by the extent to which Phil's lighting will linger long in the minds of the audience who witnessed it live, but also the way in which transfixing images of light from the event were shared widely across national, local and social media platforms. We look forward to the video footage of *Ghost Peloton* joining the other clips of NVA's stunning work archived on its website in the near future! 🇬🇧

For more information:  
[www.nvaspeedoflight.org.uk](http://www.nvaspeedoflight.org.uk)  
[www.nvaspeedoflight.org.uk/location/ghostpeloton/](http://www.nvaspeedoflight.org.uk/location/ghostpeloton/)

To view 360-degree images of *Ghost Peloton* by photographer Joby Catto, visit:  
[www.360cities.net/profile/joby](http://www.360cities.net/profile/joby)

# MASTERING THE DARK ARTS

## Peter Teigen explores the psychology of light and dark

In this article I will elaborate on a phenomenon which is perhaps obvious in our trade: that light and dark co-exist. Yet, much of my work as a lighting designer has been lacking in deliberate use of this light-dark relationship, to the point that an illustration of my changing thinking could shed light on how thinking about “light” can be developed into embracing the “light-dark” continuum. I believe that as lighting designers we may consider ourselves as masters of the dark arts since darkness is integral to light. My experience as a lighting designer and as a psychotherapist has supported me to develop this view and I have included a lighting case study to demonstrate how a created look can be drastically reworked.

I am using the phrase *light-and-dark* since “one” does not exist without “the other”, and using this phrase helps to remind me about the form that I am here to work with, as opposed to just working with “lighting”. “Lighting” is what I used to refer to at a time that I found myself lighting to the point of allowing light to obliterate a scene. In the next sections I will say more about how I came to better understand the light-and-dark structure by entering into a seemingly different field of study, namely psychology and psychotherapy,

and how my experience of having realised that I was obliterating the picture inspired me to re-conceptualise light as part of a dark-light continuum which turned out to support new ways of conceptualising understandings of the human personality as well.

Attempting to understand the human personality is what is called for when people in distress turn to psychological help. Understanding what goes on with people psychologically, however, has a tendency to become abstract since we do not literally, physically speaking, see what’s going on in the mind. Therefore, we can try to understand the mind by applying metaphors with roots in our common world to help illustrate mental processes. One world event which is within common grasp is light-and-dark, so when I am with someone as a psychotherapist I can conceptualise their experience not so much in terms of whether they appear to be light-hearted or of a dark character but by looking at how their light-and-dark process is set up.

To take a simple example, when someone going through a particularly dark patch in their life comes to see me they usually have a wish for their darkness to disappear, to be obliterated. At which point I am reminded of how I have a tendency to push light towards

obliteration, and since I have gradually come to see light as being dependently linked with dark I begin to look at how a lighter existence can be formed in relationship with a person’s existing dark side. We need our darkness too.

In other words, I have a theatre lighting background which supports new ways of thinking about psychological well-being whilst my desire to extrapolate this understanding back into lighting has been increasing, and in the end a dramatic event took place in order to facilitate the transfer of this understanding. I will now illustrate the event, which took place just before last Christmas.

My suitcase was packed with t-shirts, dodgy electrical adaptors and a pocketful of magic sheets. You have probably guessed that I was not heading off to light on home ground; I was on my way to Buenos Aires to present Sir Peter Wright’s classic production of *Swan Lake* at the Teatro Colón. This theatre celebrated its 100th birthday five years ago; it holds up to around 3,000 people spanning eight or nine tiers in a beautiful large auditorium and there was a heat wave sweltering away outside. Inside, I was confronted with the usual surprise party when I arrived and gathered enough Spanish to understand that the agreed rig was no longer available and that all my



*Peter Teigen focusing for Mark Jonathan's lighting design for Aladdin, Birmingham Royal Ballet  
Photo by Eleanor Morgan*

fancy 700 series gels had to be compromised with a short list of standard Lee colours, and after a couple of days I had become fluent at articulating “where are my gobos” in Spanish.

In all, a few items were not going to plan. One item persevered, however. The Teatro Colón is a fair sized hall and lighting from stalls level 150 feet away supported my well-practised method of increasing the levels to the point of familiar obliteration. A different article can say more about whether and how the light-and-dark presentation is achieved differently on a large scale, but for now let's just say that I felt uneasy with having so many light sources competing with one another. Yet, knocking the look back from this point takes time and imagination and required a pace of desk operation and linguistic understanding which was not available.

After a few more days of surprises, the curtain went up

on the opening night amidst the whirr of 3500s and the whoosh of hand-held fans among the sweltering audience, whilst I settled into my seat among the public and began counting the hours until I would be back in the land of the cold, fancy Lee filters and gobos delivered to order. I was soon to be relieved of starring at a piece of work which I was less than happy with when a dozen of the 3500s above the stage deserted their post and gave way for a new patchy look in front of me. The picture began to look interesting.

Later it would be explained with much gesticulation that the present heat wave had caused such an increase in the use of electrical cooling and refrigeration appliances that the local power grid was melting under the pressure which in turn affected the theatre in stages of power loss; I was glad to hear that my dodgy electrical adaptors or my spectacular use of wattage



*Afterlight  
Lighting design by Michael Hulls*

had not been to blame. Meanwhile, the patchy lighting on the stage in front of me morphed into a form that I had never seen before as the power failure gradually snuffed out more and more instruments during the performance. The music played on and the swans in their white tutus stuck to their twilighted steps, now in a mysterious hue of colours I would not have entertained using in such a way; it was dark and magic and the light-and-dark held the space with incredible strength and everything looked beautiful. Then the pit blacked out

and the frozen image ahead of me registered as something new and exciting as the curtain manually flopped to the ground.

Perhaps I was the only person on the team that was left infused and inspired by what had happened; the official line that came out of my mouth after power was restored said something about how pleased I was that everything was now working, but inside I knew that I had just been jolted into seeing that I could be part of a different and simpler and stronger lighting structure.

Returning back home, I have managed to pull this experience through to similar presentations and I have also felt stuck in my old ways of doing things at as well. And so be it; old methods can support new ones, like dark supports light.

This recent experience showed me something about the diversity of light and reminded me of the diversity of life. It also reminded me about how much darkness we take in and that we should pursue light by exploring and understanding darkness, whether in life or on the stage. Exploring darkness can be a treacherous experience and one that can be mastered, and as masters of dark arts we show our audience some of what the many possibilities of human experience are. 🌑

*Peter Teigen is a lighting designer and psychotherapist. He was born in Oslo and moved to Britain in 1983.*

*In the 1990s he was the resident lighting designer for the London City Ballet and became the lighting design consultant for the Birmingham Royal Ballet in 2000. Peter also has a background in mental health settings, including psychiatric care, the NHS and working with addictions. At present, Peter divides his time between lighting design, his position at the Birmingham Royal Ballet and his psychotherapy practice; he is particularly thrilled at taking the opportunity to combine these different career strands.*



# KEEP LIVE LIGHTING ALIVE

## The campaign to save tungsten

### THE ART: Why we want to choose tungsten lighting in live entertainment

Lighting designers use every colour under the sun; we need our stage lighting to journey seamlessly from one colour to another. From this need and its achievement flow the art that brings light and life to the most enjoyed and iconic live shows of our day.

A tungsten lamp uniquely delivers this because:

- It is a specifically shaped white filament in a highly efficient optical system.
- A tungsten spotlight is capable of the most intricate shaping and control.
- A tungsten light can be dimmed or brightened at any speed and this change can be imperceptible, whether fast or slow.
- The white in tungsten is a full-spectrum white, so costumes, settings and faces will always look their best.
- The white in tungsten has warm white at its core. This is the colour that we all feel happiest with indoors.
- A tungsten beam responds to colour filters like no other: absolutely faithfully.

While we welcome new sources for the right applications we cannot do without the clarity, beauty, and flexibility of tungsten.

None of the alternatives to tungsten can yet achieve all these things.

Other light sources can jar because they are not as pure and the manufacturing process is prone to so many variations.

As an industry we have universally embraced, assimilated and added new technologies that bring exciting new possibilities to our work while also aiding efficient delivery to audiences, as they often do with LED. The difference today is that change to LED is being forced unnecessarily upon us rather than being offered as a welcome partner and addition to what exists already.

Lighting manufacturers are discontinuing some tungsten lights without there being anything as good to replace them. We will lose harmony across the whole lighting narrative if tungsten sources become unobtainable.

### THE LAW: Why we need to keep tungsten lights and lamps in live entertainment

Legislation, for the best of reasons, has banned tungsten from the everyday domestic market but in doing so has deprived our stages of the many "domestic" lamps commonly used on stage in practicals and in period settings, and has jeopardised production of the specialist lamps that we depend on.

Legislation is being driven by the lamp manufacturers. Entertainment is not being given a voice. We need to be part of this conversation at the highest level. As demand drops and we become the only users, so production is no longer profitable and we are left without the tungsten tools we require. Legislation has still not managed to safeguard our specialist use of tungsten lighting.

The alternatives are not standardised. Methods of quantifying quality differ between makers to suit their own requirements, not those of the

*The below has been sent to SOLT to promote the Save Tungsten Campaign.*



users or the audiences who enjoy the shows so much. The alternatives are more costly in natural resources to make and to dispose of. They have long life and stability claims that are computer projections. Only long term testing can prove them.

Electricity used for lighting is typically only a small percentage of the overall energy use of a theatre. In some cases, theatres will have to increase the power of their heating plant to compensate for a drop in the heat from stage lighting.

Legislation is moving too quickly to condemn tungsten lamps as inefficient when, being simply made, they offer great benefits over their whole lifecycle.

Legislation will cripple many theatres that will not be able to afford the financial burden of changing technologies and infrastructure.

LEDs and the other new or emerging technologies need time to be convincing and realistic successors to tungsten.

Manufacturers are unwittingly capable of destroying the best in world theatre. They are aided by legislation that was not intended to be implemented in the context of entertainment lighting.

We have brilliant lighting, in live entertainment, globally, right now. Much of it is powered by electricity running through tungsten filaments. **Anything else falls short.** That isn't good enough for our audiences and for the lively artistic culture that we serve. 🇬🇧

# THE WORK OR “THE WORK”?

## Rob Sayer considers creative recognition

During research for a paper entitled *Touring as Creative Force in Technical Artistry* (2013) I tentatively began to explore the nature of “creative” work in the business of lighting design for performance. By interviewing practising professionals from different touring genres, my research primarily sought to see if the act of touring itself could ever be considered a creative force in the technical disciplines. However, it became apparent that two rather key questions were at the heart of the investigation...

### **What is a creative decision?**

Much of the development in creative design is about making decisions and during the research it became necessary to try distinguish between a “creative” decision and a functional one, in this case during the ever-changing landscape of a tour. If it were possible to label a particular decision as “creative” then it may allow one to identify particular stages in a tour that “developed” a work, including by external influences such as constraints at a venue or input from local staff.

When it came to the distinction between creative and functional decisions, many of the respondents were very clear as to where the line was drawn: A “creative” decision was one taken by someone to which creative validity had been

bestowed upon for the production, often titled as “designer”. There were times when this power to make a creative decision may be placed upon a proxy, such as the relighter, programmer or other touring staff, and this loco parentis of the vulnerable design was handed over based on significant personal trust. Any decisions that really needed to be escalated back to the valid “creative” could be done so by a quick phone call for verification and thus gained the creator’s stamp of approval. “The Work” remained valid and was often reset at the next stage of the tour.

In touring as in other forms, a functionary may make a decision yet it would not be deemed a “creative” one as the incumbents of “non-creative” roles were at pains to point out during interviews. It became strongly evident that all parties understood the invisible lines between the creative and the functional, both in the decisions and roles themselves. These lines were often not explicitly marked by contract or even by compensation but simply existed by convention and an “understanding” between all parties involved both within and outside of the department. Many of these understandings exist by tradition and a conventional wisdom in practice which are passed down to new generations of learners and upcoming professionals.

*Rob Sayer is a lighting designer, researcher and Senior Lecturer in Technical Theatre Production at Bath Spa University. He is also the creator of [www.onstagelighting.co.uk](http://www.onstagelighting.co.uk).*



### **How do we value and recognise the creative work?**

One starting point in exploring what could be considered as creative work was the nature of intellectual property, value and recognition. Aside from the convention of named roles, it might be possible identify creative validity by the contractual agreements and remuneration of those that are recognised as designers and contributing what was deemed valid creative work. This was also not in the least straightforward as one might have hoped.

While examples of best practice in contracts and creative rights exist courtesy of the ALD and others, it would be a blinkered view that did not acknowledge the range different contractual arrangements in various corners of the industry. When it comes to recognition of contribution, a good number of those that “design” lighting are named as such in programme notes only and little more which to some is recognition enough. Some professionals involved in creating light on stage are simply paid for the “work on the day” and without design fee, a convention which is common in parts of the events industry.

Does little or no “design” work prior to the production itself really mean that there is no creative work or intellectual product during the show?



*SUB at Sadler's Wells  
Lighting design by Yaron Abulafia*

### **Complex questions**

Zooming in still further, one might consider the remuneration for a designer that, on the face of it, appears to be a key indicator: the fee.

What is the design fee actually for? The act of creation? One convention in much of the concert touring industry is that any “design” fee is, when you look closely at it, payment for pre-production work both in terms of planning, communicating and even pre-programming. Time spent. This pre-production work regularly concludes with LD then touring the show and bringing their

creative validity along and providing their act to the tour. In a more conventional theatre environment, is the fee to buy the creative rights to whatever it is that is a lighting design? Is the design fee simply remuneration for effort spent in pre-production, thinking, drawing, calling the suppliers? All of the above?

Is it the design fee that recognises “the work” but ignores the work?

For those lighting designers lucky enough to also enjoy a royalty, is this the nearest thing to renting out the rights to the creative act?

A royalty would certainly appear to not be tied to presence or contemporary effort on behalf of the designer who hopefully is engaged on the next project.

I recently read the latest edition of John Howkins' *The Creative Economy*, subtitled “How people make money from ideas”. Though in the business of creativity, we may not always wish to reduce our passion for lighting design to ££s and yet we should seek to understand the customs and practices in our small corner of global economy for the future. For me, this is why it is important to seek to consider questions such as the nature of the design fee.

In the end, the research into touring and creativity asked more questions than it answered, particularly in these matters of the sometimes seemingly arbitrary delineation between “creative”, “non-creative” work. Speaking to a range of professionals reinforced how we still enjoy a business largely shaped by tradition and trust rather than driven by contract or IP lawyers. However, it does also highlight the rather precarious nature of our individual creative worth and what form the recognition for that worth may or may not take.

Is your input to a performance really recognised as creative? Are you being compensated for the work or “The Work”? 🚩

# AND THE AWARD FOR BEST LIGHTING GOES TO...

## The ALD's panel seminar at PLASA Focus: Leeds

The panel (left to right): Scott Palmer, Mark Fisher, Mark Jonathan, Mark Smith, Kelli Zezulka, Nick Richings, Nick Moran

The ALD's annual seminar at PLASA Focus in Leeds this year focused on what makes a "good" lighting design, and specifically what makes an award-winning lighting design. On the panel were Mark Fisher (critic), Mark Smith (writer, critic and director), Mark Jonathan (lighting designer), Nick Richings (lighting designer), Scott Palmer (lecturer at University of Leeds) and Kelli Zezulka (editor of *Focus*). The panel was admirably kept under control by Nick Moran (lecturer at RCSSD).

Nick M began by asking the panel what, for them, defined good or award-winning lighting design, particularly if this meant two different things for them. The panel generally agreed that good lighting should be "helping to tell the story" and "supporting the piece"; with Nick R adding that lighting is always part of a larger whole. Mark S specifically referred to Frantic Assembly's integration of lighting design (and other design elements) into the creation of *Stockholm*, for instance. Award-winning lighting, however, has to be for a popular show – something people want to see. There is a particular type of show that gets nominated for design awards, especially the ones the producers choose, for instance the Tonys and Oliviers, which, as Mark J pointed out, exclude a sizeable proportion of shows in London.



The panel then spoke about writing about lighting. Kelli had produced a Wordle comprised of the past five years' worth of reviews and critics' articles in *Focus* ([www.wordle.net/show/wrdl/7784925/Lighting](http://www.wordle.net/show/wrdl/7784925/Lighting)). After "light" and "lighting," "colour" was the most-often used word. Mark F commented that many of the

words used to describe "good" lighting are just synonyms of "good" – for instance, "excellent," "lovely" and "luscious" (a description of Nick R's lighting for *Monkey*). Scott reminded us that the father of lighting design, Adolphe Appia, often used storyboards that accompanied his detailed descriptions of lighting and lighting changes.

Ian at the ALD stand

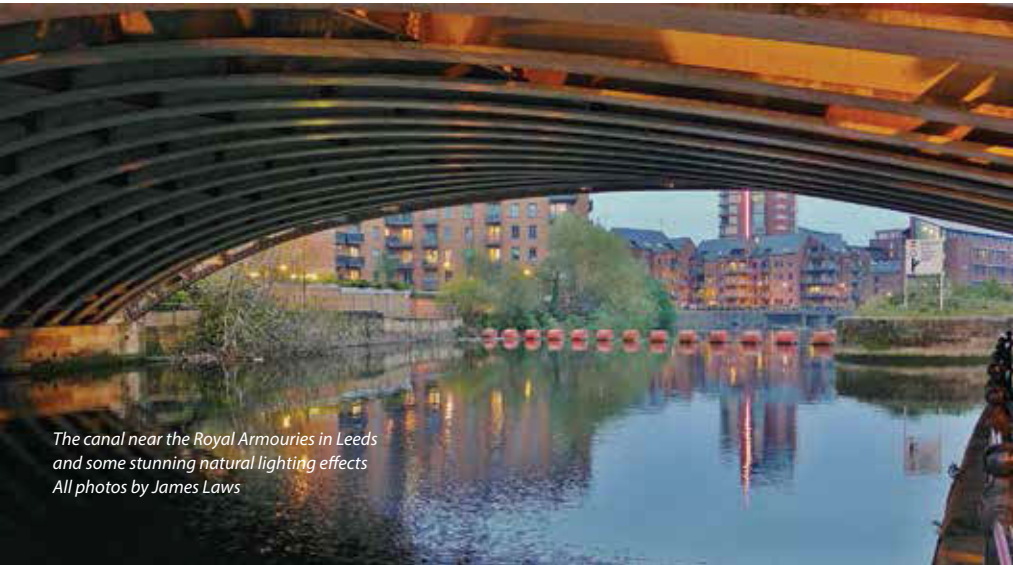
Finally, the panel was asked if awards for lighting design were a “good thing”. They mostly agreed that they were, if only because they help to champion the effect that lighting can have on a production and to “wave the flag” for lighting design generally.

Nick M summed up the discussion nicely: “Much lighting design for live performance, collaborative as it is, aspires to art, and sometimes achieves its aspirations. If awards tend to go to the flashier shows, that does not (or should not) relegate a more thoughtful and restrained (or

smaller scale) practice to second best. Nor should the difficulty of defining where its impact begins and ends, or of capturing and preserving live lighting design, be reasons for the practice to be relegated in critical and academic circles. That said, I think it is up to lighting designers (and the ALD) to do as much as we can to promote a wider understanding of lighting design, both as a practice and a product.” 🚫







































The post-seminar social is quickly becoming one of the highlights of attending PLASA in Leeds. This year’s social was again very kindly sponsored by Hawthorns, with both Mick Freer and Martin Hawthorn in attendance, making sure everyone had a drink on arrival. It was held at the Adelphi pub, near the centre of Leeds, halfway between the train station and the Royal Armouries (meaning people had no excuse to not stop by!). The social was very well attended and one of the most popular gatherings the ALD has held in the north in recent memory. We will, of course, be doing it again next year, so if you missed out, make sure to stop by next April. 🚫



The canal near the Royal Armouries in Leeds and some stunning natural lighting effects  
All photos by James Laws

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