

ALPD



The People in
Performance Lighting

The Association for Lighting
Production and Design
www.thealpd.org.uk
Autumn 2025
£5.00 / FREE to Members



WOMEN IN LIGHTING

Third edition celebrates
achievement by women in
the industry

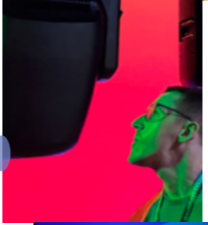
A FARCE TO SHINE

Noises Off - the first time
in-the-round at Stephen
Joseph Theatre

EDINBURGH LIGHTS

Mark Fisher's look at
lighting design at
Fringe and Festivals

3	WELCOME	Johanna Town, ALPD Chair
4	UPDATE	ALPD office news and information
6	PEOPLE & EVENTS	ALPD Awards open, socials and meetings
8	OBSERVATIONS	ALPD members offer placements
10	SUSTAINABILITY	Working Group reports from Creative Industries Conference
12	TECH TRAINING	Zoe Spurr encourages lighting design placements
14	WOMEN IN LIGHTING	Elanor Higgins reflects on the book launch in Paris
20	EDINBURGH LIGHTS	Mark Fisher looks at lighting design at the Festival and Fringe
28	CORPORATE MEMBERS	Thank you for your support
30	ADVERTORIALS	News from Corporate Members ETC and White Light
38	DESIGN TALK	<i>Noises Off</i> lit in-the-round by Jane Lalljee
44	SHOWLIGHT	Nick Moran on Clifton Taylor masterclass
48	DESIGN TALK	Sunset in Santa Fe: Rick Fisher and Malcolm Rippeth
54	CONTACTS	Who's who at the ALPD, "It's light, but ..."
56	COMMERCIAL MEMBERS	Thank you for your support



Welcome to the Autumn issue of Focus. I hope you have all had a lovely summer whether it be working or holidaying and that you have had time to enjoy the sunshine and get lots of that very important Vitamin D in your system to set you up for the Autumn season.

In this issue we talk further about observerships and how important they are, an article by Zoe Spurr and another from Chichester by Emma Chapman, both well worth a read.

I was approached this summer by a young woman asking if I had any shows in August, which I did not. But then I remembered for one week - I had to relight a show returning to London, I had notes on changes to a West End show and lighting prep for a show being filmed which involved the programmer and film LD. Basically a week in the life of a lighting designer. She was exposed to two very different venues of totally different scales from staffing levels and expectations. In some ways it was more advantageous than just working on a single show: we had time to talk without the pressures of me designing and she had time to chat with all the other people involved too. She got an insight into the many different sides of the industry without the pressures of us all making a show.

So, as your autumn season begins please do consider offering an observership. It can be just "a week in the life of a designer or programmer

or prod LX: it doesn't have to be a whole show. Features about PLASA 2025, the interesting products and meetings held will appear in the Winter Issue, including a report on ALPD's seminar *From Student to Spotlight: Do you need a degree to be a designer?* I would like to thank everyone who gave up their Sunday to participate in such an important debate. We are also pleased to have launched during PLASA the 2026 Design Lumière Scheme. The scheme will again start at Glyndebourne for their 2026 season, before moving on to placements with freelance lighting designers across the country. Find more details on page 5 and on the website. I would again like to thank Glyndebourne, Christie Lites, Chauvet and all those who generously donate to the ALPD for making the Lumière Scheme possible.

PLASA also saw the launch of the new ALPD logo; the Exec felt it was a good time to rebrand alongside the new website development and that this completed the rebrand we had been looking for as an Association. It shows that the ALPD continues to push forward within the modern age of lighting and to represent our members. I hope you all like it. Please see Office News for more details.



From the Chair of the Association for Lighting Production and Design, Johanna Town



A WARM WELCOME TO OUR NEW ALPD MEMBERS

Professional

Rachel Luff, Oxford
Ricky A Brent, London
Tony K Phillips, Shipston-on-Stour
Lachlan Cross, Australia
Richard Ollis, St. Albans

Affiliate

Sophie Telfer, Guildford
Jacob CJ Young, Northamptonshire

Student

Nandagopan Gopakumar, London
Owen Cave, Portishead
Jasmine Lam Ching, Liverpool
Kamron Beheshti, Derby
Donald Loughray, Edinburgh
Cian Daynes, Norwich

New Logo

As part of the redevelopment of our website, we have taken the opportunity to refresh our 'branding'. This has taken months of debate, but we have finally decided to use the old lettering for ALPD, but without the hash tag. Nowadays the hash tag is perhaps more closely associated with social media than Cue numbers. But we have a new icon to go with it. And there will be a change of font on the new website to a font which we hope is friendlier to those who are dyslexic.

You may well have seen the new logo by now, but here are the simple icon, and the banner version.



Website

The redevelopment of our website is well underway, and it is hoped the new website will be launched before the end

of the year.

We are streamlining some of the copy on the site, so that the essential information is readily available, and more in depth information available to you if you need it. As well as simpler navigation, there will be some new tools available to you.

The new website will be on a new, much faster server. You will be able, if you wish, to give details of your availability on your directory listings.

When you upload information about the shows you've worked on, you will no longer be able to add photos. Instead, each member can upload up to five photos to their directory information and can refresh that as regularly as they wish.

Our developers are simultaneously looking at how we can make the website friendlier on a mobile and with Progressive Web App technology.

Photos for the Website

We are looking for photos to use on the new website. We are inviting members to submit a couple of photographs for pos-

sible use (ideally 1 portrait, 1 landscape). You must have permission to use these publicly and we need credits please. We will be changing photos regularly to keep the site fresh. Please send photos in to office@thealpd.org.uk.

Addresses

My regular reminder (did I hear someone say 'nag'?) to remember to update your address with us if you have moved. This is a time of year when students and recent graduates may have changed accommodation. You can update it yourself by logging into the website and visiting *My contact details and preferences*. Alternatively, email the office with your updated information.

Design Lumière Scheme 2026.

A pathway scheme for emerging lighting designers, the Design Lumière Scheme gives the successful candidate valuable experience of working professionally as an assistant lighting designer for six months. For the first part of the scheme the Lumière will be placed at Glyndebourne, where they will be working with and learning from a highly experienced team in one of the most prestigious opera houses in the world.

Interspersed with time at Glyndebourne, the Lumière will be matched with

a number of established lighting designers; assisting them both nationally and possibly internationally. Alongside this, each Lumière will receive a bespoke package of mentoring and support, a toolkit for how to survive and thrive as a lighting designer: anything from getting an agent and building a portfolio to navigating challenging situations. The Lumière may have the opportunity to take on associate lighting designer roles toward the end of their attachments.

Applications are welcome from anyone who has a minimum of one year's professional experience working in the industry. (The ALPD cannot accept anyone who is currently in full-time education or has just graduated.) You do not need to be a member of the ALPD to apply for the Design Lumière Scheme. Applications close at midnight on 12th October.

Further information about the position and how to apply can be found at: www.thealpd.org.uk/training/thealpd-lumiere-scheme.



The ALPD would like to thank Glyndebourne, Chauvet, Christie Lites and all those who generously donated to the ALPD Christmas Fundraiser 2024 for making 2026's Design Lumière Scheme possible. 🍷

News and information from the ALPD office by Amanda Laidler

DATES 2025

- 2 Oct Future Visualisation National Theatre
- 31 Oct / 17 Dec Deadlines ALPD Awards nominations
- 3 Nov Theatrecraft, ROH and other West End Venues
- 13 - 15 Nov Lumiere Festival Durham
- 15 Dec Lighting Lunch

DATES 2026

- 24 - 26 March Prolight + Sound Frankfurt
- 12 - 13 May PLASA Leeds

Contact Amanda directly at office@thealpd.org.uk



ALPD AWARDS FOR EXCELLENCE 2025



Now open for entries!

The ALPD awards are in three categories; Lighting Design, Production Electrics and Programming. The Lighting Design Award is by application; and for emerging LDs, the candidates for the *Fred Foster Production Electrician Award* and the *Anne Valentino Award for Excellence in Programming* are by nomination and are intended for career professionals. The ALPD encourages lighting professionals who work alongside a production electrician or programmer whom they consider to be exceptional and worthy of recognition, to nominate them. Full details on the website and it's quick and easy to do.



www.thealpd.org.uk/the-alpd-awards-for-excellence-2025. Entry for the Michael Northen Award closes at midnight on 31st October.

Nominations for the Fred Foster and Anne Valentino Awards close on 17th December. Presentations will be made at the New Technology Showcase in early 2026. The Awards are sponsored by Go Live Theatre Projects, Vectorworks and ETC. Enquiries to: office@thealpd.org.uk

JEANINE DAVIES

We were saddened to learn of the recent death of Edinburgh-based Lighting Designer and former ALPD member Jeanine Davies. She had started working as a general assistant at the Gate Theatre Notting Hill whilst reading English at university. Working as a lighting technician gave her the opportunity to work for and learn from some amazing lighting designers. Jeannie turned freelance in 1993 and spent the best part of the next two decades lighting large-scale project after large-scale project in theatres around the country – Derby Playhouse, Nottingham Playhouse, Glasgow Citizens, Edinburgh's Royal Lyceum, and beyond. In recent years she retrained as a teacher of Pilates, running her own studio in Edinburgh. She married in 2014 to writer and artist John Byrne.



THE FUTURE OF PRE-VISUALISATION

Organised by Ammonite Studios, and sponsored by MA, the industry's top pre-visualisation experts and users are invited to the National Theatre for a unique day of debate and discovery titled - The Future of Pre-Visualisation. Together with a diverse group of professionals from live events, there will be demos, workshops, and a look in detail at one of the largest areas of technology growth in contemporary production of recent years, promising to lift the lid on all things 'pre-vis'. 2nd October 2025, 11am - 4pm, Dorfman Theatre (National Theatre, London). Free tickets at Eventbrite <https://tinyurl.com/futureofprevis>



ALPD EDINBURGH SOCIAL

It was a great pleasure to make it to the Edinburgh Social, which has now established itself as a regular fixture for members working on the festival and fringe. On the eve of the festival, a good crowd attended at the upstage bar of the Assembly Gardens, next to the Spiegeltent, exchanged news, networked and had a great time. Thanks are owed to our sponsors: White Light, SLX, Chamsys and Martin. And the pizza was great!

Photo right: Ruari Cormack



ALPD SCARBOROUGH MEET

At the end of August, Members of the ALPD enjoyed a Summer trip to the seaside in Scarborough to visit the Stephen Joseph Theatre and their production of *Noises Off*, presented for the first time ever in-the-round. The SJT are also celebrating their 70th Anniversary in 2025. Hosted by the ALPD's Jason Addison and the production's lighting designer Jane Lalljee, a tour of the set led the visitors under the guidance of Technical Manager, Mark 'Tigger' Johnson, through the building and high up onto the tension wire grid, which was, when installed, a UK first (Read Jane's article p38).

Jason hopes to organise more ALPD Meet-Ups and Visits particularly in the North, to connect the Lighting community in the area more. If you have any ideas or suggestions for a visit across the UK please get in touch.

Photo left: Member Tom Mowat on the tension wire grid

I recently spoke on a panel hosted by Ammonite, and all the LDs spoke about the importance of opening doors for the next generation of lighting designers.

However all were aware that assistant and associate opportunities can be hard to come by, or hard to be considered for if you've no prior experience. Shortly after this panel, I was approached by 3 different attendees hoping for a shadowing opportunity, and can happily report that I've managed to organise something for all of them!

Having worked across many venues in the UK, I'm now making a conscious effort to learn who is responsible for technical opportunities in theatres, what opportunities they offer and how I can help make those happen. Whether this be talking to their education department, or the heads of departments, usually something is going on somewhere which is heartening. We all know how enlightening sitting behind an LD in tech is, and watching a production grow from fit up to press night

is a brilliant opportunity to learn how shows work, without having any pressure on you.

It often happens that when I'm lighting a show in London, I get more interest from people wishing to shadow or assist than when I'm lighting something regionally. This made me realise how much more engagement and outreach needs to happen

outside of London, so I'm beginning the process of talking to

ALPD OBSERVATIONS

Zoe Spurr encourages you to follow her experience of a Lighting Design Placement



venues I work in to start the conversation of how to find keen local individuals who are taking a shine to technical theatre. Sometimes they may have found their way to a Followspot, and I find that, as we work through tech, I get more questions as we get to know each other, and from there you learn of people's aspirations in theatre which is lovely to

hear - and adds contacts to my list which is always useful!

I recently lit *The Ministry of Lesbian Affairs* at the Kiln Theatre, and after the Ammonite Panel I had 3 people ask if they could shadow on something and these dates worked well for all 3! So, I staggered their attendance across the tech and pre-view process so there was one there most days, meaning we could chat about the industry/lighting design over meal breaks and before starting work. Ahead of hosting them, I checked with the venue - as I mentioned before, some venues have their own placement offers so don't always allow externally arranged placements, but luckily the team at the Kiln and the creatives on the production were all on-board. The Kiln assigned a small amount of desk space next to me, and a set of Comms so they could listen in to plotting and tech. I also involved them in physical notes, coming up on stage with me for a focus or helping keep a Q sheet up to date, as that also helps them to understand the process and the workings of a lighting team.

Jodi, who was with us for three days has shared these thoughts-

"Observing on *The Ministry of Lesbian Affairs* was an exceptionally formative experience for me, it wasn't just about ob-

serving the technical and practical elements coming to life during the technical rehearsals (which were impressive and awe-inspiring) but what I left with was a greater understanding of how Zoe Spurr was able to communicate effectively between herself, her programmer, production team and the other creatives. It was so inspiring to watch the ease with which changes were made and the willingness for all members of the team to work collaboratively to reach a shared goal of creating a moving and emotionally charged show. It really felt like watching a well-oiled machine. Watching the way that lighting was able to support the dramaturgy of the show and enhance the emotional response for the audience was brilliant and left me inspired looking at my own practice and thinking about the ways that I am able to utilise lighting to enhance the storytelling and intention of the show.

Zoe was extremely welcoming and really opened up about her practice, the decisions that she made and the reasoning behind them. I really felt included in the process while I was observing. It was an incredibly creatively inspiring and invigorating process and I walked away buzzing with ideas for my own designs. What really made this experience ex-

tremely special was how the content was the kind of storytelling that speaks to me, I felt invested in the story, the lighting and the show as a whole and while the content was something I was interested in, the way that Zoe made me feel included and brought me into the space made me feel connected to the piece. I feel extremely grateful for the time I spent on *The Ministry of Lesbian Affairs* with Zoe and have already started taking the lessons I learnt into my own practice and designs."

I remember how useful shadowing opportunities were to my practice and career, seeing various scales of work and meeting a wide variety of lighting staff still informs my work today. These valuable opportunities need to keep happening to open theatre doors for people and to make sure everyone has the space to watch and learn, to eventually carry ideas into their own practice.

By actively engaging with venues, fostering regional outreach, and offering hands-on learning experiences, these initiatives can not only provide invaluable insight into the collaborative process of theatre-making but hopefully also inspire and equip emerging designers to develop their own creative practice. 🍷



**Jodi checking the focus on stage.
Photo: Zoe Spurr**

**OBSERVATIONS:
DO YOU WANT TO TAKE PART?
Are you a designer working on a show and could offer an observation place?
Are you a student or affiliate member who would like to observe someone?
Members visit thealpd.org.uk/observation-opportunities**

Thinking of our environmental and individual impact can leave us feeling confused and overwhelmed. The theatre and events industry sector is notorious for its waste in pursuit of artistic content.

So when asked to represent the ALPD for the recent Creative Industries 2025: *The Road to Sustainability Conference* at the WWF HQ in Woking, I was really keen to find out how this cross industry event, that aims for us to learn and collaborate more widely with each other would work. Attending were representatives from theatre, events, broadcast, media, architecture, fashion, universities, Julie's Bicycle and Theatre Green Book. Hosted by the University for the Creative Arts, Newcastle University, Research England and the Centre for Sustainable Design.

With the keynote speech from Professor Martin Charter, Director of the Centre for Sustainable Design to welcome us in to the conference room at the WWF, we were then into a morning of panel discussions, on delivering sustainable growth: policy and strategy challenges for the sector, net zero and beyond in creative supply chains, building a circular economy in the creative industries and the impact of creative technologies on sustainability. There was a broad ranging mix of contributors, practitioners, lecturers and sustainability professionals.

“USING OUR CREATIVE VOICES”

ALPD Sustainability Working Group: Daniella Beattie reports from the Creative Industries Conference



To some extent the subject matter in each talking point does overlap a lot, but it was really interesting to delve into some specifics of what we can and can't control and those things we can change or support by advocacy. The idea of net zero has been around for a while, as are the themes of reduce and recycle, but how do we tackle them in the modern business world? Not everybody is or will be an expert but we do all need to have a good knowledge of what needs to be achieved. To create policies for delivering sustainable growth is out of the day-to-day for most people, as they take on the bigger issues, but these need to be implemented in the small scale to succeed.

The definition of the word creative “the use of the imagination or original ideas to create something” so within our industry, how can we creatively design for sustainability, the design council says “design for the planet”. How do we do that, when 71% of people feel that there is a demand for change but only 43% feel that they have the skills to adapt? A first step is looking how to upskill those people. The Design Council are asking 1 million designers through World Design Congress. UK music (Hannah McLennan) are making people feel valued and listened to. The Creative Industries Council

wants to know, how do we ask the right question at policy level? This is where a conference of this level can begin to help, if we are all asking the same question then maybe we can get policies that actually work. At this time, never more has art been needed as an advocate and educator for change, and change it must; we all know we can't sustain the status quo.

Topics explored; leadership drives change, can that come from

producers? Why is there such a big gap in innovative work and rolling that out in a bigger capacity and quicker time scale? The music industry may look on the outside, with the move to digital, as if it's doing well,. With the Music Climate Pact initiative, Ian Staunton (Head of Sustainability, Beggars Group) says it is having an impact, but more should be done. Next to the re introduction of vinyl, the biggest one for the music industry is fan travel: getting the audience around is the biggest sustainability issue of them all.

So what we need at the moment is information, data is where we can see what we are doing right or wrong and how we can improve. April Sotomayer (Head of industry Sustainability BAFTA) says the reporting is a prime way to access this data before, during and after production.

At Co-Star Foresight Labs (policy and partnerships) Dr Vicki Williams advocates getting sustainability on the agenda. Give it time and you will find the money. Coming from a gaming world, that may be easier than the world we work in.

After the more formal morning sessions, we had an afternoon of world cafe working sessions, which entailed breaking down into smaller groups to have a more in-depth discussion. The results of these are being collated by the CFSD/UCA, who will be working with PEC/RSA on an insights paper that will be aimed to be published in the future.

In the mean time we can all carry on creating engagement through people and organizations you come in contact with: the ALPD, Theatre Green Book, Julies Bicycle, venues you work at and suppliers you use: Using our creative voices and story telling to normalize sustainability as an everyday action.

If you have any more questions, or want to take part in the working group, please feel free to contact me, Daniella Beattie: sustainability@thealpd.org.uk  **Photo: WWF HQ**



I was lucky enough to have the opportunity to light Cinderella at Chichester Festival Theatre last Christmas alongside a fantastic team of young people, creatives and the experienced CFT team.

Chichester has a long history of handing over the Festival Theatre to their Youth Theatre to present a magical Christmas show, in fact this year they are celebrating their 40th anniversary. What is unique about the venture apart from their trust in their young people is the fact that they have a full technical youth theatre who work alongside the youth acting company and professionals to technically deliver the show.

Sally Garner-Gibbons has spearheaded the technical youth theatre since 2008 as well as running the weekly sessions which run during term time. The Technical Youth Theatre is a 2-year programme which participants can start from the age of 14. It covers all technical & backstage disciplines

BRIDGING THE GAP

Technical training: Emma Chapman says everyone wins training the next generation



and will often have practical sessions delivered by visiting creatives or other freelance professionals. What struck me was that it created a bridge to allow young people to develop their interest in technical theatre at an early stage, prior to deciding what to study in college,

while giving them an ability to meet like-minded people and pursue skills-based learning. The key of the early

start is to allow them to explore many areas of interest and to demonstrate their passion to their families so that when the choice of sixth form and college comes up they already have a positive track record. The Tech youth theatre and the unique opportunity to work directly on their main house Christmas productions seems to ignite a spark in them that very often leads to them finding a viable and future path in the theatre. CFT are quite literally growing their own workforce.

I had three fantastic young people working alongside the lighting team last Christ-

mas. They were dedicated, creative and a real asset to the production. They worked as a team to create followspot cue sheets, learn how to operate the followspots, liaise with the DSM and I on cueing and operating all the shows, with the production running for a two-week period. Technical rehearsals are notoriously fast-paced especially with a dual cast of principals and limits on the hours available to work, the pressure is on all departments and it takes real collaboration to achieve the overall vision. They really made my job easier with their passion and organisation, they were ingenious with their suggestions about how to transfer between characters quickly, had ideas about the best point to pick people up and how to integrate the spots into the overall aesthetic. As I worked with the programmer creating states, they worked to make sure everything was covered, waiting for a pause in programming to confirm things or ask questions. I came away buzzing with the joy of seeing their passion and wishing there was an opportunity for all young people to experience the technical side of theatre.

During the run of Cinderella the three of them shared the show call which allowed them to also observe other departments from sound to stage management to

dressing. It gave them an insight while piquing their interest in what they might like to have a go at next. I've had the opportunity to work with many incredible acting youth theatres but haven't come across such a brilliant tech youth theatre programme.



As freelancers whether as lighting designers, production electricians or programmers we have the benefit of seeing how different organisations work and I feel we therefore can be a conduit to support the sharing of good practice. There are two major areas I grapple with, the fact that education in my opinion in this country has become very prescriptive and if you aren't academic by the time you are

churned out of the system, your self-esteem is often rock bottom and the fact that we are struggling to attract the next generation into the industry – something which is vital to the theatre ecosystem. My experience at CFT showed that both these things could be tackled by innovative programmes. It struck me that CFT were providing these young people with a wonderful opportunity to learn about all aspects of technical theatre close to home and in return they were educating new practitioners who would then perhaps even go on to join their staff team in the future. There was a real career ladder for people who were interested, starting the tech youth theatre at

14, graduating to college at 16 and then having the opportunity to apply to be an apprentice from 18. From the theatre's perspective these were local people who they had nurtured and taught good practice and many of whom still work for CFT years later. A win for both sides surely? 🍷

Photos: CFT Follow Spot team member Josie van Deelen. Production Team and Technical Youth Theatre, Cinderella. 2024



Since the launch last year, the new edition of 'Collected Light - Women in Entertainment Lighting' has made its impact felt through a host of events, publications and discussion.

Curated by Light Collective and supported by Ayrton Lighting, an ALPD Corporate Member, much has happened moving on from the amazing time we had at the launch, hosted by Ayrton Lighting in their new Paris showroom in 2024.

Mig Walsh has posted a really supportive review of the book for the ABTT, so I thought I'd add some more information about Women in Lighting and their global online presence, as well as talk about the fantastic book, the founders Sharon Stammers and Martin Lupton's motivation, Ayrton Lighting's support and sponsorship and to look back at the book launch itself.

Women in Lighting

The Women in Lighting project was created to address both conscious and unconscious bias in the world of professional lighting. It was conceived as an online platform by Light Collective and their founders Sharon Stammers and Martin Lupton (www.lightcollective.net). They describe themselves as

"Light Collective are not a standard lighting consultancy - in fact, we really struggle to categorise ourselves, given that our body of light based work is so diverse."

"Our creative portfolio of work houses more than architectural lighting design and has grown to encompass many innovative projects which include light art installations, marketing projects, competitions, curated exhibitions, lighting awards, branding, trade stands and shows, epic parties, pop up events, guerrilla lighting, community projects, writing books, activism and light education."

Here is their introduction from the publication - 'Women in Entertainment Lighting' Light Collective, November 2024.

Collected Light: Women in Entertainment Lighting is the third in a series of books from Light Collective, a U.K. based lighting consultancy that has spent the last 25 years working with light in many formats. As well as architectural

lighting design, the company is known for its role as light activists within the lighting industry. This has ranged from guerrilla lighting demonstrations around the world, showing the transformative nature of light within cities to the global community, to the networking project Women In Lighting set up to raise the profile of women

working with light and celebrate their achievements.

The Women In Lighting project led Light Collective to the curation of this book, Women in Entertainment Lighting. Women working in this field are in a minority and often uncelebrated.

This book is a small step towards trying to redress this unfair imbalance. In the course of researching the book, Light Collective reached out across the globe to many women working in this field. The final result is by no means exhaustive and we understand that there are many women who deserve to be included, and we hope to connect with them in the future.

We have tried to include a range of women working in entertainment - those

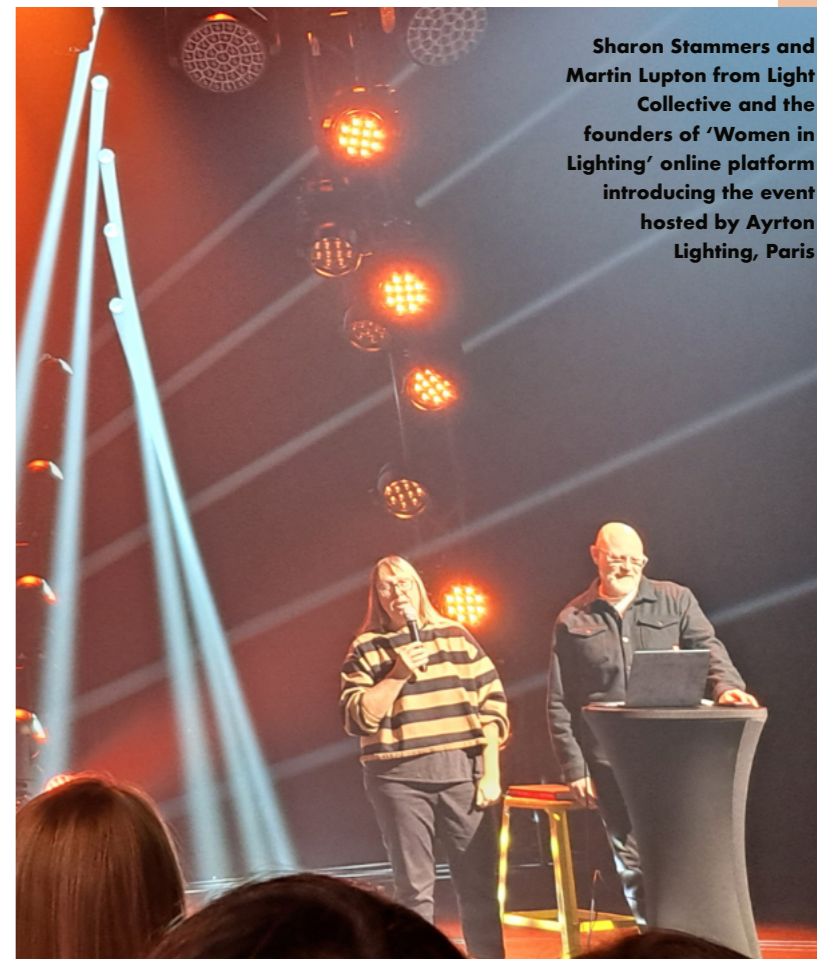
WOMEN IN LIGHTING

Elanor Higgins reflects on the third edition of 'Collected Light - Women in Entertainment Lighting'

that work for theatre, concert, opera, events, TV and film. Women from different countries backgrounds and both those with established careers and those who are just starting out.

By highlighting the achievements of women in this field, we not only acknowledge their invaluable contributions but also challenge the stereotypes and barriers that have hindered their recognition. This book aims to elevate these stories, offering a platform for acknowledgment and appreciation. Through these pages, we seek to celebrate the artistry, ingenuity and perseverance of women in entertainment lighting, encouraging a more inclusive and equitable industry where every contribution is celebrated, regardless of gender."

Light Collective curated the work of sixty-five women from around the world in the book. We were all given the same list of questions / provocations, with a word count limit to our answers, these started with My Trigger moving on to My Education, My role, My greatest achievement, My influences and Inspirations, My favourite technology, My essential tools and culminating with My advice to my younger self. This continuity in questions led to a diverse and



Sharon Stammers and Martin Lupton from Light Collective and the founders of 'Women in Lighting' online platform introducing the event hosted by Ayrton Lighting, Paris

fascinating insight into all the contributors' work.

This page of questions and answers is followed by a couple of images / production shots, making the book a feast of visual inspiration.

Ayrton Lighting's website describes their sponsorship as - "Ayrton is proud to be a sponsor for Women in Lighting, the international support and networking project for women in both architectural and entertainment lighting. Ayrton's primary aim is to raise awareness of, and expand, this global network across the entertainment lighting industry." www.ayrton.eu

This sponsorship included the production of the book; from the beautiful special hard cover edition we received in Paris to the ones on sale as both a physical book and e book. They also covered all the costs of flights/travel, accommodation, event and soiree. We were all treated to a very warm welcome, including excellent coffee and cakes!

My personal involvement with Women in Lighting began when I saw one of their posts on Facebook in 2022. This led me to their website and to their email newsletters. Their website is full of events which they are involved in, encompassing every aspect of lighting. It lists events they have



**Top: Book title
Clockwise from top left:
Po-Hsin Lu and myself in
Ayrton's immersive
museum, Reception at the
Musee, Light Collective
statement, Musee
Jacquemart Andre**



been involved with, upcoming events, project work, interviews which members upload from around the globe and videos of speakers who have spoken on behalf of Women in Lighting at a variety of events around the world.

In the spring of 2023, one of WIL's newsletters put out a call for volunteer speakers for PLASA London in September. Due to a host of reasons, I decided to put myself forward and sent them a proposal, which they sent on to the team at PLASA.

This led to me giving a seminar *From Concept to Performance Space - Light as Storytelling* followed later in the day by fellow WIL member Daphne Ting Yu - Chu's seminar *Illuminating Narratives - Crafting Connections Through Light* followed by meeting the team behind Women in Lighting and fellow female practitioners at their tea time get together at PLASA, hosted by Ayrton and Atmosphere Solutions.

It was whilst I was preparing for PLASA that Sharon asked if I would like to participate in the book. At that point they had a looming deadline, so I felt I rushed my answers a touch. The deadline was pushed back whilst contributors tried to pin down some of the images they wanted to use, and this allowed later entries to be added in the Spring of 2024.

Book Launch

Fast forward to November '24 and the book launch hosted and sponsored by Ayrton Lighting. Not all of the contributors were able to make it due to other commitments but there were at least fifty of us there. Breakfast in the hotel on the morning of the event got off to a fantastic start where I was reunited with Po - Hsin Liu, a brilliant, highly talented lighting designer from Taiwan and a former MA student I'd mentored at RWCMD. When Sharon and Martin asked if I could recommend any South Asian LDs for the book, Po-Hsin instantly sprang to mind. It was the first time we'd seen each other in 10 years and it felt so special seeing her again.

We were all taken by coach to Ayrton's new headquarters in Villebon-Sur-Yvette, south of Paris. Sharon and Martin were the first to speak, introducing the day, speaking of their motivation in creating the book and their collaboration with Ayrton Lighting. They were followed by two speakers in the morning, Christina Thanasoula, a Greek Lighting Designer, who talked about her personal journey as a Lighting Designer including lighting *The Bacchae* for National Theatre Greece at the Ancient Theatre of Epidaurus (an outdoor amphitheatre). Christina was followed by Clara Daguin a French designer whose bio-

graphy describes her work lying “at the intersection of high fashion, artisanal electronics and interactive textile design”. Her fascinating talk included creating Dior’s haute couture costume with it’s L.E.D. system for Armanets performance at the opening ceremony of the Paris Olympics 2024.

They were followed by a demonstration of Ayrton’s very impressive lighting rig to music in the showroom before lunch. <https://www.ayrton.eu/tube/>

After lunch, there followed two more presentations; the first from the U.K. architectural lighting designer Clementine Fletcher-Smith from Speirs Major, her talk was about the world of architectural lighting and the huge range of diverse projects they get to work on. Clementine was followed by the American programmer Lauren King who talked about her career on large scale concerts and broadcasting, but also focused on mental health and avoiding burn out.

All four talks throughout the day were insightful and inspiring and although all very different, encompassed that shared passion for lighting in whatever format that may take.

We were then invited to come and collect a copy of the book and to take it in

turns to stand up and introduce ourselves to the other participants in the room.

It is always really special to be in a room with fellow practitioners as it happens so rarely; with trade shows, Showlight and the ALPD gatherings being the main opportunities. So, to be in a room with this many female lighting practitioners from around the world was truly special indeed and I am so grateful for the opportunity.

The fun didn’t end there though, as Ayrton sponsored an evening of entertainment as well, which also included another group of industry folk whom Ayrton were hosting the following day.

Our location was the Musée Jacquemart André in the centre of Paris.

This was a fantastic culmination to a brilliant day with an opportunity to network, catch up, eat fabulous food washed down with an abundant array of drinks being served, whilst listening to the live music and enjoying a private guided tour by staff of the museum.

As I said near the start, the book is a fantastic addition to the collection of Lighting Books out there and I would most certainly recommend it as essential reading for all educational establishments, early career lighting practitioners and quite frankly anyone with an interest in the

world of entertainment lighting. It is available as both a physical book and ebook for purchase via the website and on Amazon.

This is the third book curated by Light Collective. Volume one looks at the work of forty (and is titled) *Women Light Artists*, Volume 2, which has just been released, looks at the work of another forty-four female light artists. Both are beautiful and inspiring books and writing this article gave me the perfect excuse to purchase them.

I would also highly recommend looking at their website and signing up to the newsletters. From a personal level they have given me an incredible opportunity for which I am very grateful. 🍷

www.womeninlighting.com

A group photo of those of us who were able to attend with our copies of the book.

From the U.K. Bethany Gupwell, Subul Lodi, Daphne Ting-Yu Chu, Lucy Carter, Elanor Higgins

p18 FOCUS - The ALPD Magazine



The last time Theatre Re performed *The Nature of Forgetting* on the Edinburgh Fringe, it was in the 257-capacity Pleasance Forth. That was in 2017. Eight years later, the company was back with the same show, this time on a much bigger scale, playing to three times the capacity in the Pleasance Grand.

For ALPD lighting designers **Katherine Graham**, and **Ross Hayward**, who was responsible for the re-lighting, the shift was in keeping with Theatre Re's ethos.

Specialising in visually driven physical theatre, with shows staying in the repertoire for many years, Guillaume Pigé's company believes in continually reinventing itself.

To play in different sized venues is merely another opportunity to consider the work afresh.

"When we first went with *The Nature of Forgetting*, we were doing something much bigger than we were able to do," said Graham when I spoke to her in June. "We were trying to cram a lot of ambition into a space that couldn't quite accommodate it. In the Grand, we are making much fewer cuts and it feels like we are still tiny, still unplugged. It has a

fringe sensibility to it."

The virtually wordless show was about Tom, a 55-year-old man played by Pigé, whose early-onset dementia drives him to retreat into his memories. Moving fluidly between past and present, Tom struggles to get dressed one minute, finds himself in

"A DEMANDING PLACE FOR DESIGNERS"

Mark Fisher's look at lighting at the Edinburgh Festival 2025

a classroom romance this next. Graham's lights fade to suggest Tom's faltering memory, grow harsh to suggest sharp but broken recollections, or take on a grey-blue tint for a nostalgic vision of Tom's mother. In a show rooted in the visual and concerned with the elliptical nature of memory, her lights were an active component of the storytelling.

"It's a show that exists in the action," said Graham. "It's quite material and yet, because it's theatre, it is ephemeral. Light

is very similar: it is material and affective and yet it is completely ephemeral. It doesn't quite have a physical presence. The feeling of it always slipping away from us has been part of the process."

The Edinburgh Fringe is a demanding place for lighting designers. Facilities are limited, get-in times are minimal and it is normal for several shows to share the same rig. Graham's approach was to treat these restrictions as a chance to think creatively and keep the material fresh.

"It's always trying to be something that's alive," she said. "The kind of changes that you make might be tiny. It might be shaving a quarter of a second off one particular light in one particular cue in order to make things come together. The light is like a score. It works like music. In the same way that the musicians and performers are making individual choices, the cue points are, 'on this breath' or 'when you see the actor have that thought'."

Working in the Pleasance Grand, usually a sports hall, Graham and Hayward had better facilities than most of their peers, who had to get by in all manner of small-scale temporary spaces. With that in mind, three shows stood out to me on this year's Fringe for their resourceful use of light on what I assume to be tiny budgets. They



The Nature of Forgetting, photo Johan Persson



Ordinary Decent Criminal, photo Pamela Raith

demonstrated how a little imagination can have a big impact.

In one of the low-ceilinged classrooms in Summerhall's Tech Cube, lighting designer **Drummond Orr** added a nice touch to *Ordinary Decent Criminal*. The play by Ed Edwards was about the tensions between the inmates of an early-1990s Manchester prison. With comedian Mark Thomas taking on the various characters in the Paines Plough production directed by Charlotte Bennett, designer Lydia Denno was wise to keep things simple.

Her set was little more than a few metal barriers, hinting at confinement and public disorder, while keeping the focus on Thomas. It was an opportunity for Orr to add a punch to the performance. He embedded lighting strips in the rims of the barriers, keeping them unseen until the story got intense: that is when the light flared up in sympathy.

Adi Currie did something similar with limited means in their lighting design for *Float*, a new play written and starring Indra Wilson for Scotland's F-Bomb Theatre. Performed at the Gilded Balloon Patter House, this story of dashed expectations and emotional loss used an extended metaphor of space exploration to describe Wilson's experience of pregnancy loss. After all the hopes of an otherworldly



Float, photo Mihaela Bodlovic

mission, they came back to earth feeling like a failed astronaut.

In a shimmering jumpsuit, the actor prepared to go into orbit. When they put on their helmet, it lit up from the inside, a symbol of sparkly possibility and romantic expectation. Meanwhile, they made the



The Burns Project, photo Kat Gollock

cardboard boxes that littered Isadora Gough's set glow from within, suggesting the hidden possibilities of everyday objects.

Float was co-directed by Cora Bissett and Niloo-Far Khan, making it a busy month for Bissett who was also responsible

for *The Burns Project*, a biographical drama about Scotland's national poet. It was staged around a long undulating table in the drawing room of the Georgian House, a National Trust for Scotland property in the New Town, where writer and actor James Clements gave a succinct

portrait or Robert Burns to the accompaniment of musician Lisa Rigby.

Performed in the early evening, it began in diffused natural light, which increasingly gave way to lighting designer **Elle Taylor's** candles and practicals. That there was any lighting design at all came as a surprise: only when Clements referred to a storm did we realise that the jagged gash down the centre of Jenny Booth's white table could flash like lightning. Thanks to Taylor, the table we were sitting around became an animated part of the show.

Those three productions showed what can be achieved with limited means, but simplicity can also be a purely aesthetic choice. At the Traverse Theatre, *Red Like Fruit* had a lighting design to match the novel format of Hannah Moscovitch's script. In the production by Canada's 2b Theatre Company, Michelle Monteith played Lauren, a woman reflecting on the sexual abuse she had faced in a patriarchal society.

Unusually for such a personal tale, most of the script was entrusted to a man, David Patrick Flemming's Luke, while Lauren sat in contemplation. Working with designer **Kaitlin Hickey**, associate lighting designer **Alison Crosby** placed the actors in separate pools of light, encouraging us to listen to Luke but keep our eyes on Lauren.



Red Like Fruit, photo Dahlia Katz



Tom at the Farm, photo Zanine Tome



Tom at the Farm, photo Zanine Tom

There was nothing showy or complex about the lighting design, but it did much of the heavy lifting in creating the production's intensity.

Intensity of a different order came in the form of **Tomás Ribas's** lighting design for *Tom at the Farm*, a Brazilian reworking of the Canadian play by Michel Marc Bouchard about a man attending the rural funeral of his secret gay lover. Set on a flat, rusty brown landscape on one of the large stages at the Edinburgh International Conference Centre, it was given a brutal staging by director Rodrigo Portella made all the more punishing by the severity of the lighting designer's work. In a Fringe highlight, Ribas made the characters as physically isolated as they were emotionally disconnected.

Finally, in the Edinburgh International Festival, the music-theatre piece *Book of Mountains and Seas* at the Royal Lyceum hit one musical note and stuck to it. If some were nonplussed by Huang Ruo's score, Basil Twist's direction and the production's simplified retelling of Chinese myth (I heard snores from both sides), there was strong lighting work by **Ayumu "Poe" Saegusa**. Having illuminated the singers' faces with the directional digital light of their songbooks, he freed himself to concentrate on the weather-worn limbs of Twist's puppets, the flowing sea created by a massive sheet and the 18 sun-like Chinese lanterns that floated above the choir's heads. 🍷



Book of Mountains and Seas, photo Andrew Perry

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



Christie Lites
02476 017270
www.christielites.com



Elation Professional
+31 45 546 85 66
www.elationlighting.eu



Marl International Limited
01229 582 430
www.leds.co.uk



Robert Juliat
+33 (0)3 44 26 51 89
www.robertjuliat.com



SLX
03300 161 300
www.slx.co.uk



TSL UK
Lighting and Rigging Services
020 8629 2025
www.tsllighting.com



4Wall
01254 698808
www.4wall.com



Ayrton Lighting
www.ayrton.eu



Clear-Com
+44 1223 815000
www.clearcom.com



Encore
01664 821111
www.encore-emea.com



Martin Professional UK
01707 668136
www.martinpro.co.uk



Roscolab Ltd
020 8659 2300
www.rosco.com



Sound Technology
01462 480000
www.soundtech.co.uk



Vectorworks UK Ltd
01635 580318
www.vectorworks.net/uk



AC Entertainment Technologies
01494 446000
www.ac-et.com



CAST Group of Companies
+1 (416) 597-2278
www.cast-soft.com



City Theatrical
020 8949 5051
www.citytheatrical.com



ETC
020 8896 1000
www.etcconnect.com



PRG XL Video
0845 470 6400
www.prg.com/uk



Royal Ballet & Opera
020 7240 1200
www.rbo.org.uk



Stage Electrics
03330 142 100
www.stage-electrics.co.uk



White Light
020 8254 4800
www.whitelight.ltd.uk



Ambersphere Solutions
020 8992 6369
www.ambersphere.com



Chauvet Professional
01773 511115
www.chauvetlighting.co.uk



Claypaky
+39 335 72 333 72
www.claypaky.it



German Light Products
+49 7248927190
www.glp.de



Robe UK Ltd
01604 741000
www.robeuk.com



SGM Light UK
01233 460 400
www.sgmilight.com



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



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

ETC has recently relocated its UK base to a brand new building in Greenford, west London – marking the beginning of an exciting new chapter.

The move, completed in October 2024, has allowed the company to expand its office, logistics, and demonstration spaces, as well as significantly enhance its training facilities.

The new space includes two purpose-built training rooms, capable of hosting up to 20 attendees across a wide range of courses. There's also a dedicated visualisation suite available to anyone who wants to do some pre-production programming work on a console.

Declan Randall, ETC's Training and Outreach Specialist, has been responsible for overseeing ETC's European training efforts for the past six years. He shares how the training programme has developed – and why it matters more than ever.

"The industry has changed so much over the last few years," says Declan. "When I first started out in the industry – many, many moons ago – things were a lot

simpler. The entry-level knowledge that a lighting technician needs these days is vast – and ETC wants to be able to support anyone who is getting started in the industry, or anyone who wants to upskill to stay current with the latest trends and technologies."

Training is a core component of ETC's outreach strategy and this is why the majority of their training sessions are still

NEW TRAINING OPPORTUNITIES AT ETC

Introduced by the company's Declan Randall from new premises in London

presented free of charge.

"Of course, we want people to be familiar with and know how to use our products," Declan explains, "but it goes much further than that. We all choose to work in the entertainment industry to work on exciting projects, collaborate with like-minded people, share knowledge and develop skills. Having people come

together for a training experience is really what it is all about."

When ETC first launched its training programme, the focus was primarily on consoles, but that changed as lighting systems continued to evolve.

"Lighting rigs are no longer the (relatively) simple collection of tungsten-based lamps they once were," he says. "By the time it came to programming, these had already been gelled and focused and all that was left was to set levels and in some instances, change the scroller colour. The way our rigs began to change as new technologies became more common meant that our consoles needed to evolve too – and with this, our methods and systems for programming them.

"Modern rigs include complex arrays of LED-based fixtures, moving lights and a host of other devices all requiring loads of data to be entered, stored and managed for each cue— the mega-packets of sweets once devoured at the tech table being swiftly replaced by mega-packets of data consumption. Consoles that can manage all this data require operators and programmers who know how to use them. But knowing the consoles alone is not enough. Programmers and technicians also need to know about fixtures, networking, maintenance and a host of

other skills to secure work in the industry."

This broader skill-set requirement led ETC to expand its programme. Training sessions now include networking, fixture maintenance, and classes on design theory, general lighting practice, and stage craft. While most of these sessions are presented in London, ETC also tours the country, offering training in numerous locations throughout the year.

"We understand that it's not always possible to make it to London, so we do our best to offer the training in as many different regions as possible. In addition to the in-person training, we have loads of online training resources available both on our website and in LearningStage, our online training portal. We also offer a series called 'On Headset' where you can download production materials and the comms recordings from actual tech sessions with leading lighting designers (Ken Billington and Paule Constable) and then program along with them. It's a great way to test your skills and speed as a programmer."

ETC's training efforts aren't limited to the UK. Over the last 18 months, the company has run more than 800 training events worldwide, with over 5,000 attendees. These figures don't include the sessions presented at festivals and



tradeshows, or large-scale events such as CUE and Workshop, held at ETC's headquarters near Madison, Wisconsin.

"Investing in training and people is an investment in the industry," Declan says – and that philosophy has helped ETC grow its pool of trainers to over 160 worldwide. "People want to be ETC trainers, and we are looking for new trainers all the time as our training offerings expand. All of ETC's trainers are practising professionals. It's part of what makes it a success. People who attend a training session know that they are being led by someone who is active in the industry and very good at what they do. It's a chance for them to meet new people and build industry contacts too."

The training programme isn't just aimed at end-users. ETC also invests in the development of its own trainers, holding regular 'Train-the-Trainer' events to help them continue growing their skills.

In July of this year, ETC hosted its first-ever international trainer conference – affectionately dubbed Trainer-Con – bringing together 60 trainers from across the globe. Over four days, they shared ideas, learned new skills, developed content and, as Declan puts it, "shared a beer or two."



"It was a great event and a unique opportunity to gather like-minded people in the same room for four days," he says. "Events like this can only make our training better and benefit the industry as a whole."

ETC's **In-Person Training Courses** are detailed below and available for booking via their website:

- **Eos Essentials**
A two-day course covering everything you need to get up and running on an Eos family console.

- **Eos Amplify Theatre**
A two-day course that offers a deeper dive into being a theatre lighting programmer, expanding on the basics covered in the Essentials class.

- **Eos Amplify Live**
A two-day course that covers different programming styles and techniques for busking and working in live events.

- **Eos Intensives**
Short, three-hour classes that offer a deep dive into a specific topic – perfect for fitting in between meetings or before an evening performance.

The currently available sessions are:

- **Augment3d** – Learn how this powerful set of tools can enhance your

programming workflow

- **Effects** – Who doesn't love a great effect? This session explores the Eos effect engine

- **Pixel Maps & VMS** – Learn how to get the most out of pixel-based fixtures

- **Patching** – Explore the database, Query macros, fixture builder, custom encoder maps and other patch attributes

- **Magic Sheets & Macros** – Speed up your workflow and become a console wizard

- **Colour Tools** – A look at colour theory, working with multi-emitter fixtures, and colour control tools on the console

Network Training

LENS (Lighting and Entertainment Network Systems)

A two-day course covering both the theory and practical application of networking within an entertainment environment.

MCSC (Multi-Console and Show Control)
A one-day class covering the essential networking know-how for working within an Eos-based network environment.

Additional Courses

Hog Family Training
A two-day course covering everything you'll need to program your next event

on the latest Hog consoles.

Fixture Maintenance
Launching in spring – a one-day course offering essential training for anyone working with automated lighting fixtures.

Lighting Essentials
A series of 'Introduction to Lighting' courses covering topics like fixture types, lighting design principles, troubleshooting, colour theory, and programming.

Looking Ahead

Declan grins knowingly. "We're developing new content all the time, with new hands-on Hog training sessions coming soon – and even more courses launching in the spring and beyond. We look forward to seeing you at an ETC training event soon. Come and see us, take a tour around our new building – and enjoy a good cup of coffee while you're at it."

For additional information about ETC's training offerings, or to register to attend a session you can visit www.etconnect.com/training.

Advertorial supplied by ETC, ALPD Corporate Member. Photos: New training facilities, the training team.



Since 1971, White Light (WL) has been a trusted lighting specialist, delivering expert solutions across the performing arts, music, leisure, education, and trade sectors.

With over five decades of experience, we have built a reputation for excellence in both lighting sales and hire, supporting projects of all sizes across the UK, Europe, and internationally.

In 2025, we have supplied a wide range of productions, including regional theatre, UK tours, and West End shows such as Paddington: The Musical, Othello, Oliver!, Mary Poppins, War Horse, the Regent's Park Theatre Season, the Longborough Opera Season, and the Gilded Balloon, to name just a few.

What truly sets WL apart is our people. Our team brings together a wealth of industry knowledge, shaped by years of hands-on experience. Many of our colleagues began their careers as technicians, lighting designers, and production professionals. This practical background informs every decision we make, ensuring our clients benefit not only from the best equipment but also from expert advice and

dependable support.

Among our team, Stuart Porter, Business Development Manager, brings a background as a lighting programmer for critically acclaimed productions. Jonathan Haynes, Senior Business Development Manager, continues to light shows for his local theatre and has extensive experience as a follow spot operator. Dan Last, Key

WHITE LIGHT: OVER 50 YEARS OF LIGHTING EXPERTISE

Fanny Saint-Pasteur:
"Creating experiences, telling stories, and supporting the people who make it all happen."

Account Manager, contributes creatively to his local pantomime. Andy Cullen, WL Hire's Team Leader, and Jedd Hamilton, Key Account Manager, have each been with WL for over 20 years. Their long-standing relationships with clients and deep company knowledge are invaluable to the service we provide.

This expertise runs throughout the business. From our workshops to our offices, every department plays a vital role in delivering the high standards our clients expect. Collaboration is central to our approach. Whether a client is upgrading to LED fixtures, hiring equipment for a major production, or arranging a last-minute school show, our teams work together to ensure every detail is covered and every challenge is met.

At WL, we pride ourselves on being responsive, reliable, and client-focused. Our commitment to customer service is at the heart of everything we do. This is why we are the partner of choice for so many clients who choose to return time after time, confident in our ability to deliver with professionalism and care.

Our ethos is simple: the show must go on. We understand the pressures of live performance and production, and we are committed to finding solutions, meeting deadlines, and delivering results under any circumstances.

And being the partner of choice means more than supplying equipment. It means being a trusted collaborator and a



At ABTT Show 2025 - from left to right - Stuart Porter, Antony Vine, Dalila Adjagba, Paul Botham & Fanny Saint-Pasteur

passionate advocate for quality. We work closely with our clients to understand their needs and tailor our services accordingly. From initial planning to final delivery, we are with them every step of the way.

We are proud to be a long-standing member of the Association for Lighting Production and Design (ALPD). Our

connection to the ALPD reflects our deep commitment to the industry and the people who shape it. Supporting our community is part of who we are, whether through mentoring, sponsorship, or simply being there when needed.

This spirit of collaboration was a key theme in our recent PLASA Show talk,

where we explored how cross-departmental teamwork leads to better outcomes. By bringing together expertise from across the business, we create solutions that are both innovative and practical, always aligned with our clients' goals.

As the industry continues to evolve, WL remains committed to staying ahead. We invest in our people, our technology, and our processes to ensure we continue to offer the highest level of service. While we embrace change, our core values remain constant: expertise, integrity, and a genuine passion for what we do.

Lighting is more than just equipment. It is about creating experiences, telling stories, and supporting the people who make it all happen. At WL, we are proud to play our part and look forward to continuing to support the ALPD community for many years to come.

Photos: White Light. Cables Workshop - Luke Jordan, Moving Lights Workshop

Advertorial supplied by White Light, ALPD Corporate Member 



Noises Off, a play in a play, loved by audiences for the clever reveal of what goes on behind the set, has to hide its secrets. Staging it in-the-round was going to have challenges. But designer Kevin Jenkins has come up with a brilliant design that really works. My job as LD was to support the set and the comedy, whilst being able to show 'on-stage' and 'off-stage'.

Lighting in the round - SJT is very well set up for lighting in the round. It has 36 Lustr 2s that light 9 areas. Not all theatres have this facility and it's nice to be able to do it properly here. There are other ways of doing it but this is the best/classic way. They also have 4 x Ayrton Ghiblis and 4 extra 19 degree Lustrs on right arms that are very useful at filling in some of the gaps and for gobo coverage. I have used the movers hopefully to some comedy effect later on in the play! I also use them for some texture. I have used the theatre's Colorado 2 quad tour pars as downlights and some specials over furniture. They are not brilliant at colour mixing, but they are still useful. I can often be heard cursing them when trying to find decent colours in them! The tension wire grid makes it very easy to focus in here, but there is what is called a crossword (girders) that can and does get in the way. I use Capture and

have drawn all the girders in. I'm usually pretty good at lighting around the crossword!

I decided early on not to use haze - this is the first show I have done without haze for many years. The show did not need the distraction and it was nice not having to fight with the building's air handling system to get even haze!



"THE FARCE NEEDS TO SHINE"

Jane Lalljee on lighting *Noises Off* in its first in-the-round production at the Stephen Joseph Theatre

As the set is very clever and turns around when we go backstage, I wanted the lights to reflect this. During Act 1, I have a suggestion of working lights offstage. So, when we go backstage, the audience know where we are. I have also had to cheat some lights in the voms to make it look like they are going on stage in Act 2. I've

used Colordash accents. They are a handy little fixture that are OK-ish at mixing colour. But, I can't put those lights on stage when we turn around because it's so busy on stage. The logic doesn't quite work, but it helps us in Act 2. There are also linear lights on all the doors that we can see through and the window. Hopefully, they are quite period. Again, they are not great

in Acts 1 and 3 as you can't really see them, but they really help us when the play, *Nothing On* begins when we are backstage.

I pushed for us to go into a working light state in Act 1 when the director stops the action and goes up on stage. I think it helps to break the action and show us that

we are in rehearsals. The sound designer has added sounds for the lights going up and down which adds to the authenticity.

Act 2 is set backstage, so I really wanted it to be quite blue to suggest backstage, but still keeping it bright for the comedy! I experimented with a few blues and settled on L120 (Deep Blue) and L 715 (Cabana Blue) with a L141 (Bright Blue) in the top lights. I am also using some gobo break-ups in the Ayrton Ghiblis to break up the space slightly in 50% CTO. Two of the movers are doing some blue coverage on the balcony doors and stage stairs. The accents in the voms hopefully make it look like they are walking into stage lighting. Attached to the vom roof is the only place I could have lights. There is a dressing room mirror with bulbs, a wireless prompt desk with cue lights and there is also a little bit of comedy with the lamp on the prompt desk that goes on and off a couple of times. (the actor playing the SM wanted some action when she wasn't doing anything). There is also a control panel that occasionally blinks.

As with most shows, there was no budget for hires, so I was only able to use in-house kit. The Lustrs are great, as they can do most colours. The Ghiblis have a good CTO which I have deployed a lot in this show. I have tried to keep the colours



quite neutral and generic. I didn't really want LED colours. (Quite hard in the Col-orados!)

108 lights. 111 cues.

We have used OSC quite a lot in this show. There are a lot of cues that need to go with the start and buttons of music. It was simpler to do it that way. All the going into and out of workers are all on OSC.

This is the fourth show I have done the lighting for at the SJT. The first was *Constellations* which had half a mile of fibre optics, *Dracula* last year and *Love's Labour's Lost* earlier this year that was set in 90s Ibiza with lots of 90s songs. I have a great working relationship with Paul Robinson, the director of all those shows. He trusts me and I'm pretty good at knowing what a show needs. Whether its camp pop song lighting or understated, we have done a lot of styles so far. Hopefully there will be many more, as SJT is a great theatre to work in with lovely and supportive staff.

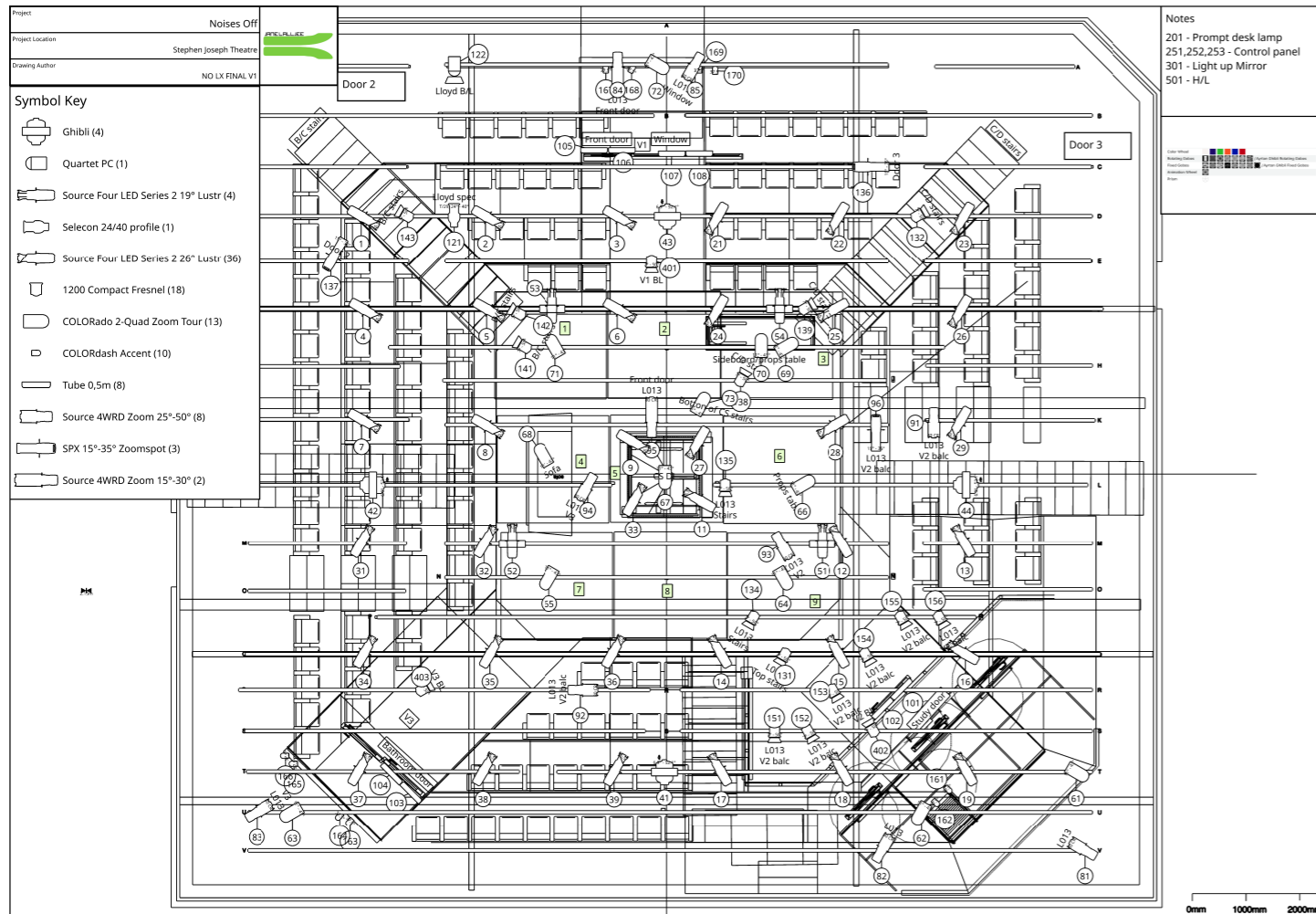
Hopefully the lighting supports the play and the set. It needed to be simple and non intrusive, so the farce can shine through. I still managed to squeeze over 100 cues in! There are many many pages where the lighting does not change, but that is comedy for you!



p40 FOCUS - The ALPD Magazine



Autumn 2025 - p41



Autumn 2025 - p43

CREDITS

Noises Off: A Stephen Joseph Theatre production
Written by Michael Frayn
Directed by Paul Robinson
Designer: Kevin Jenkins
Lighting Designer: Jane Lalljee
Lighting Programmer: Connor McPherson
Technical Manager: Tigger Johnson
Composer: Simon Slater
Sound Designer: Ernest Acquah
Associate Director: Kaitlin Howard
Assistant Director: Annie Kirkman
Wardrobe Supervisor: Julia Perry-Mook
Scenic Artist: Julia Wray
Deputy SM: Steve Muckersie
Assistant SM: Kayleigh Cooper
Assistant Stage Manager: Emma Lang
Casting Director: Sarah Hughes
CDG

Photos by Tony Bartholomew (show) and Connor McPherson (stage and rig) 📸

Clifton Taylor's workshop was more than a technical demonstration; it was a manifesto. It challenged us to shift our focus from colour as a numeric output to colour as artistic medium.

This short piece on Clifton Taylor's colour workshop at Showlight also serves as a long overdue review of his very good textbook *Colour & Light*, published in 2018, which has been a very positive influence on my teaching ever since.

Mr Taylor is a Broadway lighting designer, and a very good communicator too. His concern is for ways of making what we have available to us now, work, and to improve the ways we talk about and use colour in lighting.

His workshop began by reminding us just how small a market sector we are: Only 1% of worldwide spending on lighting is on entertainment lighting! Think about that for a moment. Is there any other market where a 1% share has a major influence on product development and

strategic direction? Nobody is seriously considering a future for incandescent dimming, and while the HPL will be around for a while, LED has become the default source for almost all lighting – and that includes entertainment lighting.

Some of us grew up in a pre-tungsten-halogen-world, remember those large T-Class lamps that went into Patts? Their

colour temperature peaked around 2800 Kelvin, meaning our "Open White" had a lot more red and a lot less blue than the TH powered fixtures we soon adopted. The point is that "white" is not

objective, and the thing that upsets many a lighting person is that the "default" white of some led fixtures just isn't what they want. So we have to construct "white", sometimes for each new rig we use!

Enter the first demo: a dummy, with a head, draped in folds of pale cloth, lit with head-height side light from Lustr 3s. Start off with "Open White" from both sides.

Cool down the left side by one "step" and we see the right side as warm, now cool the right side by two "steps" and the previously cool left side becomes warm – despite not having changed.

You can try this out with your own rigs, and it's very illuminating.

So what do we learn – that our perception of white depends on what else is in our field of view at that time? But we knew that, right? It's effectively how a couple or more generations of LDs have used the Lee 200s. Effectively we are playing with what Taylor calls *all monochromatic pallets* here. But what happens if we introduce more colour (ironically by reducing the intensity of some emitters)? Can you make a cyan tint look white opposite a yellow tint? Anyone who has used the subtractive mixing of a CMY fixture will have played with the range of tints possible using pairs of colour flags – CM tends towards blue, CY tends to Green and YM towards red. So if one side light is tinted with red, and the other with green, what happens? Can we make a "white"?

You might want to reference a colour circle or the CIE colour space diagram – but here Taylor counsels caution. They are all wrong, or at least inaccurate, representation of how we perceive light.

Using the CIE colour space we should be able to make a good white from saturated red, green and blue – but anyone who has had to try and light faces with RGB fixtures will know that this doesn't work, and here's why. When the blue emitter is too close to indigo, you can't make cyan. As you add green you desaturate the blue. It turns out you need another blue emitter – with a peak that's closer to white – paler, less saturated. And it's the same for the other primaries. Take into account that healthy human eyes with full colour vision have peak sensitivity in the lime part of the spectrum and you can begin to see why 7, 8 or more colours of emitter are needed for tints, hues and useable "whites".

And Mr Taylor goes further – think about how the Technicolor™ colour palette of 1950s and 60s films almost defines the "look" of the era, made possible through advances in the chemistry of film stock, and embraced by film makers. Or how the less saturated analogue TV palette is almost instantly recognisable on older TV recordings, made with cameras that could hardly distinguish between shades of blue and purple. What we potentially have with multi-emitter LED fixtures is a gamut similar to, but not the same as the gamut available with tungsten (and discharge) fixtures.

"RECLAIM COLOR AS A LANGUAGE"

Showlight '25: Nick Moran reflects on Clifton Taylor masterclass



It's not just the whites that help us define a "look", it's the whole gamut. And when the sources change, we have choices: do we try to emulate the "looks" of tungsten shows, or do we create "looks" for the time we are working in using the strengths of the kit available?

Clifton talked, and demonstrated, how LDs can make use of other aspects of colour theory too, specifically the ideas written about by Josef Albers, who taught at the Bauhaus in Germany from 1922 to 1933. Albers writes about how colours change depending on their surroundings. Also, about dominant or advancing colours – mostly "warms" and receding or receiving colours – mostly "cools". Like Albers, Clifton asks us to try stuff out and see what it looks like for ourselves – so here are a few of his suggestions to try next time you have five minutes spare with your rig:

Try dominant (warm) cross light against receiving (cool) backlight – then swap. What changes? Or a cool cyc against a warm foreground, and again swap. What changes? Is it the same for other observers? Is it the same on camera? Then try out something else!

The key message I took from Clifton's workshop was that colour is not usefully defined by numbers – be they swatch-

book numbers or emitter values. Like painters, LDs need to start to use a different, more expressive, and ultimately more inclusive, language to talk about colour – and talk about how the palette of colours on stage at any moment in time work together, to define foreground and background, and guide focus of attention, to add to or diminish form and space, as well as to affect the audience, and the performers.

For Clifton, and for me too, part of achieving this is to use the Colour Picker Page of Eos consoles, where you can find buttons marked "Warmer" "Cooler", as well as plus and minus saturation. Also try the "hold colour point" tick box. But most of all, use your eyes and try always to edit in context. (How will the colours work when there's a chorus in deep red up stage?)

Yes, there are things we need to do to document as well as possible the lighting of a show that is in rep, or going on tour, but can we focus on recording intention rather than numbers?

Clifton ended with some very sound advice: "Right now, the time when I have to make colour is the most precious and expensive time – and it used to be a relaxed process, over breakfast with a swatch book. So, use demo space and

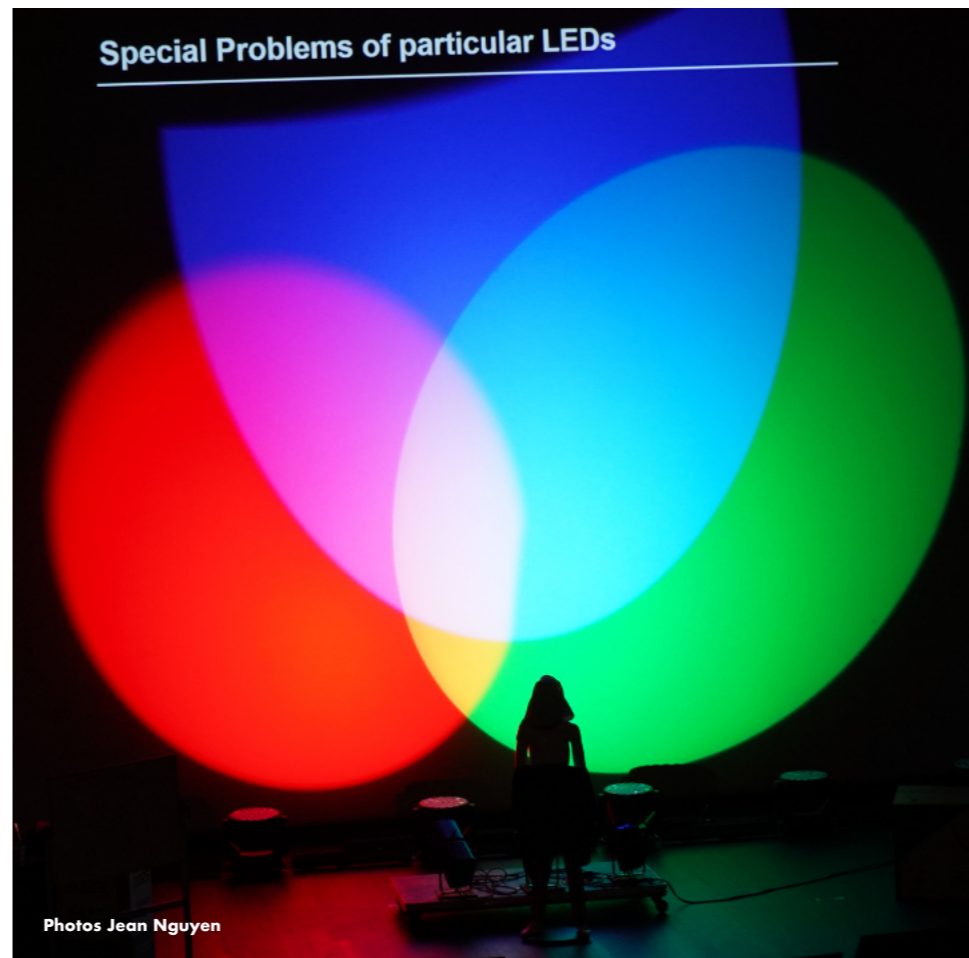
light labs to experiment – not just to make single colours in isolation but to look at what your colour palette will look like as a whole. And insist on some time between focus and tech to refine your colour choices on the real set."

NOTES

- Cyan Magenta Yellow – the colour "flags" on most moving lights with a white source – which might be a discharge lamp (e.g. HMI) or a white LED engine – or even a tungsten lamp!

- For a camera, gamut is defined as the colour space the camera can "see". Colours outside its colour space are not captured accurately. For a lighting fixture its gamut is all the colours the fixture can produce. You might have seen this on an ETC console, depicted as a shape within the CIE colour space.

- For more on Josef Albers, there is a very good short documentary on YouTube: *Josef Albers: The Magic of Color* (see QR) 🍷



Showlight 2025 – Hot from Dijon, Showlight 2025 releases the first of its Speaker presentation videos

One of the most successful gatherings to date, Showlight 2025 was welcomed back with open arms as it hosted a record number of delegates in Dijon for three days of lighting, gastronomy and conviviality.

You too can get a taste of what this perennial lighting quadrennial is about with the release of the first two Speaker presentation videos from 2025. These can now be viewed on the Showlight website here: www.showlight.org/videos

This month we feature Brad Schiller and Lucy Carter





Rigoletto

FOCUS: I first noticed Rick's Facebook posts about lighting Verdi's *Rigoletto* at Santa Fe Opera and thought: this backdrop looks incredibly lit - so vivid and bright!

Rick Fisher: Because its real!

FOCUS: Forgive my mistake: We are raised on theater buildings designed to exclude sunlight, but Santa Fe leaves the back open, a huge window to the landscape, a living cyclorama.

Rick Fisher: The opera house has been on that site for nearly 60 years. It was founded by a conductor who bought land in New Mexico and wanted to establish a festival there. He supposedly rode around on horseback with a shotgun, firing to test for reverberation, and eventually chose this hilltop.

The first structure was very open-air, but it burned down. It was quickly rebuilt, slightly larger, and then about 30 years ago the current theater was configured: a fully covered audience, open sides, and an open west-facing backdrop towards the Jemez Mountains (about 30 miles away). Sliding doors can close off the view if needed, but the twilight-to-darkness transition is such a gift that it's usually left open.

FOCUS: So you could fully blackout if you wanted?

Rick Fisher: Yes, some productions do that, though I think it's a shame.

Malcolm Rippeth: You can obscure the backdrop, but you can't close the sides—the auditorium or the high stage walls—there's always some daylight coming in.

FOCUS: Malcolm, you've lit Britten's *The Turn of the Screw* and Wagner's *Die Walküre* at the same season - how do you deal with the changing colour and contrast of the sky in the first half hour of a show?

Malcolm Rippeth: It varies nightly. The

APPLAUSE FOR THUNDERSTORMS

Rick Fisher and Malcolm Rippeth on designing with the sun

sky might be gray, bright orange, or subtle twilight. You balance intensities differently each time. The key is never to relight the first half hour in full darkness during rehearsals—otherwise you make everything too dim. It's less about color temperature, more about intensity, and very much by eye.

Compared with fully outdoor venues like

Regent's Park or Shakespeare's Globe, Santa Fe is actually more controlled. You get the view without overwhelming day-light hitting the stage.

Rick Fisher: Exactly. You sometimes have to be bolder with presets. I often add a faint blue floor or backlight, which looks too strong in rehearsal darkness but perfectly subtle against the real sky. The framing of the view by the theater's architecture intensifies its beauty.

Malcolm Rippeth: And you must resist matching your lighting to the sunset. Once I tried adding orange to echo the sky, but the next day the sunset was different and it looked like garish disco. Best to stay restrained.

Rick Fisher: The season begins in July with shows starting at 8:30 pm. In August, they start at 8:00 because of earlier sunsets. The sun sets directly upstage center, so 20 minutes before curtain the audience is often blinded. Then it drops behind the mountains and the sky itself performs a light show.

Malcolm Rippeth: For *Die Walküre* we began half an hour earlier than usual since it's so long. The sun was still up, so we had a half-height scenic structure, shielding the audience from direct glare while still revealing the sky. That was deliberate.

Rick Fisher: Good to know—that was a wise design choice.

FOCUS: How do you work together across productions? Do you share rigs?

Rick Fisher: Each season has five operas, usually with different creative teams. Sometimes a designer lights two operas; this season Malcolm did two, I did one.

They use a repertory rig - mainly conventional lights, under 30 movers - because the building predates moving light design. Each show may add a few specials. The crew completely refocuses the rig for every production, even in daylight, closing the back walls while they work. It's noisy but efficient.

Malcolm Rippeth: The rig evolves slowly. Scrollers are gone, replaced with LED lusters, and each year a few more fixtures get added. Designers can move around a small flexible kit, but mostly we work with what's given.

Rick Fisher: And it works—each show feels distinct. There's no need for us to coordinate beyond the system.

FOCUS: Do set designers design with the backdrop in mind?

Malcolm Rippeth: Yes, sometimes. For example, *The Turn of the Screw* at Santa Fe used a glazed set



Santa Fe Opera - open to nature



The Turn of the Screw



originally built for Garsington Opera, where sunsets streak across the stage. At Santa Fe the effect is subtler but still beautiful.

Rick Fisher: Designers new to Santa Fe sometimes over-control in the model box, which doesn't work as well. Co-productions are now common, but many still adapt sets to embrace the open view. I always encourage designers to keep the back wall open—it's part of what the audience comes for, whether they realize it or not.

FOCUS: What happens if it rains or

storms?

Rick Fisher: The opera doesn't cancel for weather. They can close the back walls if needed, but audiences often watch through storms, even rain blowing in sideways. The orchestra sometimes moves to shelter to protect instruments.

Malcolm Rippeth: I once saw a rehearsal halted when a conductor worried about his score getting wet. Management told him, "Carry on." He did.

Rick Fisher: Thunder and lightning often get applause. I've seen wildfires and storms colour the backdrop in extraordin-

ary ways. It reminds you how live and uncontrollable the art form is.

FOCUS: How long does the season run?

Rick Fisher: Two months, July through August, with shows added week by week until five operas are running in repertory.

Malcolm Rippeth: Popular works get more performances earlier in the season; rarer or costly productions like *Die Walküre* appear later with fewer dates.

Rick Fisher: It's incredibly well-run, with strong crews and a can-do spirit. They also train young designers and technicians. It's one of the best places to work. 🍷



CREDITS

Santa Fe Opera

Rigoletto By Giuseppe Verdi

Julien Chavaz, Director

Jamie Vartan, Scenic Designer

Jean-Jacques Delmotte, Costume Designer

Rick Fisher, Lighting Designer

The Turn of the Screw By Benjamin Britten

Louisa Muller, Director

Christopher Oram, Scenic & Costume Designer

Malcolm Rippeth, Lighting Designer

Performance photos by Curtis Brown for Santa Fe Opera

Photo of Rigoletto preset p50 by Rick Fisher

www.santafeopera.org

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

LUMIERE FESTIVAL 2025

The UK's light art biennial returns to Durham from 13 - 15 November 2025

Lumiere (not related to the Lumière Scheme associated with the ALPD) has brought over 1.3 million visitors to Durham since it began in 2009 and today the biennial stands as a landmark event in the cultural calendar of the North East. In its 9th edition, Lumiere 2025 will take place over three evenings, from Thursday to Saturday, 13-15 November. The brand new programme promises to feed the imagination with magic and joy, transforming Durham City once again into an illuminated art gallery.

Photo: *Sacral*, Edoardo Tresoldi, at the 2023 Lumiere Festival.

www.lumiere-festival.com 



ALPD #

PROMOTION!
Discount to members for recruiting newcomers: £10 off next year's membership for Professional/Affiliate members and £5 for Associate. The new member applicant **MUST** cite them when applying.

FOCUS Appeal!

FOCUS is your magazine from members for members of the ALPD. We really like to publish your show pictures, interview you, hear your thoughts on new tech or old niggles (production desks!). Please do get in touch! editor@thealpd.org.uk

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

President: Rick Fisher rick.fisher@thealpd.org.uk

The ALPD Board

Chair: Johanna Town chair@thealpd.org.uk
Deputy Chair: Mark Jonathan mark.jonathan@thealpd.org.uk
Treasurer: Nick Moran treasurer@thealpd.org.uk
Board members: Sofia Alexiadou, Briony Berning, Charlotte Burton, Lucy Carter, Matt Drury, Mark Jonathan, Nick Moran, Vic Pyne, Joe Price, Iain Quinn, Johanna Town

Ex officio officers


General Administrator: Amanda Laidler office@thealpd.org.uk
Company Secretary: John Leventhall office@thealpd.org.uk

Member representatives

Professionals: David Ayton, David Howe professionals@thealpd.org.uk
Companies: Stuart Porter companies@thealpd.org.uk
Students: Josie Ireland (chair) students@thealpd.org.uk
Meetings: Briony Berning (chair) meetings@thealpd.org.uk
Education: Sofia Alexiadou education@thealpd.org.uk
Equity: Zoe Spurr equity@thealpd.org.uk
Bectu: Alex Fernandes bectu@thealpd.org.uk
Diversity: Simisola Majekodunmi diversity@thealpd.org.uk
Wellbeing: Mig Burgess, Fridthjofur Thorsteinsson wellbeing@thealpd.org.uk
Co-opted committee members
Jason Addison, Peter Small

FOCUS Magazine

ISSN: 1364-9299
Editor & graphic layout: Arnim Friess editor@thealpd.org.uk
Assisted by Amanda Laidler, Sam Waddington, Amélie Friess.

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

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



Lamp & Pencil
 01279 902819
www.lampandpencil.com



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



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



Production Lighting Ltd
www.productionlx.co.uk



Drafty
www.drafty-app.com



Illuminate Design
 01223 969694
www.illuminatedesign.co.uk

illuminate*design*ltd

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



JESE Ltd
 01647 441166
www.jese.co.uk



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