

A hand is shown holding a glowing stage light fixture, possibly a chandelier or a similar decorative lighting piece. The light is warm and yellow, and the background is dark, making the light stand out. The hand is positioned at the top of the frame, and the light fixture hangs down from it.

ALD #

# FOCUS

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

April/May 2018

## #SAVESTAGELIGHTING

*In the spotlight this issue:*

- #SaveStageLighting campaign
- Diversity and inclusion
  - Postcard from Rome
  - Report from the AGM

...and much, much more...

*Price to non-members £5.00*

# Contents



## Co-producing inclusion

Mark Jonathan commutes between Kingston and Aberdeen.

Page 4



## Some reminders

Lucy Carter on balancing children and a career, and on working with people you admire.

Page 12



## Lumière scheme

Jason Addison is the ALD's first full-year Lumière.

Page 15



## Office Oracle

All the news from Ian and the ALD office.

Page 16



## Save Stage Lighting

Robbie Butler and Rob Halliday on proposed regulations that threaten our industry.

Page 18



## Diversity off stage

Writer and critic Laura Kressly on the need to address diversity backstage.

Page 26



## Postcard from Rome

Rob Halliday recreates the sun in Rome.

Page 30



## ALD AGM

Alistair Grant reports on the second annual general meeting of ALD Ltd.

Page 32



## PLASA Focus

This year's show is on 1-2 May at the Royal Armouries in Leeds.

Page 34

# From the chair...

Welcome to another issue of *Focus*. It's been another busy couple of months for the Association, culminating in a great AGM on 24 March. A big thank you to Central for the loan of their space and a special thanks to Philip Norfolk, Robin Barton, Fridthjofur Thorsteinsson and Stuart Porter who ran some fantastic workshops, sharing their skills and knowledge with members.

I would also like to thank our members who gave up their Saturday to hear what we have achieved over the past twelve months and to discuss where we should be going in the future. It's your future too so it's great to hear your feedback. I would very much like to see more events happening, and not just in London but around the country, to give our members valuable training not only in their field of work but also in life skills.

The AGM Saturday was followed by a busy Sunday. Rick, Peter, Mark, Ian and I met with Carl and Cecilia from United Scenic Artist who had come over to meet up with their UK membership. We had a great lunch discussing shared issues and how to deal with them. This was followed by an evening of fun and laughter supporting the industry charity Backup. It was a great evening out and Al Murray was hilarious.

We have also been very busy with the Save Stage Lighting campaign, which is at full speed, and I ask everyone to please get involved. We need the petition to gain signatures from the industry, amateurs, schools and local groups as well as the public. Please find the links on our website and distribute to anyone and everyone you know. We also need people to write to their MPs and MEPs – a letter can be found on the website, so please help.

Prema is making great moves forward in widening our workforce with regard to cultural backgrounds and socioeconomic groups within the industry with her Stage Sight project, a project I very much support, while I am busy talking to theatres and other organisations about helping our members with external training programmes. The Equity working group is making great headway into new contracts for our future and we have just held an open meeting on 17 April to discuss our proposal. This is a one-off chance to make a change – the first major change in 40 years – and the SBTd and the ALD, along with Equity and Bectu, are hoping that we can bring our design contracts into the 21st century.

UK Theatre is asking us to support its safer working environment policy, which is



Johanna Town  
ALD chair

great, and may even be creating a support line we can all use.

Lastly, our Lumière for 2018 has been appointed and I am excited to say will be the first full year candidate. They begin in Chichester this spring and then spend six months supporting and learning from designers out in the field. If you're a designer who would like to get involved, contact Katharine Williams. I would like to thank everyone who has financially supported the scheme so far and into its future. We had a brilliant group of applicants and it was very difficult to choose. I hope with more funding we will be able to have more than one candidate in the future.

The year is looking very busy, so thank you, everyone – our members, supporters and a very busy Executive for all their hard work. Here's to another exciting year ahead.

Jo 🌸

# Co-producing inclusion

Mark Jonathan on quotas, diversity and "co-pros"



The new year seems to be racing towards spring – well, what we used to call spring before Arctic conditions started to blow in. When the UK gets bad weather I'm always surprised by how the country grinds to a standstill, but then after years of working in Alpine countries where things rarely grind to a standstill I am equally surprised that people continue to drive without winter tyres and snow chains in the boot.

Regardless of the crazy weather, I have been kept busy with two plays, both of which will tour; both are co-productions. The word "co-production" always rings a bit of an alarm bell with me as each "co-pro" has a different meaning. *Dr Jekyll*

*and Mr Hyde* is produced by the Touring Consortium under the watchful and experienced eye of producer Jenny King. Jenny's partner was the late, great lighting designer Andy Phillips, and so I know she understands quite a lot about the process of lighting, which makes a change from many producers! The Touring Consortium aims to bring theatre to theatres that may lack drama. It's a co-pro with the Rose Theatre in Kingston. In this case, co-pro means that the expectation is that the whole thing is to arrive finished and ready to go with the Rose providing the valuable space for the production to fit up and do its production period. It's a noble ambition to have everything completed before the production period but, of course, this is much harder when the producer doesn't have a base with a workshop for set and prop-making, costumes and, in my case, electrical props, especially when one is on a tight budget. The journey to the splendid outcome was harder than it needed to be. I hear one of my tombstone quotes echoing in my head: "It really didn't need to be this hard." On the lighting side, along with the resident staff at the Rose, I'm very finely supported by the outstanding programmer

Martin McLachan and my associate, James Smith. James and Martin will job-share the eleven-week tour.

I commute between opening in Kingston and the first date of the tour in the elegant His Majesty's Theatre in Aberdeen, to go to runs of *Our Country's Good*, also a co-pro. This is being made in Nottingham as part of a consortium of theatres united in the title of Ramps on the Moon. This is the third annual production by the group, which rotates who is the lead producer and, here, there is no doubt, everything is the responsibility of the originating theatre. It's my sixth production at Nottingham, my fourth with director Fiona Buffini and my third with designer Neil Murray. I know the technical and production team and they are outstanding, led by Andy Bartlett, the production manager, and Karl Bock, head of lighting, sound and video. Although we are all happy to be reunited, this production has an added interesting facet that will need everyone to work that bit harder, or differently, to accommodate it. The majority of the cast and all of the creative assistants are disabled in some way. Many are D/deaf but some bring disabilities that may not be obvious,



*Our Country's Good*  
Nottingham Playhouse and  
*Ramps on the Moon*  
Director: Fiona Buffini  
Designer: Neil Murray  
Lighting designer: Mark Jonathan  
Photographer: Catherine Ashmore

and unlike the Paralympics the specific disability is not “advertised”. At the meet and greet and first read-thru I realise I need to sharpen up on British Sign Language. For many in the room BSL is their first language and English their second. At rehearsals, we are joined by a very hard-working team of four signers who will translate everything that is being said to those who do not hear but also, and very importantly, will voice everything that is being signed by non-speaking actors or creative assistants.

It soon becomes clear that Fiona expects no less in the quality of the acting or production. Disability will be embraced and will enhance the performance, not compromise it. We will need to find solutions and do some things differently. Actors who cannot sign will be signed by other actors so that it’s completely

integrated into the performance rather than it being a separate adjunct at the side for the benefit of any D/deaf audience members. Actors who do not speak will be “voiced” by other actors. One actor will wear a radio mic and provide a live audio description for blind audience members. There will also be a complete transcription on screens or projected in the night skies. This should make every performance fully accessible to audience members coming with a disability. Front of house, there will be large-print programmes and Braille programmes, a touch modelbox to “feel” the setting, and costume swatches. Various sound bites and signed videos were made introducing the production and, in the case of audio description, each actor introduces themselves in a recorded pre-show introduction so the blind listener knows what voice is what character.

I hope by now we are used to “colour-blind” casting and some gender equality too, where a male role may be played by a woman – both are present in this production but hopefully having actors with a disability will become something that is not so unusual too. Watching rehearsals in the rehearsal room I realise

# Co-producing inclusion

Mark Jonathan

one of the differences we will need to accommodate will be that the voice of the director coming from a dark auditorium in tech will need to be signed. The signers will need to be lit to be seen. I add a couple of profiles to my plan pointing into the void between the front of the stage and

the front row. It would work best if the signers could switch the lights on and off themselves without needing intervention from us, the pause in any tech being the moment when we are invariably building lighting cues. Karl and lighting deputy Will create a local bump button that the signers

can use, controlling the lights that are remotely controlling a submaster on the desk. The signers take to this “like ducks to water” and I smile as it seems like we always do this.

I’m intrigued that, amidst the captioned translation, the sound and music, brilliantly composed by Jon Nicholls, is also described and “captioned” – and not to be left out, the audio description, done by Milton Lopes, who plays the Aborigine, includes mention of the lighting effects for blind members of the audience. Our aim is to make the production truly accessible to all sectors of the audience at all performances regardless of disability.

Timberlake Wertenbaker’s play tells the true story of the arrival of the first convicts to Australia and how they and their captors change as they rehearse *The Recruiting Officer*. It has

*Dr Jekyll and Mr Hyde*  
Rose Theatre, Kingston and  
The Touring Consortium  
Director: Kate Saxon  
Designer: Simon Higlett  
Lighting designer: Mark Jonathan  
Photographer: Mark Douet



many themes that continue to be issues today, including sexual equality, physical and sexual abuse, misuse of power, anti-Semitism, the mistreatment and unjust punishment of people. In some scenes, convicts appear to be overhearing conversations and sign to each other, while in others the signing is situated centrally in the action. Either way, I have to find a way of ensuring that the signing is visible but in keeping with the required atmosphere of the scene. It's a tricky challenge to find the appropriate balance. At the end of scenes, we will not do blackouts so much as make the scene changes visually exciting with strong support from Jon's music. For the most part this works well, and I notice that actors who can't see so well are "scooped up" by a passing colleague who ensures they find their way off stage. Get-off treads are replaced by ramps so that actor Gary Robson can whizz down them in his wheelchair. I am lucky to be joined by the lighting designer Tom Mowat who will do the relights. Tom clearly has an "eye for light" and as he's Nottingham based he is very generous with his time, calling in to see how we are doing and absorbing everything in between lighting his own shows.

One of the objectives of Ramps on the Moon is to raise awareness and educate through practical experience, and so it set me thinking about whether these things improve naturally or with encouragement or even enforcement. Clearly this is

an inspiring example and received considerable Arts Council funding, which is certainly encouraging the development, but are funded organisations being pushed towards achieving quotas? I'm reminded of being asked various questions by one theatre I worked at recently. The tick box questionnaire asked for my ethnicity, gender and sexual orientation. "Is this really necessary?" I asked. "It's for the Arts Council," I was told. I rang the Arts Council and asked if they were imposing a quota system on their clients. I couldn't get a clear answer. I asked lighting designer Jai Morjaria what he thought about being asked personal questions: "I don't think it's wrong as long as they make it clear what it's for and that it would be kept confidential and not discussed. Unfortunately, it sounds like the industry is getting funding by ticking the right boxes."

Now I hear that some companies have decided to disallow all-male creative teams. While I'm lucky that I work with so many women, both as directors and designers, from time to time I find myself in an all-male team and other times I have observed all-female teams. Until now, I think that it has been the director's choice. One production manager remarked that once it becomes a forced policy to have mixed-gender creative teams it's the end of the meritocracy. Lighting designer Lucy Carter bears out this sentiment, telling me that she wants to be employed on merit

and not because she's a woman. She adds that people in power must make decisions judiciously. Lighting designer Kelli Zezulka expands: "Personally, I think quotas are not the way forward, though I can see the argument for them. I have always thought that life in general should be conducted on a merit-only basis, but I'm not naive enough to think that's how it actually works! But I would also hate to know that I was given a job where my gender was the deciding factor. I also don't think banning all-male creative teams is a good idea – it feels a bit gimmicky to me. Just appoint people based on who is going to do a good job regardless of gender or ethnicity or the rest of it..."

I have always hoped that in the arts world we should lead in openness and honesty and hopefully are not prejudiced. Of course, hearing that the BBC has been underpaying women for the same job done by a man is not a good advert for basic equality. I asked lighting designer Prema Mehta for her thoughts: "Words such as diversity carry such weight and responsibility. I prefer to think these conversations are more about opportunity and creating a level playing field. We in theatre could do more to reach out to larger pools of our society to widen our workforce. Whether it's gender, race, disability, or socioeconomic groups, we need to be aware that our industry ought to reflect our communities on stage, amongst audiences and off stage."

# Co-producing inclusion

Mark Jonathan

Certainly, with legislation covering disability at work, gender, sexual orientation and ethnicity our general awareness has improved but have things improved enough? Jai told me: "The main issue is the lack of support (due to no one's fault). Very few people can understand what it's like to be the odd one out in a room to this extent." I asked Jai what needs to change in people's attitudes or working practices – or is everything fine now? "A lot still needs to change to be able to say 'everything is fine'. We need to represent our theatrical community in ratio to the national community in terms of diversity (from class to gender). I think we as a community need to support people coming in from other backgrounds. It's a very competitive business, and with more competition we will all be pushed more to be the best."

Johanna Town recalls that "once in the job I had to be tough and I had to be good at what I did. Unlike men, I couldn't make mistakes. I had to know what to do and be capable of doing it, whether this was physical or technical. I did some mad things to achieve a successful career as I wasn't allowed to fail." This same sentiment has

been reported by female directors at the recent Almeida for Free festival. Director Caitlin McLeod said: "For me, it feels like you live or die on your next show. You have a chance to do this and if you don't do this well, that sort of proves you aren't a good artist."

Jo Town says for her "this did get easier over the years but was and still is a factor. I see myself pushing other women in the same way to be the best – don't let us down. I have worked with many male colleagues and collaborators who have been rubbish at their jobs, who have been physically and mentally weak and have got away with it in a way I feel I have never been allowed to.

"Now I am where I am and at an age that I am, it is the first time I have thought 'to hell with you'. I am dyslexic, I struggle to coordinate my words and my language and my physical coordination. I am hard of hearing. But I feel for the first time I can make mistakes and be honest about what I know and don't know – just take me as I am. But this has been a long time coming."

Prema has a vision for more diversity. "In my opinion, there is more work to be done around promoting our roles. Too often it is embedded within us that we are to

contribute brilliantly, yet silently. However, in doing so, we continue to conceal the jobs that are available in off-stage roles in theatre. Perhaps also the trickiest part is overcoming our own unconscious bias and moving away from employing people who we are familiar with, and opening the doors of our industry to new faces." In talking to Chloe Kenward I am reminded that one of the biggest prejudices against working in theatre is the pay. Many regional theatres with a smaller or studio theatre pay £1,600 or less. These productions often take as much time as a "main house" production but the fee is unsustainable especially if you are a mum and need childcare. So this is a form of prejudice that subtly excludes parents. It was great to see Simon Corder at the AGM along with his newborn babe. Maybe just turning up with your child will make producers think about the provision of childcare! It's probably about 20 years ago that as the lighting manager at the National I asked for a dressing room for a young lighting designer and mother to have somewhere to go to feed her child. Eyebrows were raised by the company manager but a room was provided along with the very baby-friendly Huw Llewellyn



*Our Country's Good  
Nottingham Playhouse and  
Ramps on the Moon  
Director: Fiona Buffini  
Designer: Neil Murray  
Lighting designer: Mark Jonathan  
Photographer: Catherine Ashmore*

as lighting (and occasional baby) supervisor. So, on occasions when Paule Constable needed both arms he was literally left holding the baby! I asked Paule for comment and of course we had an exciting debate. The detailed answers are too big to get in here. Paule sent me the TUC's own policy on "carer days", which are without prejudice to providing time off regardless of the carer's reason or gender. Paule asked

what it was that I thought would make the biggest difference to everyone in lighting design. My answer is to get paid properly. In answer to the fees that are too low we must say "no!" Paule believes that where we can we need to create opportunities, we need to be braver and we need to make the spaces we work in "safe". We should question our prejudices and those of others. She raises a concern that quotas are a form of

tokenism and if people get into post because of it, before they are ready, it just makes them vulnerable.

While we need to ensure that every opportunity is afforded to anyone to enter the industry, it's interesting that we haven't been asked by the companies that have made decisions to enforce a gender mix in its creative teams. When Prema found out I was interested in enforced quotas she told me: "I recently signed to the brilliant agent Dan Usztan at United. We signed on the basis of our mutual agreement that I never want to get a job because of my gender or colour. I said, 'Let's make it work through merit ... or luck!'" So, it seems my colleagues concur that quotas or enforced mixed-gender teams are not the way forward. I shall be brave

and say the choice of a creative team must be made on merit by the director without imposition of the management or the funding body.

On a day off, I go to the cinema to catch a long, rarely performed opera from the Met. The music is beautiful, but sadly the design is dated. The very substantial singers needed to sing the difficult music glide out like medium-sized garden sheds

# Co-producing inclusion

## Mark Jonathan

with limited mobility, wearing colourful, upturned plant pots and draped in vast quantities of painted velvet. To be fair to the director and designer I think this opera would work better as a “long-shot”, which is how we see opera in an opera house, and probably works less well in close-up on the big screen. The same day, I decide to “clear my palette” with the film *The Greatest Showman* with its beautiful cinematography, atmospheric design and lighting with uplifting music, and I join PT Barnum in celebrating humanity and all its differences.

**Post-script:** As we are about to go to press we have a vibrant lighting weekend – first, the ALD AGM, which was preceded by a range of talks (see Alistair Grant’s report on page 32). I decided to go to the “market yourself” talk given by Philip Norfolk. It was very inspiring. We certainly do have the opportunity to “blow our own trumpets” via social media, although I find it hard to do this. We also have a choice to say no if the fee offered is not sustainable. On the Sunday a number of the ALD Exec met up with our colleagues Cecilia Friederichs and Karl Mulert from the American union United Scenic Artists. This was a precursor to a USA

members’ London meeting on Monday. What an inspiration Cecilia and Karl are to us and what a difference they are in the positive way they run their union in comparison to our own union, Equity. I am a member of both unions. The USA dues are probably more but the results are exponentially justifiable. The difference is everyone belongs and the minimum rates are far more realistic. I know there is a mood amongst all the allied creative associations for change. If only USA was negotiating our agreements rather than Equity we might get there a bit quicker. However, we have the intrepid Robbie

Butler as our ALD Equity rep, and if anyone can change things I have no doubt he will. I hope to see many of you at the forthcoming Equity/BECTU/SBTD/ALD meeting which I gather is now fully booked. Our lighting weekend ended with Comfest in the Dorfman which made us all laugh a lot and raised much needed funds for our charity Backup. Well done and much appreciation to all involved. 🌸



The ALD meets the USA  
From left to right: Karl Mulert, Mark Jonathan, Rick Fisher, Cecilia Friederichs, Ian Saunders, Johanna Town, Peter Mumford

# Time is running out to #SaveStageLighting!

**7 December 2017:** Meeting of the EU consultation format to review ecodesign and labelling requirements for lighting products.

**December 2017:** Public consultation period begins.

**25 January 2018:** Public comment period closes. ALD, ABTT and PLASA submit responses to EU.

**April 2018:** New public consultation period opens.

**7 May 2018:** New public consultation period closes.

**September 2018:** Revised end date for full implementation of regulation 244/2009 (pushed back from September 2016), effectively ending the availability of non-directional tungsten lamps for domestic use.

**October 2018:** Date when it is anticipated that the new regulations will be fast-tracked into EU law.

**29 March 2019:** Brexit: UK leaves the EU. The Great Repeal Bill means EU law will be converted to UK law at the time of exit.

**1 September 2020:** New ecodesign and labelling requirements anticipated to come into force, replacing existing regulations. Light sources placed on the market after this time must be able to output at least 85 lumens per watt. Practically no current entertainment fixtures, particularly spotlights, can achieve this.

*For more information, see reports by Robbie Butler and Rob Halliday on pages 18 to 21 and the standalone supplement included with this issue.*

# Every day is a learning day

Lucy Carter has some reminders...



Last week my partner and I managed two technical periods (one each), three football matches, one children's party, one school coffee morning, seven loads of washing, and two supermarket shops. I have had meetings in London, Wales and Australia (I was remotely down under!), and I have worked on the designs for nine shows, for performances in London, Wales, New York and Charlotte in US, Munich and Italy. Remarkably no one has been forgotten or misplaced along the way! I say this out of pride, that with the help of a childminder three days a week we are managing to hold down two full-time jobs in this theatrical industry. Yes, sometimes our lives are very theatrical – we do have a teenage daughter, after all – but we both survive and so do the children.

I am often asked by people how we have managed to do this with two children – especially by female lighting designers, but not always. I was asked only yesterday by a female director who has just had her second child. Mostly she was asking about how the children cope. In my mind my children cope brilliantly if not sometimes a bit grumpily with the crazy! They, of course, have known no different, as from when they were six months old I was heading off for a week or so here and there and leaving them with their dad. He was their constant for ten years and took a career break and worked part time, but now we are both working full time and can both have extended periods working away, though rarely at the same time, and the children are having to learn a new resilience. Our guilt is, of course, ever present but there is a very positive example being set in our family. Women and men can do all the things needed to parent and run a home. It is a shared responsibility, and everyone has to pull their weight. Women and men share the financial responsibility, and the children are learning that work can be something you enjoy and are passionate about.

They have been able to travel and see new countries. They have met a diverse range of people and have learned to appreciate differences because of it. They have open minds about careers and take for granted that they have a right to travel and a right to be who and what they want to be – and long may that continue! I hope they don't look back on it and see our absences as a fault in our parenting, and I hope they have learned from their numerous visits to see our shows. I know we have overdone it in the past when my son declared he was never going to see a dance show ever again! I know that feeling!

I have just designed the lighting for a new ballet at The Royal Ballet, *Yugen*, with the choreographer Wayne McGregor. It was a triple bill: two new ballets and a revival. I lit one of the ballets, and I was delighted to be designing alongside two of the best lighting designers in the world. Peter Mumford and Jennifer Tipton each lit one of the other ballets on this triple bill, and they have both been especially inspirational in my career, as they are great specialists in dance lighting design.

Over 25 years ago when I was studying for my degree in dance and drama and



*Federico Bonelli, Sarah Lamb and Calvin Richardson:  
Yugen  
Royal Ballet  
Choreographer: Wayne McGregor  
Lighting designer: Lucy Carter  
Set designer: Edmund de Waal  
Costume designer: Shirin Guild  
Photographer: Andrej Uspenski  
© ROH 2018*

starting to become interested in lighting design, I came across a lighting designer who was creating brilliant and innovative designs for contemporary dance companies in Britain. He was inventing a new way to light dance, and I was watching and soaking it all up. I used to try to see everything the

London Contemporary Dance Company and the Siobhan Davies Company performed. Subsequently I ended my degree by writing a dissertation on a comparison of Peter Mumford's lighting designs for dance and his designs for theatre and I interviewed him at the time. He tells me he still has a

in the way dance was being lit while I was new to the industry and developing my voice as a lighting designer.

How amazing and how honoured I have felt to be on the same bill as Peter and Jennifer! Over the years I have learned so much from them both just by watching their

copy of the dissertation and recently found it again when he was moving home.

Then a few years later whilst working at The Place Theatre, the foremost contemporary dance venue in London, I was designing and touring with the graduate company at The Place and they performed some revivals of existing works as well as new work. They were going to be performing an older piece by Paul Taylor, a forefather of contemporary dance in the US, and he worked often with the lighting designer Jennifer Tipton. Jennifer virtually invented the dance repertory lighting system in the US and was certainly an innovator

# Every day is a learning day

Lucy Carter

work. My designing is greatly influenced by their visions and innovative designs. Yet on this triple bill our work was so individual and different from each other's.

It is amazing to think how all those years ago I would NEVER have imagined I would tread the same boards as them let alone share a stage with them. I appreciate how much I owe them for going before me, for everything they have achieved has meant I have been able to watch and absorb and respond with my own version of the same craft.

It reminds me that I should be gratefully for all the opportunities I have been given and that I have shaken every last drop of creative learning from each opportunity, to bring me to where I am today.

It reminds me to tell everyone in this industry to take every opportunity and run with it, and to remember we are nothing without the knowledge and expertise of those who have gone before us.

Lastly, it reminds me that every day is a learning day, because as I watched the other two ballets with an appreciative and critical eye, I learned things – things about their work but also things that I don't do, or should try harder at, or things that I could look at in a different way.

Finally, on another topic entirely I have been privy to the #SaveStageLighting campaign and the immense organisation that has gone into it, including lots and lots of emails among a dedicated group of lighting professionals who care about the developing legislation. The precise wording of the statements we are putting out, and the letters to lobby people, have been bashed out endlessly across the world via countless emails. I want to thank every one of them for their hard work and commitment but would like to give extra special thanks to Robbie Butler, who has been boundless with his energy and time on this, as well as Michael Hulls for initiating the whole thing. Please go to [www.ald.org.uk/resources/savestagelighting](http://www.ald.org.uk/resources/savestagelighting) and share, share, share, and make sure you sign the petition at <https://bit.ly/2uH4kg7>. It's so important we lobby for these proposed restrictions to be phased in much more slowly and carefully in the theatre lighting industry or we will see disastrous results. 🍀



Lucy Carter and Peter Mumford

# Lumiere scheme announcement

**Jason Addison** is this year's Lumière

We are pleased to announce that we've been successful in recruiting the first Lumiere for the year-long scheme. Jason Addison will be starting work with the team at Chichester Festival Theatre at the end of April, and will be there for the next six months before working around the UK with some of our freelance members for the latter part of the scheme. It was an extremely tough selection and interview process and we are impressed that so many excellent emerging designers from across the UK applied for the Scheme.

We'll keep you updated on Jason's progress over the next year, and also on the progress of the Lumiere Scheme as it expands.

We are continuing to fundraise so that we can launch the scheme in our next two venues, so if you are interested in supporting through donation you can help us to achieve this.

If you feel able to donate you can do so by signing up to make

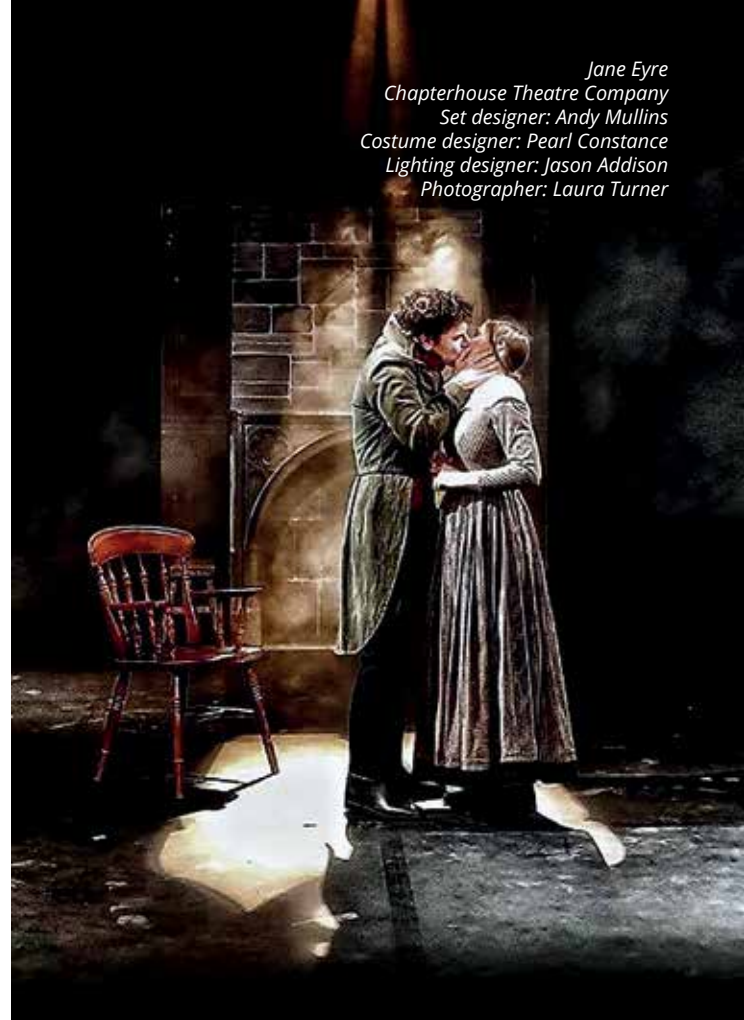
an annual donation of £33 for three years via GoCardless Direct Debit (<https://bit.ly/2Hj1Eus>) or by downloading the donation form, completing it and returning to us (<https://bit.ly/2qv5el4>).

Thank you for your support. If everyone who reads this could give even £5, we would be a big step further towards achieving our goal. We need to raise £100,000 to fully fund this project to support three Lumières per year. 🍀



© Little Mush Photography

Jane Eyre  
Chapterhouse Theatre Company  
Set designer: Andy Mullins  
Costume designer: Pearl Constance  
Lighting designer: Jason Addison  
Photographer: Laura Turner





# Office Oracle

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

If you are interested in standing for the role in future years, full details about the directors' duties can be found on the members' side of the ALD website at [www.ald.org.uk/director-elections](http://www.ald.org.uk/director-elections).

## Subscription fees

2018/19 subscription charges for individual memberships have now been processed on the database and you should have received either an email notification that your subscriptions are due, or a postal letter if we do not have a current email address for you.

The Executive has confirmed that there will be no increase in fees for the fourth year running.

Professional	£85
Affiliate	£50
Associate	£45
Student	£30
Retired	£30

Payments need to be received no later than 1 July 2018. Failure to do this may mean your membership is suspended. If you have decided that you do not wish to remain a member of the ALD, please formally resign your membership in writing to [membership@ald.org.uk](mailto:membership@ald.org.uk).

## The ALD and direct debits

So far over 200 members have taken up the option to automate their payments by direct debit to us for either the annual subscriptions or to pay for the combined insurance benefit via the website [GoCardless.com](http://GoCardless.com).

As well as the more cost-effective transactions fees, the advantage of this system is that in the event of an increase in fees, the amount due automatically updates from our end rather than you needing to change a standing order instruction.

You can sign up the payment plan for your membership category by visiting <https://www.ald.org.uk/direct-debits> and selecting the correct link.

We offer annual payments to all classes of membership payable on 1 April, although we also offer Professional and Affiliate members a quarterly payment scheme by paying a quarter in advance on the dates of 1 January, 1 April, 1 July and 1 October each year to spread the payments.

If you currently pay by standing order and wish to switch to direct debit, please ensure that you cancel the existing

## Company director elections 2018

Following the incorporation of the ALD in 2016, we are now required to hold annual elections for Directors. ALD Directors are nominated from and elected by Professional, Fellow, Life and Honorary members – the voting membership.

There was a total of four director positions available for election in 2018. After requesting nominations at the start of this year, we received a total of four. This meant that there was no requirement for a ballot of the membership to decide who would be elected to the board. Therefore, the following members started their first full term as directors from 24 March at the 2018 AGM.

- Mark Jonathan
- Stuart Porter
- Mark White
- Katharine Williams

instruction with your bank. We cannot do this on your behalf and you run the risk of paying twice next year if you do not do so.

### **Members' insurance scheme benefit**

This scheme gives you up to £10million of public liability and products insurance cover if you work as a freelancer, as well as £1million of professional indemnity cover. It is organised by the same company that run the BECTU and Equity policies, but is much closer to the policy the Association of Sound Designers has been running for its members for the last couple of years.

The Executive has decided that the Association will continue to subsidise the scheme for a second year, although the cost will raise to £25 for the year to end of March 2019.

You will need to opt into the scheme as an addition to your membership, which you can do via this form: [www.surveymonkey.co.uk/r/aldcombins](http://www.surveymonkey.co.uk/r/aldcombins).

### **ALD at PLASA Focus: Leeds**

PLASA Focus takes place on 1 and 2 May at the Royal Armouries in Leeds.

Our stand is again located in the registration area of the Royal Armouries Hall, where you will also find the other associations (stand R-E05). Do come and say hello. We will also be able to take 2018/19 subscriptions by card, cash or cheque if you do not pay by standing order. You'll also be able to check on your current details and ask about other areas of the ALD or website that needs clarification.

### **Collaboration and creative teams: How does lighting design play its part?**

ALD seminar at PLASA Focus: Leeds  
Tuesday 1 May  
2.45pm in the Wellington Room, Royal Armouries, Leeds

*Unlike many colleagues in the creative team, lighting designers can rarely try out their ideas on stage in advance, and often the first steps are during the technical rehearsal. So how does discussion during the creative process ensure that the product on stage fulfils the expectations that the creative team have?*

Panel members to be confirmed.

For a complete list of all the seminars across the two days of the show please visit: <http://leeds.plasafocus.com/SeminarDay1.aspx>.

On the evening of the first day, we will be holding our now traditional social evening from 5.00pm at the Tetley, which is around a ten-minute walk from the Royal Armouries as you head back towards the railway station.

The event will once again be sponsored by our friends at Hawthorn. So come by and meet Martin, Dave, Mark and some of the rest of the team and catch up with colleagues and friends to share thoughts and gossip about what you've seen at the show that day.

We hope to see you in Leeds at some point during the show.

### **2018 awards season:** (ALD members in bold):

**WhatsOnStage Theatre Awards Best Lighting Designer Award (sponsored by White Light):**

**Patrick Woodroffe, *Bat Out of Hell***

# Office Oracle

Ian Saunders

Other nominees:

Natasha Katz, *An American in Paris*  
Paule Constable, *Angels in America*  
Paule Constable, *Follies*  
Peter Mumford, *42nd Street*

**The Off West End Awards Best Lighting Design Award (sponsored by White Light):**

Ben Jacobs, *The Wolves Of Willoughby Chase*, Jack Studio

Other finalists:

David Plater (lighting) & Andzrej Goulding (video), *Room*, Theatre Royal Stratford East  
Norvydals Genys, *Eyes Closed, Ears Covered*, The Bunker  
Zoe Spurr, *Phoenix Rising*, Car Park, Smithfield Meat Market

**2018 Olivier Awards Best Lighting Design (sponsored by White Light):**

Howell Binkley, *Hamilton* at the Victoria Palace Theatre

Also nominated:

Paule Constable, *Angels in America* at National Theatre – Lyttelton  
Paule Constable, *Follies* at National Theatre – Olivier  
Jan Versweyveld for *Network* at National Theatre – Lyttelton

# #SaveStageLighting

Robbie Butler

**A celebration of the life of Mick Hughes**  
Lighting designer and Fellow of the ALD

The event will take place in the Dorfman foyer and Cottesloe Room at the National Theatre on Thursday 10 May, which would have been Mick's 80th birthday.

We have access to the spaces between 2.00pm and 4.30pm, and we will be raising a glass to Mick at 3.00pm.

Afterwards, we will be moving to the upstairs bar at the Mulberry Bush Pub, a short walk from the NT stage door (89 Upper Ground, SE1 9PP).

Please register in advance as there is a licensing capacity for the room being used: <https://mickhughescelebration.eventbrite.co.uk>.

You can send written memories or any queries here: [mick.hughes@ald.org.uk](mailto:mick.hughes@ald.org.uk). 📧

**Scandlight 2018**

ScandLight will be held in Malmö, Sweden in June. ALD members will receive a discount on Scandlight activities, which include backstage tours including the Ystad theatre which uses traditional baroque machinery, as well as drama and opera houses in Copenhagen and the Theatre Museum at the Royal Theatre Copenhagen. More info at [www.scandlight.nu](http://www.scandlight.nu). 📧

The ALD has launched a campaign to protect the futures of venues and theatres across Europe.

There is currently an enormous threat being made to the way theatrical productions are presented. The EU is proposing, in its Eco-design Working Plan 2016–2019, to change the rules that govern the light sources used in theatrical productions. In effect, it wants to ban the sale of the vast majority of quality theatre lights – including specialist tungsten, discharge and high-quality LED units. From September 2020 it proposes to allow only light sources that meet a minimum efficiency target of 85 lumens per watt, with no allowance made for the visual quality of those light sources, or how those light sources are actually used.

The impact on theatrical production across Europe would be immediate, and overwhelming. Replacing existing lighting fixtures with new EU-approved sources would be incredibly expensive as it would mean buying an entirely new rig of LED lighting units. It would be costlier still because it would likely involve replacing the building's entire lighting infrastructure. For larger venues, this would be both hard to budget for and difficult to implement within the next two years. For

smaller venues, it would be ruinous. They would, quite literally, go dark. More troubling still: there are currently very few theatrical-quality LED lighting fixtures that come close to matching the beauty, subtlety, richness and poetry of tungsten light sources. None of them meet the proposed EU standards; come September 2020 they would no longer be available.

The only option available would be much poorer quality lighting fixtures, and as a result a considerable degradation in the quality of production lighting and therefore in the quality of productions. The results of this legislation passing would mean that venues across the continent would more than likely close as a result. The West End, facing two options, one way or another would also need to close for a time.

The first option would involve trying to stay open and maintain the current looks of productions whilst stockpiling as many existing units and lamps as possible. However eventually the supply chain will run out and the productions would go dark. The second option would involve closing immediately and completely re-designing shows with existing LED products. However, the current LED products are also under threat. So, in ten or fifteen years when they come to the end of their lifetime, the productions would again need to close to allow another remount with whatever the fixtures are that will then be available. This would be hugely destructive from both an artistic and economic perspective.

If this legislation were to pass, regardless of however we try to tackle the problem, the shows we all love would never look the same again. Several studies in recent years have shown that stage lighting typically accounts for less than 5% of a theatre's total energy consumption. The money spent on an enforced replacement of existing theatre lighting systems with poorer quality equipment in an attempt to create a tiny reduction in energy use is money not being spent on reducing the other 95% of a theatre's energy consumption, where much greater energy savings are possible. It is also money not being spent on re-mounting existing productions, or creating new ones.

Theatrical performances rely on theatrical lighting; it is the glue that binds every aspect of a performance together. Theatre lighting relies on having the right tools available to create just the right effect at just the right moment.

We are excited to launch the Light Up to #SaveStageLighting project. The project involves venues lighting up the exterior of their buildings and/or their surroundings with the hashtag #SaveStageLighting, we are also asking venues to darken all other external lights for extra impact. We are inviting venues all over Europe, of all sizes, be they a small pub with fifty seats in a back room, a number one producing house, or a massive stadium, to partake. Our aim is to get our message out to as many people as possible and to demonstrate

the largest possible cultural opposition to these proposals. Venues will be joining with some of the leading houses across the continent including many theatres on the West End. The event will take place on Saturday 28 April. We ask members to extend this invitation to venues to light up for the night so as many people as possible will see it. This date is key as there is a public consultation with the EU which closes on 7 May, so we want to give people the chance to respond. At no cost to them whatsoever, they will be provided with a gobo or gobos in whatever size required, all they need to provide is the light! If venues would like to know more, they can email [robbie.butler@ald.org.uk](mailto:robbie.butler@ald.org.uk).

The #SaveStageLighting Campaign aims to demonstrate to the EU Energy Directorate the widest possible cultural opposition to these proposals. We are encouraging everyone to sign and share our online and to immediately contact their MEPs. It is essential that we are successful in our endeavour of securing an exemption for stage lighting from these proposals. This has the potential to harm everyone from technicians, actors and designers to agents, critics and audience members.

The consequences of failure would be catastrophic to the entertainment industry and European culture. For more information, you can email the campaign at [savestagelighting@ald.org.uk](mailto:savestagelighting@ald.org.uk) or visit [www.savestage.lighting](http://www.savestage.lighting). 🇬🇧

# EU Regulations primer

Rob Halliday on why we need to #SaveStageLighting

You will – hopefully – by now have heard that the EU is proposing a new set of regulations governing lighting which, if passed as they currently stand, would dramatically affect the equipment we could use and so the way we would work from September 2020 onwards.

Having been alerted to these proposed changes by architectural lighting designer (and longstanding ALD member) Kevan Shaw, who sits on an EU committee on behalf of the architectural lighting design community, lighting designer Michael Hulls was roused to revive his “save tungsten” campaign from a few years ago. The ALD submitted a robust response just before the end of the EU’s consultation period in January, accompanied by very strong reactions from across the ALD membership, both of which you can find online at the ALD website. The ABTT and PLASA also submitted responses. The ALD then set about alerting the theatrical community across Europe to the problem.

During the course of doing this, it became clear that the problem is much bigger than just saving tungsten, which is why the campaign that you can read about elsewhere in this issue is now called Save Stage Lighting.

To help overcome this confusion, provide a clear understanding of what’s proposed and – most importantly – why it is such a threat to what we do, we’ve written a comprehensive guide to the proposed regulation changes and why they’re such a problem. This is included with this issue of Focus; further copies are available for you to give to anyone you think should know about this (including the managements of all of the theatres you work in), and also online at the Save Stage Lighting website: [www.savestage.lighting](http://www.savestage.lighting).

You really should read this guide to get a full understanding of what’s going on. But here’s a summary:

- The EU has long had a series of Ecodesign regulations, governing the energy efficiency of many categories of products including lighting.
- The current regulations include an exemption for “lighting applications where the spectral distribution of the light is adjusted to the specific needs of particular technical equipment in addition to making the scene or object visible for humans (such as studio lighting, show effect lighting, theatre lighting”.

- The proposed new regulations do not include any such exemption.
- The new regulations apply to any light source (light bulb or complete fixture) with a luminous flux between 60 and 82000 lumens. That includes all of the sources we use up to about an 800W HMI or 3kW tungsten - including many of the new range of LED-based lighting fixtures we’ve all started adopting and enjoying.
- Any fixture to be “placed on the market” after September 2020 has to have an efficiency of at least 85 lumens per watt.
- None of the tungsten fixtures we currently use meet this standard; many of the LED-based lighting fixtures we enjoy do not meet this standard.

To be clear, there is nothing in the rules that specifically bans tungsten sources. Also, there is nothing that says you cannot continue to use tungsten or other sources that don’t meet the new rules.

Trouble is that once you can no longer buy the tungsten lamps your fixtures need, they effectively become worthless. Replacing them with LED fixtures is difficult and expensive because it probably also



involves replacing your dimming/control infrastructure).

Presuming you can even get suitable LED fixtures. Manufacturers are commenting that some fixtures, particularly additive colour mixing profile spot-type fixtures, might well be impossible to create in time for the 2020 deadline, if at all, because of the difficulty of trying to create the point-source that the optical system of this type of fixture really relies on.

As I said, this is a big deal.

Of course, the EU's goal of reducing power consumption is laudable. But as several recent studies have shown, show lighting is not a heavy user of power – usually 5% or less of a theatre's total power use; we rarely turn all the lights on at the same time, rarely turn them on to full,

and usually only turn them on for a few hours a day. Replacing these lights would create an enormous amount of waste material, making the replacement lights would use

an enormous amount of energy. The EU seems to recognise that theatre lighting is a special case - the upper lumen limit on the regulations are described as being intended to exclude “very powerful lamps for, eg. sports lighting, theatre-, stage- and studio-lighting”, adding that “higher efficiency (LED) lamps are not (yet) readily available for these high power lamps, while users tend to be professionals that already pay attention to energy efficiency”. But it just feels like they've misunderstood the range of equipment we work with.

Does it matter since we're leaving the EU before that date? Yes. The Great Repeal Bill will convert all UK-derived law into domestic UK law at the time of exit; though the new rule doesn't take effect until after Brexit (March 29, 2019 – less than one year

from now!), reports from the EU suggest that the regs are being fast-tracked with an aim of having it enacted in October this year. Plus, many of us work across Europe, and so would still find ourselves affected by these regulations. It will surely be easier to fight these regulations now, while we're part of the EU and have a voice, than later, when we're not, and so don't.

What can we do to change this? First, there is an EU public consultation period running until 7 May which you should respond to. The ALD is running a petition calling for an exemption, which you should add your name to. And you should contact your MP and MEP to make sure they are aware of how serious this issue is, and to encourage them to campaign for an exemption. You can find the details at the end of the Regulation Primer supplement – which, of course, is a way of encouraging you to go and read it....

This is serious. Don't ignore it. Don't just rely on everyone else to do something about it. If we all do that, then the very foundations of the art of stage lighting are in huge trouble just two short years from now. 🚩

# Diary dates 2018

- 1–2 May** PLASA Focus: Leeds\*
- 1 May** Northern members' social evening  
The Tetley, Leeds  
*Sponsored by Hawthorn*
- 7 May** EU Cultural and Energy Directorate's public consultation closing date  
#SaveStageLighting
- 10 May** Mick Hughes celebration
- 16 May** International Day of Light
- 4–6 June** Scandlight 2018, Malmö, Sweden
- 6–7 June** 2018 ABTT Theatre Show\*
- 28 August–  
2 September** OISTAT @ 50 – Royal Welsh College, Cardiff
- 16–18 September** PLASA London, Kensington Olympia\*
- 16 September** 2018 Knight of Illumination Awards
- 6–16 July 2019** Prague Quadrennial
- TBC 2021** World Stage Design, Calgary, Canada

Keep up to date with ALD events via the online diary: [www.ald.org.uk/diary](http://www.ald.org.uk/diary)

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



# Contact us

The Association of Lighting Designers Ltd  
Redoubt House, Edward Road, Eastbourne BN23 8AS  
[www.ald.org.uk](http://www.ald.org.uk) [office@ald.org.uk](mailto:office@ald.org.uk)  
Company registered in England & Wales no. 10079797

*President: Richard Pilbrow*

## **The ALD Board**

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

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

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

*Treasurer: Mark White [treasurer@ald.org.uk](mailto:treasurer@ald.org.uk)*

*Board members: Alistair Grant, Steve Huttly, Nick Moran, Peter Mumford, Stuart Porter, Katharine Williams, Kelli Zezulka*

## **Ex officio officers**

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

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

## **Member representatives**

*Professionals: Lucy Carter, Stuart Porter [professionals@ald.org.uk](mailto:professionals@ald.org.uk)*

*Companies: Declan Randall [companies@ald.org.uk](mailto:companies@ald.org.uk)*

*Students: Rory Beaton (lead) [students@ald.org.uk](mailto:students@ald.org.uk)*

*Meetings: Ben Payne (lead) [meetings@ald.org.uk](mailto:meetings@ald.org.uk)*

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

*Equity: Robbie Butler [equity@ald.org.uk](mailto:equity@ald.org.uk)*

## **Co-opted committee members**

**Paule Constable, Prema Mehta, Paul Smith**  
(all [firstname.surname@ald.org.uk](mailto:firstname.surname@ald.org.uk))

## **Focus Magazine** ISSN: 1364-9299

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

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

To submit ideas for articles, correspondence, corrections and any

comments about *Focus*, email [editor@ald.org.uk](mailto:editor@ald.org.uk). Owing to space

restrictions, we do not accept press releases for publication in *Focus*.

However, company members may send press releases to the ALD

office ([office@ald.org.uk](mailto:office@ald.org.uk)) to be posted on the News section of the

ALD website. Company members only may advertise in *Focus*; please

contact the office for details. Editorial guidelines for authors are

available on request. *The opinions published within Focus are not necessarily*

*those of the ALD. E&OE. Content deadline for the next issue: 15 May 2018*

# New members

Welcome!

## *Professional Member*

**Seb Blaber, London\***

**Ellie Bookham, Guildford**

**Rachel Bowen, London**

**Jenny Kershaw, London\***

**Tom Mowat, Nottingham**

**Mike J Pendlowski, Dunfermline**

**Tom Wilkes, Lingfield**

## *Affiliate Member*

**Morgan Evans, Kingston-upon-Thames**

\* Re-joining the association

# Other news

## *Backup events*

Tickets are now on sale for Kart-Fest on 5 July 2018. There are just 30 team spaces available. Book now for a fantastic day out with the rest of the industry, with three hours of karting, the notorious “unusual” pitstop challenge, the Media Lease fastest lap, live music food, drink and cold beers into the evening. See <https://bit.ly/2v7RaZS>.

Taking place on Sunday 23 September 2018, Velo South will take 15,000 riders of all ability levels on a truly unforgettable journey through the stunning West Sussex countryside, starting and finishing on the iconic Goodwood Motor Circuit and featuring the magnificent rolling hills of the South Downs National Park. Creative Technology and White Light have already entered teams. Full details at [www.velosouth.com](http://www.velosouth.com).

## *Anne Valentino*

The Lighting Design and Technology Distinguished Achievement award was presented to Anne Valentino at USITT on 15 March in recognition of her nearly 30 years of service and contributions to entertainment lighting design and technology. Her illustrious career includes

significant developments at Kliegl Bros, Strand, Vari-Lite, PRG and ETC. It would be difficult to find a lighting designer or programmer who has not worked with a product that she has had influence on. Congrats, Anne, from all at the ALD!

## *Obituaries*

Sadly, we received news of the deaths of two ALD members: Mark Pritchard and Dan Short. Mark Pritchard was supported by Backup after being diagnosed with high grade non-Hodgkins lymphoma of the central nervous system and brain. Mark wrote of Backup, “We were amazed at the generosity of our industry in times of trouble ... tell everyone in our industry how important it is that we all support Backup and help others in need.”

According to Dan’s sons, Chris and Nick, Dan “did the lighting and sound for numerous amateur productions as a member of The Stonesfield Players in his home village and many cooperative productions with other drama groups in the surrounding area”. Our condolences to both Dan and Mark’s friends and family. 🌸

# Professional members' shows

## opening in April and May

From the "Diary" page of the ALD website. A full listing of all members' shows can be seen at [www.ald.org.uk/diary](http://www.ald.org.uk/diary). To be listed, enter show credits into your profile after signing in to the members' area.

























### April

**3 Charlie Morgan Jones** Derren Brown: *Underground Tour* Royal Court Liverpool / **4 Jamie Platt** *Reared* Theatre 503 / **5 James C McFetridge** *The Colleen Bawn* Lyric Theatre Belfast / **5 Jason Addison** *Human Electric Tree* Hull Truck Studio Theatre / **10 Jamie Platt** *The Act The Yard* / **11 Kieron Johnson** *At The End We Begin* Cast, Doncaster / **12 Zoe Spurr** *The Phlebotomist* Hampstead Theatre Studio / **13 Nic Farman** *Liver Birds Flying Home* Royal Court Liverpool / **14 Elliot Griggs** *Tell Me The Truth About Love* Sage Gateshead / **16 Will Evans** *Estron (Alien)* The Miner's, Ammanford / **18 Peter Harrison** *Rasheeda Speaking* Trafalgar Studios 2 / **18 Joshua Gadsby** *The Three Sisters* Embassy Theatre / **20 Kieran L Kesby (production electrician)** *Pieces Of String* Mercury Theatre, Colchester / **21 Rick Fisher** *Mood Music* Old Vic London / **23 Johanna Town** *Big Corner* Octagon Theatre Bolton / **25 Zoe Spurr** *Not Talking* The Arcola Theatre

### May

**1 Zoe Spurr** *Grotty* Bunker Theatre / **3 Azusa Ono** *Effigies of Wickedness* Gate Theatre, Notting Hill / **5 Bernd Purkrabek** *Ein Sommernachtstraum / A Summer Nights Dream* Oper Graz / **8 Johanna Town** *Desire the Night* Hampstead Theatre / **9 James C McFetridge** *The Sword and the Sand* Lyric Theatre Belfast / **9 Ian Saunders** *Oh, What a Lovely War!* Arts University Bournemouth / **18 Elliot Griggs** *Shift* Norfolk and Norwich Festival / **18 Charlie Morgan Jones** *Street Scene* Royal Conservatoire of Scotland / **18 Kieran L Kesby** *Treasure Island* Studio, Mercury Theatre, Colchester / **19 Mark Jonathan** *Madama Butterfly* Glyndebourne / **23 Azusa Ono** *Yvette* Royal Festival Hall, Southbank Centre / **25 Johanna Town** *Perfect Nonsense* Theatre By the Lake / **25 Kieran L Kesby** *Europe After The Rain* Studio, Mercury Theatre, Colchester / **29 Tom Mowat** *Top Hat* Nottingham Theatre Royal / **30 Will Evans** *The Suicide* Guildford School of Acting / **31 Mark Jonathan** *Die Zauberflöte* Garsington Opera

# Corporate members

<p>AC Entertainment Technologies 01494 446000 <a href="http://www.ac-et.com">www.ac-et.com</a></p> 	<p>Eaton Lighting Systems – Zero 88 01633 838088 <a href="http://www.zero88.com">www.zero88.com</a></p> 	<p>Martin Professional UK 01622 755442 <a href="http://www.martinpro.co.uk">www.martinpro.co.uk</a></p> 	<p>Schnick-Schnack-Systems +49 221 99 20 19 18 <a href="http://schnickschnacksystems.com">schnickschnacksystems.com</a></p> 
<p>AED Distribution Ltd 01494 370005 <a href="http://www.aeddistribution.co.uk">www.aeddistribution.co.uk</a></p> 	<p>ETC 020 8896 1000 <a href="http://www.etcconnect.com">www.etcconnect.com</a></p> 	<p>Philips Entertainment +31 534500424 <a href="http://www.philips.com/entertainmentlighting">www.philips.com/entertainmentlighting</a></p> 	<p>SGM Light UK 01233 460 400 <a href="http://www.sgmilight.com">www.sgmilight.com</a></p> 
<p>Ambersphere Solutions 020 8992 6369 <a href="http://www.ambersphere.co.uk">www.ambersphere.co.uk</a></p> 	<p>German Light Products +49 7248927190 <a href="http://www.glp.de">www.glp.de</a></p> 	<p>Production Resource Group UK Ltd 0845 470 6400 <a href="http://www.prg.com/uk">www.prg.com/uk</a></p> 	<p>Sound Technology 01462 480000 <a href="http://www.soundtech.co.uk">www.soundtech.co.uk</a></p> 
<p>Chauvet Professional 01773 511115 <a href="http://www.chauvetlighting.co.uk">www.chauvetlighting.co.uk</a></p> 	<p>Hawthorn 01664 821111 <a href="http://www.hawthorn.biz">www.hawthorn.biz</a></p> 	<p>Robe UK Ltd 01604 741000 <a href="http://www.robeuk.com">www.robeuk.com</a></p> 	<p>Stage Electrics 03330 142 100 <a href="http://www.stage-electrics.co.uk">www.stage-electrics.co.uk</a></p> 
<p>City Theatrical 020 8949 5051 <a href="http://www.citytheatrical.com">www.citytheatrical.com</a></p> 	<p>HSL Group 01254 698808 <a href="http://www.hslgroup.com">www.hslgroup.com</a></p> 	<p>Robert Juliat +33 (0)3 44 26 51 89 <a href="http://www.robertjuliat.com">www.robertjuliat.com</a></p> 	<p>Vectorworks UK Ltd 01635 580318 <a href="http://www.vectorworks.net/uk">www.vectorworks.net/uk</a></p> 
<p>Claypaky +39 335 72 333 72 <a href="http://www.claypaky.it">www.claypaky.it</a></p> 	<p>Lee Filters 01264 366245 <a href="http://www.leefilters.com">www.leefilters.com</a></p> 	<p>Roscolab Ltd 020 8659 2300 <a href="http://www.rosco.com">www.rosco.com</a></p> 	<p>White Light 020 8254 4800 <a href="http://www.whitelight.ltd.uk">www.whitelight.ltd.uk</a></p> 

# Commercial members

<p>ADB +39 035 654 311 <a href="http://www.adblighting.com">www.adblighting.com</a></p> 	<p>Illuminate Design 01223 969694 <a href="http://www.illuminatedesign.co.uk">www.illuminatedesign.co.uk</a></p> 
<p>CEG Hire &amp; Productions 0203 603 0179 <a href="http://www.ceghirepro.uk">www.ceghirepro.uk</a></p> 	<p>Northern Flash 07895133813 <a href="http://www.northernflash.co.uk">www.northernflash.co.uk</a></p> <p>northern flash</p>
<p>Chroma-Q 01494 446000 <a href="http://www.chroma-q.com">www.chroma-q.com</a></p> 	<p>SLX 03300 161 300 <a href="http://www.slx.co.uk">www.slx.co.uk</a></p> 
<p>Drafty <a href="http://www.drafty-app.com">www.drafty-app.com</a></p> 	<p>Technical Lighting Solutions 01603 295 111 <a href="http://www.tl-sol.co.uk">www.tl-sol.co.uk</a></p> 
<p>Goboplus/ Cut Colour Plus 020 3603 1335 <a href="http://www.goboplus.com">www.goboplus.com</a> <a href="http://www.cutcolourplus.com">www.cutcolourplus.com</a></p>  <p>CUT COLOUR PLUS Expert Knowledge Exceptional Service</p>	

*Thank you for your support!*

# Diversity behind the scenes

Critic and writer [Laura Kressly](#) explores what we can do

Diversity – or rather, theatre’s persistent lack of it – is finally moving into wider industry consciousness. It’s coming up in interviews. More actors of colour are appearing on our stages. More non-white writers are commissioned. Rather than merely being a cause advocated by a vocal minority largely ignored by others, it’s now generally acknowledged as a problem by the country’s most senior leaders that we are too white, male, non-disabled and middle class.

This demographic uniformity is not new, but perhaps it’s become too big of an issue to ignore with the rise of #MeToo, high profile faux pas like The Print Room’s all-white cast of a play set in China, and social media critique of theatre’s programming if it’s too pale, male and stale. Whatever the reason, widespread change is finally starting to happen.

There are now high-profile campaigns like the Equity-backed campaign 50:50 Equal Representation for Actresses and artistic directors’ public pledges to stage more diverse productions. Unfortunately, this focus is largely on diversifying the demographics of actors, writers and directors. Much less

attention is paid to those backstage and in other creative roles, and it’s not because these areas are suitably diverse – it’s quite the opposite. Lighting design has pretty significant shortcomings and these should not be brushed under the carpet.

That the wider theatre industry is largely ignoring the issue is not only a disservice

to those working for increased diversity in design and tech, but it’s also a careless disregard for technical theatre as a whole. All areas of theatre should be more included in the movement for greater diversity in the industry. There is some great action in this area from the ALD’s Equality subcommittee, and it deserves



*The Cunning Little Vixen  
The Arcola Theatre  
Director: Guido Martin-Brandis  
Set designer: Alex McPherson  
Lighting designer: Jai Morjaria  
Photographer: Robert Workman*



*Lighting designer Katharine Williams at work*

to be acknowledged by the rest of the industry and included in wider discussions about diversity.

Race is usually the first thing that comes to mind when considering what constitutes diversity within a group of people, and an area that needs improvement in lighting design. In 2014, ALD member Prema Mehta reported on the Act for Change Project's launch at the Young Vic for Focus magazine. She wrote about being the only person in the auditorium working in technical theatre – everyone else were actors. Four years later, Mehta says it's still a problem: "There are many areas offstage that lack diversity, not only lighting design." Commending the Act For Change Project, she says they "have run a brilliant campaign to highlight the lack of diversity on stage and on our screens, but the issue

is just as relevant in backstage roles, within technical teams and creative teams". She points out that while there's some sense in exempting actors from the Equality Act, "lighting designers don't need to be cast for the role. It really doesn't matter who we are, where we've come from, or how we look, as long as we can carry

out our jobs." There's really no excuse for lighting design to be so white.

On top of the lack of racial diversity, Katharine Williams provides some statistics that give a sobering picture of gender: "The recent BECTU survey showed entertainment lighting is something like 93% male." These statistics are concerning, but other lighting designers are cautiously positive. Sherry Coenen says she's met more and more young, female lighting designers over the last few years. She trained in Miami, and her course was all women. Mehta's course at Guildhall had an even gender split, so with hope the next BECTU survey will show more women working in lighting design.

"Access" is a close cousin to "diversity" and another word we hear more often now. There are brilliant companies

working with or founded by disabled artists, and individual disabled artists are making work of their own. Yet again, this conversation focuses on those on stage. ALD campaigners see it as a problem. Part of the issue is physical inaccessibility of many theatres, from those reached by narrow staircases above pubs to the grand old dames of the West End. Jai Morjaria points out that this is no excuse. "Venues are becoming more and more accessible. It's great that all new venues by law have to be accessible to disabled people." As more new theatres are being built and existing venues work to improve access, lighting design must work to entice disabled talent to the field.

Social class diversity is an important one to include in the conversation – a career in theatre is difficult to sustain without external financial support to survive badly paid, unpaid or lack of work. Morjaria believes that "with the way the industry is structured and working at the moment, it is hard to generate a strong career without working for free. It's not impossible, but it's incredibly challenging." When asked if they had ever worked for free, Mehta recalls a profit share job that netted her £15. Williams elaborates: "There's a culture of under paying in our industry, where we essentially subsidise the producers by working for too little. In my mind, that is the biggest problem we have in the lighting industry."

# Diversity behind the scenes

Laura Kressly



*Holes*  
Nottingham Playhouse  
Director: Adam Penford  
Designer: Simon Kenny  
Lighting designer: Prema Mehta  
Photographer: Manuel Harlan

While it's evident that lack of diversity is a problem, solving it isn't clear cut. Recruiting minority staff has proven to be a difficult nut to crack in most parts of the industry, but some theatres and companies are demonstrating success in this area. Paule Constable cites the Young Vic as particularly good in this area. "What is on stage is more diverse than most venues. The stories being told are representative of a wider community. There is a female master carpenter, there are black crew members, and there has been a woman as chief LX."



*Prema Mehta (far left) with the lighting crew at Nottingham Playhouse*



*Laura is a freelance theatre critic, writer and dramaturg based in London. She initially trained as a performer and director and has also worked as a producer and in arts management. She holds a BA in theatre performance from Marymount Manhattan College in New York City and an MFA from the University of Exeter in Shakespeare performance.*

Marjaria says, "I think apprenticeships and work schemes (such as the ALD Lumière scheme) are a great option instead of working for free." Mehta similarly believes that "we need to work together to pilot different projects. We need to promote our roles better, and educate people of the roles that contribute to a production, but are not seen. It's a large issue, too large to tackle alone." It's a complex issue, but Mehta is right – the entire industry must now work together to fix theatre's diversity problem. 🇬🇧



# The *LEE* Filters Swatch App

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

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

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

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

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



**LEE** Filters

[www.leefilters.com](http://www.leefilters.com)



Apple, the Apple logo and iPhone are trademarks of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.

# A postcard from...

Rob Halliday, Rome

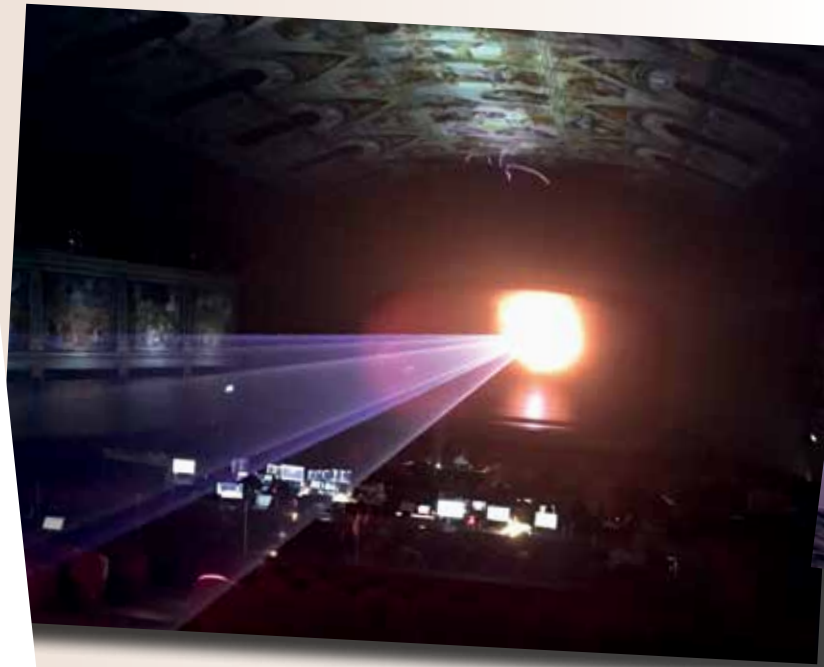
Greetings from Rome, where, to celebrate the joy of tungsten in the face of its threat from the EU, Bruno Poet and I devised a sun of 49 Svobodas for the final moments of the new show 'Giudizio Universale', produced by Balich Worldwide Shows.

The Svobodas were brand new, manufactured by ADB in France (and arriving boxed – I've never seen a Svoboda in its original box before!). The revised metalwork and Powercon connector on the back suggests that ADB has decided to update these remarkable lights and keep them in production. Get them while you can get the lamps!

Optically, they're as beautiful and unique as ever. But we added one more trick that the average Svoboda can't do...

Making all this work was a team including assistant lighting designer/programmer Robin Senoner, production electrician Daniele Giuliano, technical manager Giandomenico Barbon, production manager Paolo Quarino, plus Stefano and Andrea, the show's resident lighting team. The show, which tells the story of Michelangelo's work at the Sistine Chapel, is directed by Marco Balich and Lulu Helbeck, designed by Stufish, with projection by Luke Halls.

Interestingly, in describing the effect we were after, lighting designer Richard Pilbrow commented that we'd probably use some kind of HMI. Feels like in the days when tungsten was king, the HMI would have provided the necessary contrast. But in a show that is full of projection and moving lights, suddenly it is tungsten that stands out, with its ability not just to reach out and touch the audience, but for them to truly feel it in a way that is hard for anything else to match. 🌟



All photos by Rob Halliday



# Not just an AGM...

Alistair Grant reports from Central Bankside

Realising that even for our most enthusiastic members attending an AGM is a bit of a chore, and in an attempt to provide our members with more training opportunities, the ALD turned this year's AGM into a full day of lighting-related fun, and the membership demonstrated their support.

We had the choice of five separate professional development workshops to attend. In a session titled "Proper Power" Robin Barton of Lamp & Pencil

gave a fascinating talk detailing the correct approach to temporary power distribution and testing. Simultaneously Philip Norfolk of Ambersphere explained some fundamental truths of marketing in "We are all for sale – so how do I get the most for me?" This was a fascinating description of marketing principles and how we might apply these to selling ourselves better as freelance designers, programmers and electricians. In another room Fridthjofur Thorsteinsson held a workshop, "Vectorworks for LDs

and the rest of us", answering all those little questions you have had about using Vectorworks, but were too embarrassed to ask.

Upstairs Stuart Porter and Stuart Cross discussed lighting programming in a session for LDs and programmers. Also downstairs, "Lighting designers, Equity and new agreements" was

a discussion of how the ALD as a member of an Equity working group should look at fundamental changes to the existing agreements for lighting designers.

## AGM

After a great buffet lunch and chat, Ian Saunders welcomed us to the second AGM of Association of Lighting Designers Ltd.

## A tale of two chairs

We were in the unusual position of having two chairs at the table: Peter Mumford, who is stepping down after seven years, and our new chair, Johanna Town.

Peter gave a summary of the last seven years for which he has been chair, "as a kind of handover ceremony". The high point for him was the success of Lumière scheme, thanking Chichester and the Mackintosh Foundation for the help with funding, and thanking all lighting designers who have supported our Lumières out in the field.

He told us that the ALD in the last couple of years had become more active. The relationship with ASD, Directors UK and SBTD has resulted in much more enthusiasm for getting involved politically. Certainly over the last year or two our



The business of the AGM gets underway  
Photo by Alistair Grant



Three ALD chairs: Peter Mumford, Johanna Town and Rick Fisher  
Photo by Alistair Grant

the big change that Peter introduced was bringing in all the professional members who work in our industry. I've got big shoes to fill."

### Money

Mark White as treasurer then gave us the report for the first full year as limited company. The bottom line was our income was £76,000, and we spent

£75,000. The good news is we have £90,000 in reserves, but for tax purposes we probably need to reduce this as Mark said, "The executive found themselves faced with a treasurer who said to them you've actually got to spend this money." The rules of the association are that any money must be spent for the benefit of the members and the association.

### Directors

We also elected four new directors for a three-year term: Mark White, Mark Jonathan, Stuart Porter, and Katharine Williams. Ian made a request for anybody interested in becoming a director for next year to get in touch.

### Save Stage Lighting

Robbie Butler then talked about the Save Stage Lighting campaign. You can read

more about this on pages 18 to 21 and in the standalone leaflet that accompanies this issue. The EU has proposed legislation which will effectively ban the sale of all tungsten the majority of high quality LED units and discharge units in the EU by September 2020. If it happens it will be disastrous.

### A new chair

Our incoming chair Johanna Town then addressed the meeting. Jo thanked everybody for turning up on a Saturday. "I really want to make the ALD an association that everybody feels proud of and has a say in. We have finances to promote what we want to do. I really want to try to make this an association that is doing things for its members and for theatre and the lighting industry as a whole." She went on to discuss the strategy meeting she had initiated with the executive in January, with eighteen members of the executive attending. It was a great weekend. We came up with a vision statement, mission statement and six big ideas for the future. We then had an open discussion about one idea that had come out of the strategy weekend, rebranding the ALD. After forty minutes heated discussion we came to no conclusion.

After a great day we retired to a nearby hostelry to continue the conversation. 🍷

influence within Equity seems to have increased and we are getting results – they are starting to listen to what we have to say about minimum fees.

He went on to say, "The other thing that is very nicely expanding I think is the idea that lighting design is not just the lighting designer him or herself; it is about the team of people who all contribute creatively to the end product. We have been encouraging programmers, chief electricians, production electricians, and video designers to join us. I can see new forces coming into the ALD I want to see these forces carry it on to the next stage. I am very delighted to hand over to Jo Town; she is going to be a great new leader for the organisation. It has been a real honour to represent the organisation."

Jo thanked Peter for his last seven years of hard work. "He has left a fantastic legacy in the Lumière scheme. I also think

# PLASA Focus: Leeds

1-2 May at the Royal Armouries

**P**LASA Focus Leeds, the essential event for entertainment technology in the north of England, returns to the Royal Armouries Museum, Leeds on 1-2 May to celebrate its tenth anniversary.

Over 130 brands from lighting, audio, staging, rigging and AV will use the event as a UK launchpad for new products, technologies and solutions. Visitors can expect to see familiar names such as Robe, Chauvet and Phillips Entertainment Lighting, alongside fresh faces such as

outdoor specialists SelbyGuard, top lighting rental company Nexus Dry Hire, and award-winning LED manufacturer and supplier TLS.

For those interested in opportunities to enhance their professional expertise, PLASA's industry-leading seminar programme will return with the brightest minds revealing tips and tricks of the trade. The two-day programme of keynote talks, panel discussions, practical workshops and technical demonstrations will assist

professionals of all levels and help advance the industry.

Philip Norfolk from Ambersphere will present an engaging panel talk on the lighting control challenges of a festival artist change.

Industry festival veterans will share their experiences (good and bad) and will lift the lid on what *really* happens in that small central covered area of many festival fields each summer.

ChamSys is gearing up for two full days of training, introducing MagicQ and delving into the latest MagicQ software features for existing users. Also appearing is the Association of Lighting Designers, which will be running a panel discussing collaboration in the design process (see page 16 for more information).

PLASA Focus Leeds is unique by being the only show in the north of England to gather iconic brands and industry luminaries with over 2,500 industry professionals, creating a crossroads of business and networking opportunities.

To register for the show and find out more about who is exhibiting please visit: [leeds.plasafocus.com](http://leeds.plasafocus.com). 📌



# plasa**focus**

LEEDS | 1-2 MAY, 2018

Platinum sponsor:  
**VARI\**LITE***

The essential  
event for  
entertainment  
technology  
in the North  
of England

#plasa**leeds**  
[leeds.plasafocus.com](http://leeds.plasafocus.com)



**REGISTER FREE**



# KNIGHT OF ILLUMINATION AWARDS

16th September 2018

Illuminating ideas.

headline sponsors:



award sponsors:



supported by:



organised by:



[www.knight-of-illumination.com](http://www.knight-of-illumination.com)