

ALD #

FOCUS

The journal of the ALD
"More art, less tools..."

April/May 2020

- In the backlight this issue:*
- Coronavirus resources
 - Working as an associate LD
 - Proper production desks
 - People Powered UK
- ...and much, much more...
Price to non-members £5.00

*Dark Carnival
Vanishing Point
Tramway, Glasgow
Director: Matthew Lenton
Designer: Kenneth MacLeod
Lighting designer: Simon Wilkinson
Photographer: Mihaela Bodlovic*

Contents



From the chair

ALD chair Johanna Town with help and advice in the current climate.

Page 3



Coping with crisis

Lucy Carter on working during the lockdown.

Page 4



Filling the time

Mark Jonathan has some tips for lockdown life.

Page 8



Associate LDs

Jack Wills shares his experience working as an associate lighting designer.

Page 12



Graduating

Sofia Alexiadou with a letter to graduating students.

Page 14



Production desks

Matt Dean designs the ideal production desk.

Page 18



Office Oracle

All the news from Ian and the ALD office.

Page 20



Insurance

Public liability and professional indemnity insurance explained.

Page 31



Channel 101

Durham Marengi recalls a night to remember on the Hudson River.

Page 36

From the chair...

I would like to begin this *Focus* by wishing you all good health and wellbeing at this very difficult and transformative time.

The past month has seen sadness and heartache for many in our industry, be it financial, medical, or social. There has been a lot for us to take in and absorb. I would like all our members and non-members to know the ALD is here, listening and able to give support. Please contact liteline@ald.org.uk, and also remember your unions have helplines that are available in these trying times. There is always someone at the end of a phone or email, including me, and we're open to anyone.

In 2019 at the AGM the ALD announced increased membership fees. It is the first fee rise in six years. Unfortunately ALD subscriptions become due at the beginning of April and the renewal system is on autopilot and difficult to stop. As soon as the Exec realised this, we immediately sent out at the end of March a membership bulletin to explain and to offer assistance to members who may have found payment difficult, but it appears not everyone received these bulletins. I would like to say we are sorry if your renewal payment reminder caused distress, but please do talk to Ian at the office if you need any further assistance regarding subscriptions.

One of the more enjoyable sides of the lockdown has been all the live streaming of productions from around the world. It has been great to catch up on so many brilliant shows and productions I had missed due to my own work commitments. Our industry is continuously being creative, making work from their homes and exploring brand new ways of getting exposure and creating art.

It has also been incredible to be part of an industry that has found new ways to help each other by sharing their skills. I want to thank all our members who have, nearly instantaneously, over the last month, offered free seminars and tutorials in their own time, along with our corporate members who have also been offering new skill tutorials. There are members driving vans, making scrubs, helping their neighbours and creating and making a social and economic difference to their communities, be that locally or within our industry.

I must, however, highlight People Powered UK, an initiative started by LDs Katharine Williams and Jono Kenyon, to help coordinate and supply industry skills by providing teams of freelancers and companies who can help provide support for the NHS. The organisation has built structures that will be used for triage and



Johanna Town
ALD chair

isolation units. Members have also sourced over 3,000 walkie-talkie radios for hospitals and made off duty spaces for staff, to mention a few of their projects so far. Stuart Porter is also working as a member of their nationwide support team, and you can pledge your help and support through their website, peoplepowereduk.org.

In closing, I would like to wish everyone the very best; my heart goes out to you all. But do remember we can and will prove what a resourceful industry we actually are. We'll return to our jobs and our work, and we'll do what we love and bring joy and laughter to the public again.

Until then, do keep an eye on all our news bulletins, Facebook pages and websites, where we are constantly updating information from explaining finances and help pages for relief, to links on seminars and tutorials. Let's all try to keep busy and smiling until we are again doing what we love and do best: making shows.

Jo ✨

Crisis management

Lucy Carter on how the world has changed



I was struggling for a topic to write about this time. I am sure you have all had enough of me going on about my life and my personal woes. There's lots along that line to write about, with the Covid-19 situation, and I thought it would be good to avoid that subject, but I can't! All my work was cancelled until August, and I know that everyone in the business is in absolutely the same boat. I would love to offer words of wisdom on this, and offer some consolation, but I have none. We are all in the same boat, but we all have different personal situations that will be equally challenging to deal with. We are always stronger together, so please look in on our website, message us and keep

in touch with colleagues, especially ones you wouldn't normally message, as they may well be struggling. Set up chats with each other, invite some industry people you have never spoken to to a group chat about a certain area. Let's talk. Email the ALD and me directly if you want to discuss anything, chat, ask questions. As your professional rep I am here for you to come to for advice and specific needs. It's tough and it's going to get tougher and we all need each other.

Last night, as I write, Boris told us we shouldn't leave the house except for food shopping, essentials and to exercise once a day. I feel completely pressured to get on with my lists. All those things I constantly transfer week to week onto the next to-do list. I told you all about this last time! The show I should have been designing now, and going into tech for at the end of April, is postponed, but there's no news as to when. I have research to do for it, and creative imagining to do about it, but I don't want to waste my time on it in case it gets postponed to 2023 ... or cancelled? Not least because I am not interested in the subject matter all that much, and the source text is really hard going and impenetrable.

Then next up would be a show in August, but, likewise, is this going to happen? I am more inclined, because of the subject matter, to research this one and get going but there's still the nagging thought that it might be wasted effort. I feel like clearing my flagged emails (154 at present) or clearing out my office, sorting my archive of notebooks and files and plans from the last 28 years – this might be time better spent. I feel pressured into getting everything sorted so that when some kind of normality happens, or when and if work kicks back into action, I am fresh and ready and prepared. I want to clear the decks and have no to-do lists.

Sigh!

The "too much to do" feeling that I have all the time anyway is not going away, and slow days spent procrastinating are still ever present.

I really need to pace myself. We as a family are trying to adapt and adjust to all four of us being at home together. My 12-year-old son struggled today with a 25-page document his geography teacher had sent him to do this week. He couldn't start it because he felt there was so much to do he would never get it done. Instead he spent



Coriolanus
Sheffield Theatres
Director: Rob Hastie
Designer: Ben Stones
Costume designer: Sally Wilson
Lighting designer: Lucy Carter
Photographer: Johan Persson

been fantastic, but it has only served to prove that we freelancers are thought of as second-class citizens. It makes us wonder why we do what we do. As if being self-employed is thought of by the government as a luxury and therefore we don't need help. There is no other way for our industry to function, but it does shine an even brighter light on the failings of our contracts, how lacking our fees are to allow us to save for the future, to save for emergencies, for the *force majeure*s in life!

The producers and venues are struggling, but the people who run the producing companies and venues have salaries, maybe more personal insurance than us. They are still getting salaries at present; they'll have pensions eventually. I say this as a presumption, because I don't know that this is all true, but I love to moan about how life is unfair and other people are better off than me when a crisis strikes! Don't tell my son!

It's quite hard not knowing where to turn, how to live your days, who to turn to, who can be the grown-up and help or advise. In our house, we need to take it

an hour moaning that his sister has less work to do than him and it's not fair! I heard myself sounding very wise and telling him to try doing just the first page. If I sit down to design a whole show it's impossible, but I try to just tackle the first scene first, and then the next and then gradually I get to scene 25 in the end (a lie!).

I found myself lecturing (never a good idea) my 15-year-old daughter about getting out and exercising and not just staying in her room, doing homework

and watching Netflix! Says the woman who spends her working life never doing any exercise and working in her office or in a dark theatre and who never bothers to leave the theatre or her desk even for lunch, let alone exercise.

It's my job as a mum to sound like I know what to do and how to manage a crisis, but I don't! So I need to cut myself and the rest of my family some slack and take a step back.

The help that's come from the government for PAYE employees has

Crisis management

Lucy Carter

slowly and find a rhythm. I keep wanting to write a schedule. When's fit-up, when's focus, and when do we get to finish and tick another thing off the list? When do we get to say we're done?!

I am sure by the time this is printed things will have moved on, people will have rethought their lives and found things to do, places that can help, possibly some money from the government. I really hope so because I find myself worrying about everyone, especially the younger, less establish ALD members. Good luck and stay safe and well, please.

It's so strange, because as we persist with meetings for an up and coming (hopefully) production in the autumn, we are having mass Zoom meetings almost every day, with ALL of the creative team. When can you ever get the director, designer, costume designer, choreographer, lighting designer, video designer, magic consultant and musical director all present together on two consecutive days? We have had three two-hour-plus meetings going through the whole show already in the last seven days! Unheard of. It will be the best planned show, coordinated and collaborated on together as team, that I have ever worked on!

As Covid-19 encroached into the UK, I was working at Sheffield Theatres on *Coriolanus*. Rob Hastie, the director, who is also the artistic director of the venue, was in emergency meetings every morning (my partner and his colleagues nicknamed these meetings at their venue Showbra meetings), deciding how to manage it within their building. Gradually, handwashing and hand sanitiser posters and instructions appeared. We were being briefed about the situation and what we should do. We got the show teched and open and had a few days of performances before they had to close. What a stressful time for all the venues and producers it must have been. Getting unclear information and trying to make the best choices for the people they were employing and financially weighing up how to make it all work? It was a lovely stress-free production to work on, and I enjoyed working with a whole new creative team: Rob Hastie (director), Ben Stones (designer), Sally Wilson (costume designer), Emma Laxton (sound designer) and Richard Taylor (composer). Just brilliantly creative and lovely people. I guess, retrospectively, it was great to go out on a good one!

Finally, I was talking with a colleague this morning about the strangeness of this time – how to fill our days and how precarious our working life now seemed to us after this. We are both lucky to be working lots and therefore earning regularly, but still we realise how unprepared we are financially and mentally for a pause to our working life like this, when all we do is work, or when we mostly work at least.

Reinvention, taking stock and resting is probably in order, but I feel the need to try to learn from this experience and take it with me as we emerge into the next phase of the journey.

Please be safe, take care and contact us if you need to talk.

If anyone has any tips or tricks on lighting for thrust stages and for in the round I would love to hear from you, as I am intending to write articles on both these things in the future. My email is lucy.carter@ald.org.uk for this or anything else you would like to contact me about. 🍷

Lockdown guide

Resources to keep you informed and entertained

The internet is awash with things to keep us occupied, stimulated and on top of an ever-changing situation. We've compiled a short list of our favourites...

The ALD's coronavirus financial survival guide: This includes things that you can and should do to help see you through these difficult times (more info on page 21). The latest version is available from the resources page of the ALD website: www.ald.org.uk/resources/coronavirus-financial-guide.

The Stage's "Hot Topics" page: Industry news relating to coronavirus and other important matters: www.thestage.co.uk/hot-topics.

Equity's coronavirus advice page: Updated regularly, this page provides the latest advice from the government and the union: www.equity.org.uk/coronavirus-advice.

Martin Lewis, aka MoneySavingExpert: Martin's advice is constantly updated and he's helped thousands of people navigate the new financial arrangements: www.moneysavingexpert.com/latesttip/

WhatsOnStage's news page: Where to see theatre, dance, opera and more online, plus other industry news: www.whatsonstage.com/news.

TimeOut London: Recently rebranded as Timeln, this website includes streaming theatre, sports, exercise, workshops and more: www.timeout.com/london.

The National Gallery: Take a virtual tour of the National Gallery from anywhere in the world: www.nationalgallery.org.uk/visiting/virtual-tours.

The Courtauld Gallery: The gallery's website now features a virtual reality tour in which you can explore artworks in exceptional close-up: www.courtauld.ac.uk/gallery/about/3d-gallery-virtual-tour.

National Theatre at Home: Every week, a new play from the NT archives is streamed via YouTube: www.nationaltheatre.org.uk/nt-at-home.

Royal Opera House: The ROH is offering a free programme of curated online broadcasts (#OurHousetoYourHouse): www.roh.org.uk/streaming.

Royal Shakespeare Company: The RSC will be broadcasting six of its plays on the BBC between now and September as part of Culture in Quarantine: www.rsc.org.uk/news/culture-in-quarantine.

Northern Ballet: The pay-what-you-feel digital season includes exclusive content and interviews: www.northernballet.com/pay-as-you-feel-season.

The Half Podcast: Broadcasting every Friday at 6.55pm. Episode 4 features lighting designer Sofia Alexiadou: www.facebook.com/thehalfpodcast.

ALD Members Facebook page: Check here (and ALD bulletins) for details of training offers, demonstrations and workshops. You can also ask for advice or help from fellow members: www.facebook.com/groups/136894473608.

What have you been getting up to during the lockdown? Are you learning new skills, volunteering, working in a new job, getting stuck into some DIY or gardening...? Send your photos and 50 or so words to editor@ald.org.uk and we'll publish them in the next issue. 🍷

Filling the time

Mark Jonathan with ideas to stay occupied



Major casting opportunity: Would you like to join a world-wide cast in a new apocalyptic disaster movie?

Looks like we have no choice; we're all in the cast of "Covid-19". We don't have a script and there is a lot of improvisation.

Somehow the article I was going to write (pre-coronavirus) would have been extremely upbeat about the extraordinary developments we made at the ALD Executive's 2020 strategy meeting. This has become an annual event when as many members of the ALD Exec who can give up a day and work together on setting the strategy, direction and priorities for the coming year. We discuss vibrant ideas under

the leadership of our chair, Jo Town, with our external coach, Mhora Samuel; more of this in due course. However, one of the themes that emerged was the need for us to develop our awareness of mental and physical health. I'm well aware of how hard it can be to manage the stress we encounter at work. We are often forced to work long hours, while having inadequate production schedules to fulfil our work. Only recently, I heard about a programmer who was expected to work through all their meal breaks and a director who didn't care about any of the staff working very hard on a West End musical. I think most of us will have experienced these types of work stresses. For years, I have battled with managing my weight. Constantly working long hours meant I needed plenty of sugar-laden foods, and I was often away from home so buying convenience food. To counter this, I would look for a gym or pool that was open when I was free. As I got older, I grew out of going to the gym at 7am in order to be at the production desk by 9am. The early start was hard especially if one had been having a calorie-laden late-night drink the night before.

Now we face a new form of stress as all our work collapses. In the last week I saw Switzerland close down on Friday and Spain on Saturday with France following. On Sunday 15 March I was watching the extraordinary seven-hour performance of Robert Lepage's *Seven Streams of the River Ota* at the National Theatre; less than 24 hours later, all UK theatres were shut. The summer festivals would follow too. Within a day all our work was cancelled. This didn't come as a surprise to me as all the European theatres and opera houses had already shut. As I write this we are some weeks behind Europe and while we have empty supermarket shelves and increasing queues some people still want to party and aren't bothered by "social distancing". By the time you read this I know things will have moved on and many of you may have encountered the virus. Some may encounter it badly, with the instruction that if anyone in your household does develop the symptoms then everyone must self-isolate for 14 days, more if others then develop the symptoms. No wonder the shelves were being ravaged. Thinking about this, I thought, what I need

is another freezer. Then I can batch cook meals and freeze them ready for any illness or isolation. Plenty of freezers to choose from but let me tell you none are available. All freezers sold out!

I imagine that everyone will be thinking: will my family, friends or I contract the virus; have I got enough food and paracetamol? How long will our income streams be cut off? When will I run out of money? When will the supermarket have some milk, eggs or loo roll on the shelf? I can't answer these questions. By the time you read this I hope there will be more clarity and more government support.

So let's get inspired to do things we never get a chance to do... Clear your desk, go through the filing cabinet, empty your drawers and cupboards and re-organise. Read all those books and watch the videos and box sets. Enrich your day with inspirational music, art and literature.

Maybe you can get a job or do some volunteer work. While we are out of work other sectors are overrun. I loved the suggestion that theatre workers could help the NHS refit spaces ready for the need for increased hospital beds.

How about learning some new skills or refining some existing ones? Top marks to ALD member Fiffi (Fridthjofur Thorsteinsson) for offering Vectorworks training, which was joined by 130 people, and ETC among others for opening up their training programmes, also to Mark Doubleday who has offered Vectorworks training, and Neil Foulis, Scottish opera programmer, for ETC training. The ALD will circulate these offers as we receive them.

We need to keep fit and as I write this the gyms are being closed so we will have to work out at home. I'm now a week into a daily yoga programme and the free 60-day challenge run by Runderwear. We are now in isolation but currently allowed out once a day to exercise, and I have started running around the local Rye. In fact, I have decided that I need to come out of this fitter and with some new skills, which I think will include growing vegetables and cooking. Woe betide me if I put on weight though!

There is abundant advice on how to manage one's time in the new isolation. Last Sunday, as we all faced the new stringent measures, Cardinal Vincent Nichols advised getting a rhythm in

one's life: have a timetable that should include periods of silence to meditate, read or doze. Meanwhile, Stephen Fry says you can take longer to do things with no need to hurry. He recommends reading P.G. Wodehouse and Agatha Christie, learning a language and, if things are getting tough, checking out the Mind.co.uk website.

I see that many opera companies and the NT among others are creating links to watch their productions via the internet. We can catch up on all things artistic. I love the idea of doing a tour of art galleries and museums from my home. Already, I seem to be running out of time. Let's hope that working out how to manage my time doesn't become too stressful! See Dr Victor Thompson's tips 'n' tricks on the next page for some ideas on how to manage your own time. 🍀

Tips 'n' tricks

Many thanks to the clinical psychologist Dr Victor Thompson for this issue's Tips 'n' Tricks. Victor told me he had written some guidance on how to manage and has kindly extended his tips to us:

I have been thinking a lot recently about the stress that coronavirus is having on all of us. The virus is dangerous and is posing a real challenge to survival for some people. Our freedoms and usual activities are being curbed – for understandable reasons. To offer some help, I thought that I would create some suggestions on what we can all do to maximise our physical and mental wellbeing.

Here are 12 tips for successfully managing these testing times:

1. Move. Physical exercise is really important. While you may not have usually engaged in formal exercise, in the time prior to this coronavirus lockdown, you may have routinely racked up a lot of steps and units of activity by simply walking to and from buses, trains, the office, your lunch place, etc. during your usual working day. If you are now stuck at home, it is likely that your activity will plummet – even if you aren't fully self-isolating – without

a bit of planning. If you were a regular exerciser, now many of your go-to exercise options are no longer possible. Now is time to consider what you can do. For instance, you can still go for a local walk (in green open spaces if possible), move more within your home (including taking the stairs more often), or dig out one of your old exercise or yoga DVDs, or search for some more modern offerings via YouTube or the exercise apps. To help with your motivation and activation, consider 1) why exercise is important to your physical and mental health, 2) what options you have, and 3) when you will do these.

2. Connect. When going to work or doing your usual thing, you probably had a fair amount of social interactions with people, even fleeting exchanges. Those are important for the brain, as we have evolved in groups, so seeing and speaking to people is “normal”. Being isolated and not seeing someone for hours (or longer) will feel weird to us. Therefore, look for opportunities to maintain your connections with people – work people, neighbours, friends and family. There are different levels of connection – such as SMS, phone, or in person. If you can, always aim to engage in a higher level of connection. That is, rather than nothing, send a text or email; better is a phone call, even better a video call (Skype, FaceTime, WhatsApp, or visit (if safe and sensible)). Now is a great time to set relatives up on a video calling app,

so they can connect with us a little better, by seeing us during our phone calls.

This is a good time to check in on neighbours to see if they are doing okay – with enough supplies, or in need of any other kinds of assistance. Through the simple act of checking in with them, your neighbour will be given a boost, even if they are okay and don't need anything. Research shows that the person who volunteers help gets a boost too. Both of you benefit emotionally and mentally from offering to help. Go ahead, reach out to those living near you.

3. Use and grow your brain. Don't let the mental rot set in. Start exercising your grey matter. Now could be a great time – or the best time ever – to learn something new. If you are lost for ideas – could that really be true? – check out Udemy for hundreds of online courses. Maybe it is time to (finally) learn some more of that language you have been thinking about learning for years (Duolingo app is a great place to start). Perhaps you can learn to cook something different (if you can still source the ingredients!). Spend some time thinking about what you would like to learn over the next few weeks (or months).

4. Tick off some to-dos. Gain an increased sense of achievement by getting some of those to-dos done. If you are at home more, you have more time to address these. Make a list, crack on, gain satisfaction by ticking off some of those outstanding projects.

5. Relax. Now this could be a challenge, but you are up to it! With our normally busy and stressful lives, we usually do not have much time to slow down and relax. Think about what might work for you. Perhaps it's time to have some long soaks in the bath. Maybe it's time to dust off some of those books to get lost in a good story. Time to slow things down a little by focusing on taking slow, deep, calming breaths. My Stress Management audio programme (www.stresscnds.co.uk) teaches you relaxed breathing, physical relaxation techniques and much more. Or time to see if mindfulness-based meditation works for you (two good options are Calm and Headspace).

6. Limit exposure to news. The news is available 24/7 and it's all rather scary. It is good to be informed. However, by listening to and reading about the coronavirus situation throughout much of our day, we expose ourselves to a lot of stressful material, activating the threat centres in our brain. A good plan would be to think about how much news exposure is informative and helpful. For instance, two times thirty minutes a day could well be plenty.

7. Maintain your religious practice. If you are spiritual or religious, think about how to maintain your practice. Maybe you will need to plan your own activities more than usual. Perhaps you can connect with other worshippers to plan your practice, sharing experiences over the telephone or video calls. Consider other ways that you can connect with your religious community.

8. Get off to a great start. Get up and follow a good morning routine. Ideally this won't be far off your pre-coronavirus morning routine. This will make it easier to follow. Get up, washed and dressed and eat your usual breakfast in a way that is similar to what you would usually do. This will act as a cue for your brain that today is a work day, not the weekend, a day off, etc.

9. Develop your "on", "off" and transition routines. If you are working from home, it is important to corral your work and non-work activities and time. This can be fed into your timetable planning. Establish your times to be working, when you will break for lunch, and finish your work at the end of the day. If you can, create a working area and territory that is protected solely for work. This isn't the time to work from your bed or your sofa, as it will become more difficult to relax there after it becomes associated with work. Next, create transitions, actions or signifiers that go between your non-work and work. Ideas include doing something such as going for a walk around the block – what I like to call a "commute walk" – before you start or after you finish working.

10. Go old school. With some bonus time, why not unplug and go old school with your entertainment options? Maybe it's time to dust off some of your board games, card games, a jigsaw, etc. to have some old school fun.

11. Get dirty. This could be a great time to get out into your garden. Escape the

confines of your home and exercise your green fingers. There are many health benefits to be gained from gardening. For instance, you will be getting fresher air, you are involved in a project, you are making a difference, you will be having an impact, there are many health-boosting microbes in the soil and given out from plants, you will be less stressed by removing yourself from news sources, and you will be in a more natural environment which feels more normal to your brain than these man-made homes that we live in – to name a few benefits.

12. Timetable. Schedule things or they won't happen! This is really key. If you don't work out what you want to do, then you won't do it. Get a pen and piece of paper out and get planning. Then put this where you will see it – or you will "forget" it! Perhaps on the fridge door would be good.

There are 12 suggestions to consider and take action to experiment with. You will likely have your own ideas too. What matters is that you work out what to do during these times and take control. Or the situation, the stress, and more challenge will come of it, which didn't have to. I'm sorry to end on that gloomy note. Use the information here to act as a steer to get planning and start better today.

What are you waiting for?

Keep well,

Victor 🌸

Being an associate/assistant LD

Jack Wills on his experience in Milan and London

As a 2018 graduate, I am in the early stages of working up the lighting design ladder and regularly take assistant and associate work. Assistant/associate work is a brilliant way to learn from a more established LD and experience projects that you would not normally be part of.

As the ALD student rep, I wanted to write up my experience to encourage other young designers to take on more assistant and associate work when possible. My time as the lighting associate for Satore Studio took me to various locations including Florence (Telfar), London (Preen and Simone Rocha) and Milan (Moschino, Sportmax, Max Mara and Etro), working with LDs and the creators of Satore Studio, Muly Yeckezkel and Tupac Martir.

At the start I worked from home. Muly would send sketches and I turned them into 2D and 3D LX plots. I learned how to do “pop-out windows” on the lighting plans, which are a great way of showing 3D bits emerging from a 2D CAD plan. They are viewed as speech bubbles placed next to the relevant bits of top/plan view.

I drew the plans for Sportmax, Max Mara, Preen and Simone Rocha. The other plans were drawn by Muly as I had a family loss and took a few days off in the middle

of my contract. Plans went through around eight revisions before the final edition. Revisions are done for various reasons including change of seating layout, catwalk layout or hire availability.

In late January I attended the first site visits, which were to Lancaster House for the Simone Rocha fashion show and then Church House for Preen. We walked around the venue with a White Light representative and either the fashion designer themselves or their team. Muly talked them through his initial design ideas then the White Light representative and I created a draft hire list and a pencil LX plot as we went around. By the next morning I was expected to have the first CAD plan drawn.

In Florence I worked on the Telfar fashion show, including the crew setup. I helped when possible but with a language barrier and more than enough crew there was not a huge deal for me to do. As with all assistants and associates I also do the coffee run, some light programming work and focusing when needed. My biggest focus session was in Milan which I'll discuss later. All the venues had free catering, but it was nice to leave the venue and see some of Italy. I am really into motorcycles so it gave me a chance to peek at some Ducatis and Vespas along the way.



Lighting design by Satore Studio
Photo courtesy of conference-news.co.uk

The first evening in Florence was a private dinner for Telfar and their forty guests. The evening started at about 7pm and finished at 2am. There was a large circular table and all guests had UN-style microphones, which they could activate themselves. They used these to sing along with the musicians or for spoken poetry throughout the evening. Thankfully the sound team had spare ear protection, which I was very grateful for.

Throughout the dining evening, Tupac calls the lighting to our programmer, Giovanni, who busks on a GrandMA to

pull focus to the musicians when needed and then restore the room back for the introduction of the next course of the twelve-course dining experience. We also have Luca as our programmer.

The show ran very smoothly, with models walking on the dining tables complete with most of the mess from the night, though I am pleased to report there was very little food waste. It was more just the dressing and empty bottles pushed to centre.

Fashion shows never run to schedule! The planning is precise but in my experience they always start about forty minutes late and then last for an average of twelve minutes. The photographers instantly upload to various websites so getting hold of production photos is very quick.

At the end of the show we would leave the rig on and walk out with or sometimes before the audience. The crew would then lamp off and de-rig once the guests left. We then had dinner or went to the next venue, depending on schedule.

In mid-February we land in Milan, weeks before the coronavirus has taken hold of the city. We have our temperature checked at the airport, but everyone goes about their daily lives as there had only been a few cases reported at this time.

My main venue in Milan was Moschino, which is a large tent in a military car park. I got to call the focus for all 400 of the overhead Source 4s. It is a repetitive process but leads to brilliant cover up and



Lighting design by Satore Studio
Photographer: Jack Wills

down each catwalk, which is key for the press and the audience.

The focus starts by standing at the end of the catwalk and picking the first lantern, which is five metres away from me. I then guide the crew to centre the reflector straight into my eyes, shutter the edges and add L202 and R119 once locked off. We move one metre forward and repeat the process another 399 times.

Our programmer, Jacob Shooter, brings up the next group of overheads for me whilst Muly focuses the press truss. Jacob was quick and was always listening to both of us calling channels, something that really helps speed up a focus session.

The Moschino show ran as normal and was very popular. It had some French Baroque style and all the models wore four-foot-tall bright wigs. If you go on Moschino's YouTube channel and search for "Fall Winter 2020" there is a full video with the DJ from the evening,

In short, I found my time as the associate very beneficial. I learned new ways of drawing LX plans and focusing quickly. I got to experience some huge projects that I would not normally attend and to shadow two fantastic lighting designers.

I would be happy to answer any questions and send plans out to anyone. My email is jack.wills@ald.org.uk or students@ald.org.uk. 🍁

Letter to a graduand

Sofia Alexiadou on an uncertain future

Dear friend and young colleague, It has been three weeks of isolation and social distancing. Our lives have changed so much, and I can sense fear spreading across the world like a wildfire over dry brush and trees. We were emotionally dry, structurally unprepared for this condition that makes us vulnerable, unless we sacrificed our social nature. Unavoidably, the first human activities that suffered the severe hit were the ones that were unique exactly because of the anthropological need for gathering: our theatres, our arenas, our land of dreams.

Things were very different when you started your degree three years ago. Remember your induction week and all the fresh faces sitting next to each other, ready to start an exciting journey, joining the big family of performing arts. Your first lectures, discovering things you didn't even know existed. Being the "lampie" in your accommodation hall and the endless teasing between you and the sound techs. Your first hoodie with your name on and the long tech weeks to get the show on stage. Waiting for friends and family to watch your work, and then after the final show, finishing the get-out straight to the deserved pint with the rest of the team in the pub. And then

out of the blue, the colleges shut and remain empty, small ghost towns without the buzz of your lot around.

We now have to stay at home, with families, with roommates or on our own. The head is empty. How can you predict the future? Luckily, you cannot. And that is comforting... What you can do, though, is reflect upon the way you were spending your days, now that the division of time does not exist anymore. The day is a round notion defined by sunrise and sunset. The night is, for once, a big pillow of darkness enveloping our deepest thoughts and agonies. This is probably time to recalibrate. Time to reflect upon the things that were masked by our busy lives. Time to appreciate a need to become a better human on this planet and, therefore, a better professional. To watch the movies that inspire you, to stream the shows you never watched because you were busy, to catch up with friends via a digital platform that you rarely see. To eat home made food instead of your processed dinner in between tech sessions. To enjoy natural light, no longer stuck in dark auditoriums for days.

It is Easter today, a day of rebirth and renaissance. We are learning now again with baby steps how to appreciate the healthy attributes of our lives: good food,

friends and family and a job that we love and is fulfilling beyond belief. Theatre in its quintessence is a human activity; it is gathering people together to talk about life. That is why it is in good hands and will survive this turmoil as it is a basic human need. I feel your fear about the future of the industry. Probably different, the day that we start restoring social activity. But equally creative and even more so, as people have been deprived of their fundamental need to gather and to socialise. In the span of the 20th century in a much-troubled Europe, theatre never ceased to exist and found a way of reinventing its form and protecting its existence. Emblematic figures were born and found their voice in times of prosecution and oppression. This is our chance to reinvent a better version of ourselves and learn how to live with each other again.

Take care,
Sofia

PS. Opposite is a picture of the magnificent Albert Dock. It has been years since it has been bathed by the glorious sunlight for so many days. 🌸



ALD Strategy Day

A summary of this year's meeting

The ALD board and executive members gathered at The Victoria Hotel, Peckham on 19 February to re-examine the strategy agreed in 2018 and updated in 2019, to discuss the issues facing the Association and update the strategic future direction of the ALD.

Mhora Samuel, independent consultant and, until recently, director of the Theatres Trust, provided facilitation and guided the meeting through the processes of collecting key issues, discussing and prioritising them, and shaping the resultant strategies and/or tactics into actions.

The ALD has grown and extended its scope since the last major strategic review. The issues of increasing scope and services to members remain key challenges.

Four areas were under discussion on the day:

- Re-examine the "Big Six" agenda from 2018 and ensure all are appropriate going forward or not.
- Look at introducing a focus and activity around health and wellbeing of working conditions for our members.
- Create a policy and action around sustainability.
- Plan forward for the 60th anniversary of the ALD in 2021.

The following remained unchanged since 2018/2019:

ALD Mission Statement

The ALD is a collective and inclusive voice to effect change and champion excellence in lighting, video and projection for live performance.

ALD Vision

To be a powerful and passionate voice in the industry, have improved the way members are valued and the sustainability of careers, building a legacy for future generations.

ALD Values

The ALD:

- cares for/about the industry workforce
- promotes unity
- provides support for each other, socially and in professional affairs
- stands for professionalism
- values excellence
- is a resource
- has enthusiasm
- cares about lighting

- promotes quality
- shares practice and experience
- promotes friendliness
- is a force for change

Examination of current principles

A short discussion agreed that the current six strategic principles all remained valid and would be retained. It remains to re-prioritise all principles in light of the additional areas of sustainability, health and wellbeing.

Wellbeing

The meeting agreed that an ALD wellbeing policy should be drafted, which should:

- specify/encourage/promote appropriate practices
- incorporate best practice in contracts advice and work practices
- provide information and links to self-help resources
- provide suggestions for helping each other
- promote ALD values and ethics

Sustainability

A key finding of the day was to identify that the ALD's role in sustainability was to promote policy and practice gleaned from elsewhere. Several topics were identified as a starter for the working group and individual activity; there is more information about these on page 25.

The ALD at 60

There were lots of ideas of how to mark the Association's 60th anniversary! These included:

- media: videos and podcasts
- social media campaigns
- a national pub crawl
- seminars and training
- fun member events, e.g. go-karting
- a documentary
- *Focus* special issue
- celebrations at Showlight
- continuing professional development opportunities
- and, of course, a big party!

ALD book

The book proposed in 2019 remains a priority and is moving on apace. We are currently approaching publishers for this project, which will be both a history of the Association over the last sixty years and a look ahead at the next sixty years. A major part of the book will be interviews with industry professionals and people who have been key players in the Association's history. If you are interested in helping out, either with interviewing or transcribing (or other editorial/admin tasks), please email editor@ald.org.uk. We are hoping to launch the book at the Lighting Lunch in 2021. 🍷



Above: Members of the ALD Executive at the 2020 Strategy Day. From left to right: Iain Quinn, Mhora Samuel (facilitator), Steve Huttly, Kelli Zezulka, Johanna Town, Stuart Porter, Mark Jonathan, John Leventhall, Tom Wilkes, Mark White, Ian Saunders, Jess Bernberg, Nick Moran.

Proper production desks

Matt Dean does his research

In October of last year, I set out to “fix” the production desks at the Guildhall School. This was for my third-year graduation project as part of my Theatre Technology studies at Guildhall. My initial brief was simply to rebuild some of the desks in Guildhall’s studio theatre. Even for the young spines that sit at them, they simply weren’t good enough. I started my project by delving into various routes of research, initially looking at existing guidance from the HSE about the recommended dimensions for office seating. I also undertook an industry survey, and I would like to again thank those of you who participated. I must say I was surprised at the huge response. This got me thinking about how I could take the project further...

I had expected a generally positive response to the survey but was surprised to find a very small number who were resistant to my project. One commenter said, “Find something ‘worthwhile’ to research.” I had not expected people to disagree with me to such an extent, but it did encourage me to push on and fight the “but it’s what we’ve always done” attitude. I am pleased to say that, despite this, the project was extremely successful and has

been well received by those who have come across it so far.

After my research phase, I changed my brief. Due to the large industry interest, I decided to add an element to my project: writing some production desk guidelines. I wanted these to be a “one-stop” source for all the information relating to analysing, developing and building production desks. They start at the very basics by outlining what production desks are and how they are used. Anyone reading this article is likely already aware, but my aim was for anyone involved to understand the issue, from those sitting at the desk all the way to those in the finance office approving the purchase order for a new set! They go on to highlight the key information the guidelines are based on including the results of my survey and legislation such as the Workplace (Health, Safety and Welfare) Regulations 1992, which outline the legal requirement for every employee to have a suitable seat. From this point onwards, the guidelines become more of a tool, guiding the reader on how to effectively analyse existing solutions and design new ones. It also covers what the ideal solution is, and how theatre builders/consultants can

assist in finding solutions. The last section is a summary which covers some top tips and gives a brief step-by-step overview of how to improve your desks. The finished guidelines are available on the Resources section of the ALD website at www.ald.org.uk/resources/production-desk-guidelines or from me at desks@mdlx.co.uk.

The remaining part of the project was to actually build some desks. I chose the Milton Court Studio Theatre as it was the worst example at Guildhall. The Silk Street desks are actually presented in the guidelines as an example of an ideal solution. The original desks were simple trestle tables with two leg extensions allowing the desk to sit flat across a row of seats. Sitting at these desks forced the user to lean forward in a hunched position as the desks were too far away and too low. They were also unstable, and there were no solutions for cable management. I designed and built three new desks for the

Production Desk Guidelines

Why we need them, and how to build them

Matthew Dean
Member of ALD, IET and IOST
© Matthew Dean 2015

space, one each for the lighting designer, programmer and director/designer. The desks are almost identical, but the layout of power outlets/monitor mounts changes. The key ergonomic feature of the desks is a sliding top, which allows the user easy access; once sat down, they simply pull the desk toward them, instantly causing them to sit up and lean back. One of the key challenges was the need to make use of the existing seating. Theatre seats are only designed to be sat in for a few hours at a time, commonly with an interval. This means they simply aren't designed to be sat at from 9am to 10pm. To cope with this, I purchased a number of inexpensive but effective lumbar supports and ergonomic cushions. By arranging/stacking these, the user can find a position comfortable for them. Once I have graduated, I hope to build more production desks for a variety of venues/productions and promote the guidelines as a tool for change in the industry.

If you have any questions or want more information about my project, the guidelines or the desks, please don't hesitate to drop me an email at the address above! 📧



The ideal production desk for Guildhall's studio theatre

Top left: Lighting programmer's desk with quick, adjustable screen mounts

Top right: The two-seater director/designer desk with dual power strips and colour tuneable work lights

Bottom: Lighting designer's desk in the stowed (left) and working (right) positions



Office Oracle

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

This column over the last 14 years has normally been a “parish notices” style of cut and paste items that have appeared elsewhere or an update of the annually recurring ones to make them relevant for the current year. However, in these unprecedented times, I wanted to make the start for this issue more personal...

The annual subscription period has always been the most intense period of the year in the ALD Office. It has only increased as the organisation has grown and despite moving the company memberships to other parts of the year and away from the memberships for individuals I'm still dealing with twice as many renewals on average than I was in 2006.

Added onto that in May 2019 the Executive announced that it would be increasing subscriptions across the board in 2020 for the first time in six years. That

decision in itself had been planned for three months to work out what level of increase was realistic to be accepted and still allowed us to expand the capabilities of what we might be able to achieve in future while paying the increasing costs for what we were still doing. And that's before the VAT threshold and potential burden was factored in....

So the new rates were announced at the 2019 AGM and regular reminders in these pages and in email bulletins across the year asked members to remember to change standing orders, convert to direct debit instructions or pay monthly. Then a week before the renewals started the industry collapsed and we had to consider how best to support our members whose work had disappeared literally overnight.

Our main concern was for the freelance Professional and Affiliate members who had no income. The company directors quickly agreed that we could offer an initial three-month payment holiday to those who asked for it. We wanted to ensure that members felt they could retain their membership in the medium term and not stop it in a flurry of cutting unnecessary outgoings. We wanted to be of assistance

immediately as well as consider what we might offer our members in the longer term during the crisis.

We have done everything we could to contact eligible members and inform them of the payment holiday in the two weeks we had available. We have sent out many emails to various groups sorted from various searches of the database. Direct debit payers have received multiple notifications as payment rates and dates changed. Most of all, we have tried to be as fair as we can to all members.

I apologise if you were swamped by too many messages, got confused by the messaging or did not see the single email you may have been sent on 30 March. Equally, if we have missed an email you sent that resulted in a payment being taken in error, I apologise. I have had over 3,000 emails through the office inbox over the last month.

We now have over 100 members who have taken the payment holiday until July, and I would like to thank them for their patience while we rushed to sort things out at short notice. I'd also like to thank those many members who have paid their (increased) subscriptions, either because

they are employed full-time or they are freelance and decided that the ALD needed the support while the money was in their bank account.

This year we may well need to dip further into our reserves than we had planned, but initial observations show it's not going to be as bad as we feared in mid-March as we thought we might have half our members resigning.

Stay safe. Stay well. Take care.

IS

2020 subscription fees

At the time of writing, we have been able to process all the payments received in the first week of April. As discussed above there is a payment holiday for freelance Professional and Affiliate members until after the standard cut-off point for payments of 1 July.

However, due to the way that the follow-up notification emails work through the website, we cannot separate out the membership categories when requesting payment of outstanding balances.

Therefore, we will not be sending out any payment reminders until after the AGM in June (see below).

Each member can log into their website profile and see what their current balance is, and we welcome members to make any payments they can even if it is not for the full amount.

The Executive will be making further decisions on the payment holiday subscriptions over the next month or so. Once again, whatever is decided will be as fair as we can to all in an individual membership category. We are discussing options but will make a final decision giving people a fair opportunity to make any further arrangements.

The ALD and direct debits

Part of the thinking behind the restructuring of the fees was to encourage members to switch to direct debits as we can now offer monthly payments. The fees all neatly divide into 12 now...

The direct debit system also enables us to vary the amount charged at a certain time. This was especially useful in being able to stop payments directly in late

March, and it's also great in order to pay off the balances of members who used to pay by standing order but did not cancel that instruction when setting up the direct debit, so are effectively paying twice...

If you wish to sign up for a monthly direct debit, please visit www.ald.org.uk/direct-debit or if you already pay by annual direct debit, please contact the ALD directly so that we can adjust your existing account to the new plan.

ALD Coronavirus Financial Survival Guide

It's unprecedented: our industry has been brought to an abrupt, dramatic stop by the coronavirus and the measures being put in place to help control its spread. Running shows has been suspended. Events have been cancelled. Upcoming theatre shows have been "postponed", though it's not hard to imagine those postponements quickly becoming cancellations. Those in jobs are suddenly finding themselves without jobs; those who are self-employed are suddenly finding themselves without work.

The important thing: you are not alone. Everyone in our industry is in the same position. Many beyond our industry too.

Office Oracle

Ian Saunders

We thought it might be helpful to pull together a quick “financial survival guide” – things that you can and should do to help see you through these difficult times.

The latest version is available from the resources page of the ALD website: www.ald.org.uk/resources/coronavirus-financial-guide.

2020 AGM

Despite the current upheaval and uncertainty in our industry, we still need to plan for those events that cannot be cancelled. Our annual general meeting is one of those...

We can now announce that it will take place in June, although an exact date has not yet been settled upon, given the current situation. Having previously streamed, recorded and broadcast them, we are currently investigating appropriate methods to enable remote participation should the need arise.

Given the timeframe we have and the unknown future of where we will be allowed to travel/exercise/shop by then, we will be reverting to a more business-like meeting of past years to give us the flexibility to meet either in person or online.

The print deadline for *Focus* is prior to the government’s decision on whether to extend the initial “lockdown” period or if further restrictions are required, and so the Executive committee will make a decision on the date after this, and it will be included in the next issue of *Focus* and membership bulletins. By deciding roughly when it will happen, however, it means that we can start the request for nominations for directors of ALD Ltd.

Company director elections 2020

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.

An elected director serves for a three-year term, when they can then stand for a second term. They must stand down for a minimum of one year after the second term before being able to stand again. Therefore, each year one third of the eleven director spaces are up for renewal.

In 2020 there is a total of three director positions available for election, and all

those at the end of their term are eligible to stand for another term if they wish to. Should we receive more than three nominations, a ballot will take place, with the process being announced to the voting membership.

Election timeline:

Thursday 9 April: Nomination period opens
35 days before AGM: Nominations close
28 days before AGM: Ballot papers sent out to voting members (if required)
Seven days before AGM: Deadline for ballot papers (if required)
No earlier than 8 June 2020: ALD annual general meeting – results announced

Full details about the directors’ duties and how to submit a nomination can be found on the members’ side of the ALD website at www.ald.org.uk/director-elections. These can also be sent by post upon request if we do not have a registered email for you.

Nominations for election as a director shall be in writing signed by two voting members of the Association as proposer and seconder, respectively, and containing the signed consent of the candidate

to serve. To ease this process, you can complete the Survey Monkey form at www.surveymonkey.co.uk/r/aldelection20 or request a nomination form and return it to vote@ald.org.uk.

The result of the ballot shall be announced at the annual general meeting, and the terms of office of the members elected shall then commence.

2020 members' yearbook

We had hoped to bring you the first printed members' directory for three years with this issue of *Focus*. That's another casualty of coronavirus as we lost all the prep time with the database during March. Also with a downturn of income in this financial year, we are currently looking as to where we can make savings on our expenditure, and this printed book is an obvious candidate.

The website online directory is the most up-to-date list of members, and in most cases the members listed without contact details have them available to members only if you log in to the website. The printed directory can be out of date in some cases before it even gets sent out! However, members have expressed an appreciation of being able to have a printed version of the document to keep on their shelves.

If you do not wish to have a copy sent to you, you can opt out of receiving a

copy through the Contact details and preferences page of your ALD web profile or by contacting membership@ald.org.uk.

For further details of how to update and tailor your website profile, please visit and download the web user guide, which is available here: www.ald.org.uk/ald-website-user-guide.

2020 awards season

(ALD members in bold)

WhatsOnStage Theatre awards

Best Lighting Design

Sponsored by White Light

Howard Hudson – & *Juliet* – Shaftesbury Theatre



Other nominees:

Jon Clark – *Evita* – Regent's Park Open Air Theatre

Ben Cracknell – *Joseph and the Amazing Technicolor Dreamcoat* – The London Palladium

Jessica Hung Han Yun – *Equus* – UK tour
Tim Lutkin and Hugh Vanstone – *Present Laughter* – The Old Vic

Best Video Design

Sponsored by PRG

Andrzej Goulding – & *Juliet* – Shaftesbury Theatre



Other nominees:

Jon Driscoll – *Small Island* – National Theatre

Will Duke – *Grief is the Thing with Feathers* – Barbican Theatre

P J McEvoy – *Falsettos* – The Other Palace

Ewan Jones Morris – *A Very Expensive Poison* – The Old Vic

Olivier awards

Nominations – Best Lighting Design:

Neil Austin – *Rosmersholm* – Duke of York's Theatre

Paule Constable – *The Ocean at the End of the Lane* – Dorfman, National Theatre

Howard Hudson – & *Juliet* – Shaftesbury Theatre

Bruno Poet – *Uncle Vanya* – Harold Pinter Theatre

IR35 update

Following Stuart Porter's briefing on IR35 in the last issue of *Focus*, we were planning on a fuller article in this issue. However, due to the coronavirus situation, the government has postponed the reforms to the IR35 tax rules until 6 April 2021. We will continue to monitor this and will keep our members updated. #

Diary dates 2020–2021

6–8 September	PLASA Show, Olympia, London*
22–25 May 2021	Showlight, Fontainebleau, France*
5–15 August 2021	World Stage Design, Calgary, Canada
11–12 May 2021	PLASA Focus Leeds*
9–10 June 2021	ABTT Theatre Show

Keep up to date with ALD events via the online diary: www.ald.org.uk/diary

* The ALD will have a presence at these events.

Showlight 2021 call for papers

The essence of Showlight is its speakers, and we are now calling for anyone involved in lighting – be they lighting designers, lighting directors, directors of photography, architectural lighting designers or in associated roles such as programmers and manufacturers – to submit their ideas for 2021's conference papers in Fontainebleau. Talks are to be twenty minutes in length to enable as many papers as possible to be presented over the three-day period. If you would like to become part of Showlight 2021 by presenting a paper, please email papers@showlight.org with the following information:

Name(s)

Company

Mobile number

Email address

A brief summary of the paper you are proposing

We look forward to receiving your exciting ideas!

Contact us

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Focus Magazine

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To submit ideas for articles, correspondence, corrections and any comments about *Focus*, email 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) to be posted on 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 2020

Sustainability

Resources from around the internet

Lighting designers Jess Bernberg and Paule Constable have recently started up a sustainability working group and are busy recruiting members to join them. If you're interested in sustainability topics and want to get involved, you can email Jess on sustainability@ald.org.uk. There will be a fuller update on the working group's activities in the next issue.

Elsewhere, the Production Managers' Forum and the Royal Court Theatre hosted a discussion regarding the challenges of sustainability within the theatre and live events industries. It was held at the Jerwood Theatre Upstairs at The Royal Court Theatre and online via the PMF Facebook page on Friday 13 March at 2pm.

The first panel featured Jennifer Taillefer, production manager at the Unicorn Theatre, talking with representatives of First Mile Wastage, Society of British Theatre Designers, Sustainability in Production Alliance and Julie's Bicycle. The second panel included several production and technical managers who have been working to overcome the challenges of sustainability within the industry.

The forum is available to watch on the PMF Facebook page at

www.facebook.com/ProductionManagers/videos/634082730702673. There are also recordings of other PMF events, including seminars on wellbeing, accessibility and gender equality.

The IETM is an international network for contemporary performing arts. It has published on its website a variety of sustainability articles at www.ietm.org/en/themes/sustainability. The IETM sustainability aims include: How do we use our potential and our resources? How do we contribute to the sustainability of the environment we work and live in? What does sustainability in the arts mean and how to achieve it? And what role can the arts play in that wider issue: helping to save the planet, the environment we live and work in?

On 26 February, Julie's Bicycle hosted *We Make Tomorrow: creative climate action in a time of crisis* – a provocative, intergenerational and action-focused event that brought together creative and cultural leaders and institutions with funders, grassroots activists, policymakers and the scientific community to explore what creativity, leadership and innovation means in the context of climate and

ecological emergency. The full agenda, speaker biographies and recordings of the day's proceedings are available at www.juliesbicycle.com/news/save-the-date-26th-february-2020-climateemergency.

The Center for Sustainable Practice in the Arts is a think tank for sustainability in the arts and culture. Among other resources available on its website (www.sustainablepractice.org/programs/tools) is the White Light Green Guide. The Green Guide is intended to offer some suggestions as to how we can all work to make lighting – both the light you see on stage, and the process of getting it there – more efficient. It is available to read in full at www.sustainablepractice.org/wp-content/uploads/2012/12/Green-Guide.pdf.

Please share with fellow ALD members any sustainability resources you come across by posting them in the ALD Members Facebook page or on the forum when you are logged in to the ALD website. And remember to email Jess if you would like to join the new ALD Sustainability working group. 🌱

Professional members' shows

opening in April

Editor's note: In memory of the hard work, creativity, collaboration and fees that might have been, here is the list of shows that should have opened in April and May. We remain cautiously optimistic that, when we are back to normal, some of these shows will come back again.

April

1 Michael D Harpur *Eating Myself* Battersea Arts Centre / **1 Joshua Gadsby** *The Government Inspector* Webber Douglas Studio / **2 Lucy Carter** *Live Fire* Royal Opera House / **2 Jacob Gowler** *Seven Brides for Seven Brothers* The Avondale Theatre / **3 Elliot Griggs** *Last Easter* Orange Tree Theatre / **4 Lucy Carter** *Yugen* Dutch National Opera Ballet / **4 Jane Lalljee** *The Black Spider* Barry Memorial Hall / **8 Jack Wills** (assistant lighting designer) *Shook* Trafalgar Studios / **8 Jason Addison** *Grease* Hull Truck Theatre / **8 Jess Bernberg** *Testmatch* Ustinov Studio, Theatre Royal Bath / **8 Jane Lalljee** *Giraffes Can't Dance* The Rose, Kingston / **9 Jon Clark** *The Jungle* St Ann's Warehouse, New York / **9 Peter Mumford** *Corybantic Games* Royal Ballet / **14 Jess Bernberg** *Rich Kids: A History of Shopping Malls in Tehran* Battersea Arts Centre / **15 Tony Simpson** *An Evening with Abdul Hussain* National Theatre, Sheikh Jaber Al-Ahmed Cultural Centre, Kuwait / **16 Johanna Town** *Shook* Trafalgar Studio 2 / **16 Peter Vincent** *The Sound Of Music* St Swithuns PA Centre / **18 Peter Mumford** *The Minghella Project* Wallis Annenberg Center for the Performing Arts, Los Angeles / **19 Lucy Carter** *Katya Kabanova* Opera Roma / **19 Jack Wills** (draftsperson) *Cinderella* English National Ballet / **21 Joshua Gadsby** *Small Change* Omnibus Theatre / **21 James C McFetridge** *9 to 5 The Musical* Island Arts Centre, Lisburn / **22 Wally Eastland** *The 25th Annual Putnam County Spelling Bee* Harton Theatre / **22 Michael D Harpur** *Million Pound Boy* The Big House Theatre / **23 Jon Clark** *Under the Same Sky* Cirque du Soleil, Montreal / **24 Elliot Griggs** *The Two Character Play* Hampstead Theatre / **25 Jason Addison** *Turn & Face The Strange – The Story of Mick Ronson* Hull Truck Theatre / **29 Tony Simpson** *GH Boy* The Vaults, London / **29 Zoe Spurr** *Abigail's Party* Watford Palace Theatre / **30 Tom Lightbody** *Kipps – The New Half A Sixpence Musical* Theatre Severn / **30 Malcolm Rippeth** *Future Cargo* Leeds International Festival

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

Professional members' shows

opening in May

May

6 Lucy Carter *The Dante Project* Royal Ballet / **7 Joe Price** *What Songs May Do* Dance City, Newcastle / **7 Jason Addison** (touring re-lighter) *The Canary and the Crow* Stephen Joseph Theatre, Scarborough / **11 Jamie Platt** *The Shark is Broken* Ambassadors Theatre / **12 Johanna Town** *We Started to Sing* Arcola Theatre / **13 Jon Clark** *Cyrano de Bergerac* BAM, New York / **14 Michael Grundner** *Ich war noch niemals in New York* Theater des Westens, Berlin / **16 Lucy Carter** *WHY* Norfolk and Norwich Festival / **17 Zeynep Kepekli** *Common Groun(s)* Sadler's Wells / **20 Joe Price** *High Noon* The Egg, Theatre Royal Bath / **20 Elliot Griggs** *A Fight Against...* Royal Court Jerwood Theatre Upstairs / **21 Joshua Gadsby** *Wilt* Theatre By the Lake / **23 Jess Bernberg** *Boeing Boeing* Theatre by the Lake / **23 Lucy Carter** *WHY* Brighton Festival / **26 Ross WJG Hayward** *Many Moons* Downstairs at Pleasance London / **27 James C McFetridge** *Spud!* Lyric Theatre Belfast / **27 John Rainsforth** *Romeo and Juliet* Guildford School of Acting / **28 John Rainsforth** *The Children's Hour* Guildford School of Acting / **28 Johanna Town** *Habit of Art* 59–59 Theatre, New York / **29 Malcolm Rippeth** *Mitridate, re di Ponto* Garsington Opera

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Thank you for your support! For Corporate members, see page 28.

Confused about insurance?

Gareth Graham answers your questions

Hello all! I hope you and your family are well and staying safe at this difficult time.

I am aware of the impact the coronavirus has had on the industry, and for more information on our response here at Performance and some guidelines, please visit www.astonlark.com/performance.

As a large number of you will be aware, Performance Film & Media operates the public liability insurance and professional indemnity facility that the ALD arranges, which is renewable on 1 April each year.

With this issue of the magazine going out so close to the renewal of the facility, and a recent influx of questions from different members regarding the cover, Ian has asked me to write a piece, first by explaining some features of the cover and then by doing a mini question and answer piece based off the most common questions we have seen from members in the last two years.

Before I begin, I should make it clear that the purpose is to provide and outline and overview, the full terms, conditions and exclusions can be found in the full documents that can be provided by the ALD.

An outline of the cover

Public liability

- Public liability insurance provides cover in the event you are found to be legally liable for bodily injury suffered by third parties, or loss of or damage to third party property arising in the course of your business.
- The limit of indemnity is £10,000,000.
- Access to a risk solutions helpline provides advice on risk management, compliance, security and health and safety by phone. This helpline is available from 9am to 5pm on Monday to Friday, excluding bank holidays.
- Aviva's website offers tools and resource to help manage your business more effectively.
- Cover is for insured members only while they are employed and/or carry out their duties as a lighting designer/technician which includes design, preparation, installation, maintenance and operation of lighting rigs, working as a video and projection designer and/or technician, the teaching or mentoring of these activities and as a manager or technician in the theatre, entertainment and live event industries.

- Cover allows members domiciled in the United Kingdom to work anywhere worldwide. Areas where the United Kingdom Foreign and Commonwealth Office advise against travel to will be excluded unless agreed in writing by Performance.
- Claims referral criteria:
 - No previous claims in three years – acceptable.
 - One claim with less than £5,000 paid in three years – acceptable.
 - One or more claims with a value exceeding £5,000 in three years – referral to Performance for sign-off.

Your questions and my answers!

As we are starting the second year of the public liability insurance facility I thought it would be useful to share some of the common questions we have had from the board and members in the last year around activities relating to the cover afforded by the public liability insurance.

Q. Is there any restriction around working at height?

A. Cover is provided for work up to a height of 40 metres providing a written risk

Confused about insurance?

Gareth Graham

assessment is carried out and a record kept for three years. Written risk assessments are only a policy condition when the work at height exceeds 10 metres.

Q. Can I also use the cover if I am working outside of the UK?

A. The public liability insurance allows members to carry out work worldwide; however, where the UK Foreign and Commonwealth Office advises against travel to an area, written confirmation of cover needs to be sought from Performance.

Q. Am I covered for working on or in offshore installations?

A. No, cover is excluded. Performance can look to provide insurance for this on a project-by-project basis.

Q. What about public liability cover for working at airports (non-airside only)?

A. Cover is provided at a reduced limit of indemnity of £2,000,000. If cover above this limit is required please contact Performance.

Q. What about filming involving the use of heat?

A. Cover is provided at a reduced limit of indemnity of £5,000,000. If cover is required above this limit, please contact Performance.

Professional indemnity

- Professional indemnity insurance protects businesses and individuals against legal liability arising from advice or services provided.
- The limit of indemnity is £1,000,000.
- The territorial limits are worldwide.
- The jurisdiction is worldwide excluding USA/Canada (if you sign North American contracts you will need to obtain a separate policy).
- Cover is for insured members only while they are employed and/or carry out their duties as a lighting designer/technician which includes design, preparation, installation, maintenance and operation of lighting rigs, work as a video and projection designer and/or technician, the teaching or mentoring of these activities and as a manager or technician in the theatre, entertainment and live event industries.
- Claims referral criteria:
 - No previous claims in three years – acceptable.
 - One claim with less than £5,000 paid in three years – acceptable.
 - One or more claims with a value exceeding £5,000 in three years – referral to Performance for sign-off.

You can find details of the ALD's combined liability insurance at www.ald.org.uk/members-benefits/combined-liability-insurance-policy

Over the last few years we have seen an increase in requests for professional indemnity insurance, which up until recently (in our experience) has rarely been at the top of the list when freelancers or companies consider their insurance requirements for the year ahead.

In very simple terms, professional indemnity insurance protects businesses and individuals against legal liability arising from advice or services provided. I have put together a few of the considerations you may wish to consider when thinking about professional indemnity insurance.

(a) Do I have any exposure?

In my opinion this is as good a place as any to start. In United Kingdom law a professional owes a greater duty of care to their customers than an ordinary person. Back in the "old days" it was thought that only accountants, surveyors and the like had the need to have professional indemnity insurance; however, now highly qualified people operate in countless industries, from television/theatre to marketing to technology, to give a few examples.

Ask yourself whether you provide either advice or a service. If the answer is yes, then you should be considering PI insurance.

(b) Contractual requirements

One thing that is important to consider is the cover that your clients expect you to have. A client may dictate that you hold a specific level of insurance within the contract conditions you agree to (common when working for broadcasters), whereas some may ask for proof of insurance prior to approving you as an acceptable business to trade with, or when deciding which company will win their tender. I'd suggest when looking at the options for the level of cover you may need to check what limits clients have asked for previously and whether they demand certain extensions.

(c) Geographical limits and jurisdictional limits

Very simply put:

- geographical limits concern the physical location where the advice was given, or the service provided; and
- jurisdictional limits concern under which law claims can be brought against your business.

Legal action in the USA and Canada has been notoriously expensive for decades, with any claims bringing higher costs, punitive damages and the prevalence of class actions. This means insurance policies with a worldwide jurisdiction are usually more expensive or can on occasion include more restrictive terms.

First, consider where you operate and where your customers are based. Analyse what proportion of business relates to

work for USA/Canada clients, and the type of work undertaken (as some activities are more hazardous than others)

You should be aware that if you work for USA/Canada clients insurers will view this as your business having an increased exposure in the majority of circumstances and therefore the cost of including the appropriate cover will be reflected.

(d) How much do I need and how much risk could I accept?

There are many factors to consider, some of which are below.

- What would be the worst-case scenario?
- What impact would that have on the business and how likely is it to occur?
- Could you absorb the loss and continue to trade?
- You need to look at the size and type of contracts the business is involved in. Be aware that it is not just your element of the contract you have to consider but that of the whole project.
- How likely is the business to be subject to a legal action from a customer or other third party?

If you have a repeat exposure then I suggest you consider a limit that is on an "any one" claim or occurrence basis and not aggregated (the limit effectively resets itself for every individual incident).

So when looking at a limit you should consider all of the aspects above in analysing the potential severity and frequency of incidents, then look at what options are available to you and what you can afford.

What to do if you're unsure

If you are in any doubt then please discuss this with us or your insurance broker. This article should act as a brief overview of professional indemnity rather than specific advice to a specific individual/business.

If you have any questions about this article, please email us with the subject line "ALD Focus article", or if you have any other insurance-related questions we may be able to help with, please drop us a line.

If you are happy for your name to be published, please let us know. If you would prefer to be anonymous, then this is perfectly fine as well, and I will only be too happy to ensure your privacy is protected.

We look forward to hearing from you! 🌸

Gareth Graham has been in the insurance industry for over 15 years and is the head of the sales team at Performance. The information provided here is for general guidance only. As all insurance policies operate differently you should check with your usual insurance advisor to ensure that this information is right for you and your personal circumstances.



Performance are film and media insurance specialists and are part of AstonLark Ltd, one of UK's top five independent insurance brokers.

If you would like a quotation for your own business, contact Performance on 020 8256 4929 or visit www.performance-insurance.tv for details.

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Peter Hunter anniversary event

Celebrating 40 years at Salisbury Playhouse

A surprise gathering for Peter Hunter was held at Salisbury Playhouse on Thursday 20 February 2020 to celebrate his 40th anniversary at the theatre. Photos by Sarah McClelland, courtesy of Sarah Bath. #



People Powered

Entertainment industry mobilises to support NHS

Across the events industry, diaries abruptly emptied last month as events cancelled because of the coronavirus, leaving a huge number of freelancers without work for the foreseeable future. Katharine Williams (a lighting designer who previously worked on Crew for Calais using entertainment industry skills to support refugees) and Jono Kenyon (a lighting designer whose partner works in ITU) started putting together People Powered UK, a team to provide support to the NHS, including in ITUs (intensive treatment units) where need is greatest, to relieve pressure on the health service and assist with flattening the curve.

People Powered UK has 915 members and counting from across the entertainment and live event industries. People who usually work at venues like the London Roundhouse and provide production services to festivals are working together across the entire UK. They're using skills and ingenuity honed building festival infrastructure to provide structures quickly and effectively, and sourcing equipment

from outside the NHS's usual supply chain to provide solutions to challenges hospitals are currently experiencing. Production people already work with emergency services and local authorities at SAGs, on health and safety, and at planning meetings, so already speak the same language.

"Anyone who's been to a festival understands the scale of those operations, and as the people who build them, we didn't want to sit twiddling our thumbs or eating crisps in front of the TV. We're all driven by just wanting to help our friends, partners, family members and colleagues in the NHS." —JD Bracknell

People Powered has also been building structures at Stoke Mandeville hospital which will be used for triage and isolation units. These will help increase capacity. There are plans underway for more structures and infrastructure at High Wycombe, Kingston, and Birmingham & Solihull hospitals.

On 3 April, People Powered completed the setup on a shop for staff at the Royal Free Hospital, which they can access after shifts, allowing them to pick up essentials

and fresh food and veg without facing the supermarkets and potentially empty shelves.

People Powered members secured 3000+ walkie-talkie radios and placed them with Homerton, Lewisham, Barts, and Croydon hospitals and will be supplying to more trusts this week, including Royal London, Imperial, Guys, UCLH and Royal Free. These radios will reduce the amount of PPE needed, by allowing hospital staff to more easily communicate between COVID and non-COVID spaces about treatment plans. We're also providing tour buses to be used as staff rest areas and talking about other ways we can provide tangible help. People Powered Scotland is busy north of the border, and People Powered Australia is up and running too. 🌹



A critical care doctor using a donated radio

The story of channel 101

Durham Marengi recalls an evening on the Hudson River

In 1984 I was tasked by Theatre Projects to manage the lighting for a concert by Isao Tomita on the banks of the River Danube in Linz. The show went well, and I made some new friends among the Japanese creative team.

On Saturday 13 September 1986 as the sun set over the Hudson River, New York, the residents of Manhattan were bemused to see the Japanese keyboard maestro Isao Tomita being hoisted into the air in a large Perspex pyramid and left suspended forty feet above their heads.

The event was a free outdoor concert sponsored by Casio and presented as a gift from the people of Japan to the people of America to celebrate the centennial of the Statue of Liberty. The concert attracted a live audience of around 80,000 and was filmed for broadcast on national TV.

The brief to which we worked and probably achieved, with tongue firmly in cheek, was to make the event so spectacular that should any alien lifeform be watching our planet they would be able to see it and enjoy it as well. A pretty all-encompassing aspiration!

Tomita was suspended in a mirrored pyramid from a crane placed on a large barge moored alongside Battery Park opposite the Statue of Liberty. Tomita, as a

young boy playing in a scrapyard, became fascinated by the various different ways a single sound would reach him through the piles of metal. Here he recreated that phenomenon by using FM transmissions to each of the eight towers with slightly different delays and tonal mixes being sent to each source.

The show included a vast fireworks display launched from another barge, three high powered lasers on the riverbank beaming graphics onto water and clouds, and the lighting system designed by me and Japanese LD Toshishige Fuyumuro. We originally had a helicopter that was to sport an underhung rig of Vari-Lites but once we learned that the pilot needed to be able to drop the load in the river should he get into trouble that concept was pared back!

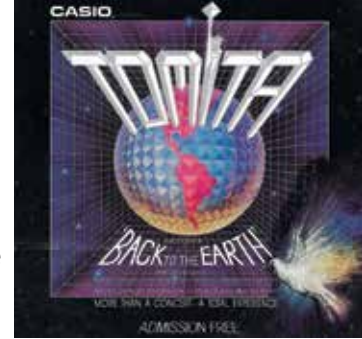
The challenges and costs of mounting a free show in a public park in New York swiftly became apparent. Permission was needed to halt all river traffic for the period of the show, to build any temporary structure over thirty feet, to run power cables in the park, to keep the toilets open past 8pm, etc., etc.

Below the pyramid we had a selection of pars and cyc floods and I had rigged four 500w floods at floor level so that

the keyboard techs had some light to work with during rehearsals in darkness. These were numbered channel 101 and controlled by me on a small desk.

I was to call the 213 cues that Toshi-San had put into the 105-minute show, and with around thirty lighting and laser operators, most of whom could only be reached by radio, I got to thinking how this could possibly work. I came up with the idea that our sponsors, Casio, would supply all of our operators with a free stopwatch and I would write each operator a cue sheet with the exact times of their own cues. Tomita agreed that he would play a preshow tone exactly ten seconds before he started the master timing tape and I offset these ten seconds on all the cue sheets. What could possibly go wrong? Quite a lot as it turned out...

It became apparent that the crew should not have run the headset systems cable through the public space as the crowd was immense and soon trampled the aptly named Kaos comms system to oblivion. All bankside communications were lost around five minutes before the show.



The radio system fared no better. Tomita had his own problems: having played the preshow tone he did not start the master timing tape until twenty seconds later. Every cue taken on stopwatch from my cue sheets would be ten seconds late.

As the generators started to fail on some of the barges and the incoming radio traffic increased, making it impossible to call any cues, I looked over at the Japanese LD who was at his desk with his coat over his head.

There was only one course of action. I deployed channel 101.

When I had focused the four floods of channel 101 one night I noticed that the internal reflections in the Perspex pyramid made it impossible to see outside. As is usual with such shows the only people who would notice any real lack of synchronicity would be the show's artistic team, led in this case by Tomita. The audience, both live and TV, would only really notice the most obvious of mistakes.

All the amazing effects we had created went off at some point and there were no really noticeable mistakes. It was so loud that you could not speak to the guy next to you. I cued the main pyramid lighting by slapping the AVO desk op next to me on the back with a stick.

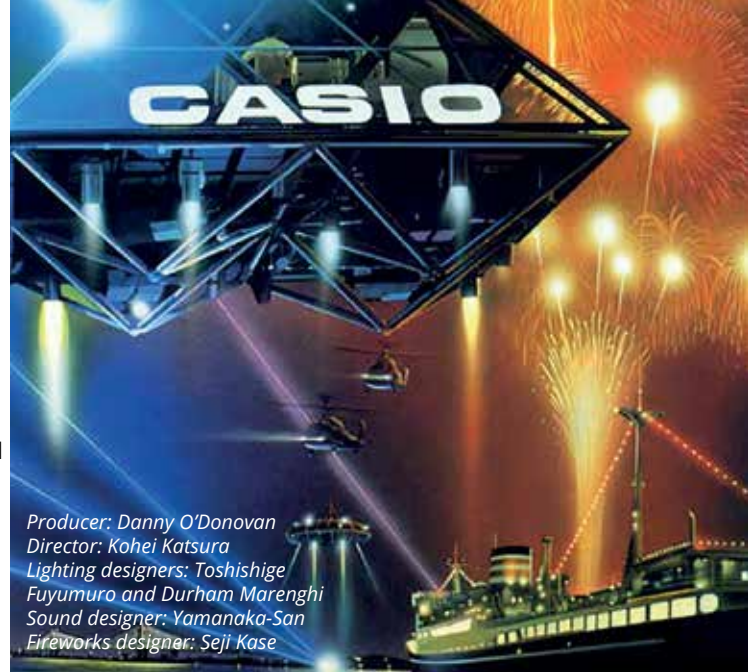
Of course in Toshi's mind it was all going to hell in a handcart. The show, however, was a great success, and as Tomita played the last chord, echoed by a few lighting cues still going off ten seconds late, he descended to the deck to take the

rapturous applause from his fans, and perhaps some aliens overhead!

Toshi spoke a little English but I called the translator over as it needed to be explained very clearly what I had done. "Now, that did not go as we had planned and hoped but everything we created was seen at some point during the show even if it did not accompany the music that it was intended for. The audience didn't notice anything amiss and neither did Tomita as he couldn't see out of the pyramid due to channel 101. Go and take your applause, Toshi-San; the show was a great success and the lighting spectacular!"

As this was translated a transformation came over my Japanese friend. His spine straightened, his shoulders pulled back and he nodded at me and marched down the barge to take his well-deserved bow.

The Japanese creative team, who had hardly drunk a drop of alcohol during the lead up to the show, that night took over the top floor of our hotel and held a "bring a mini bar" party. I vaguely remember through the haze of a few disposable Kodak cameras floating in the plastic



*Producer: Danny O'Donovan
Director: Kohei Katsura
Lighting designers: Toshishige
Fuyumuro and Durham Marengi
Sound designer: Yamanaka-San
Fireworks designer: Seji Kase*

dustbin that was our punch bowl and into which the entire contents of our minibars had been emptied.

What did I learn from this? The show was far too complicated with too many cues. Toshi-San was trying to supersize what he normally did in a concert hall and it didn't work. We created a monster that romped merrily all over us, and it's a lesson I've carried to this day: KISS (Keep It Simple, Stupid). 🍀

To read the full version of the story and find some other tales go to www.durhamld.com/category/durhams-digest.

Focus cover competition

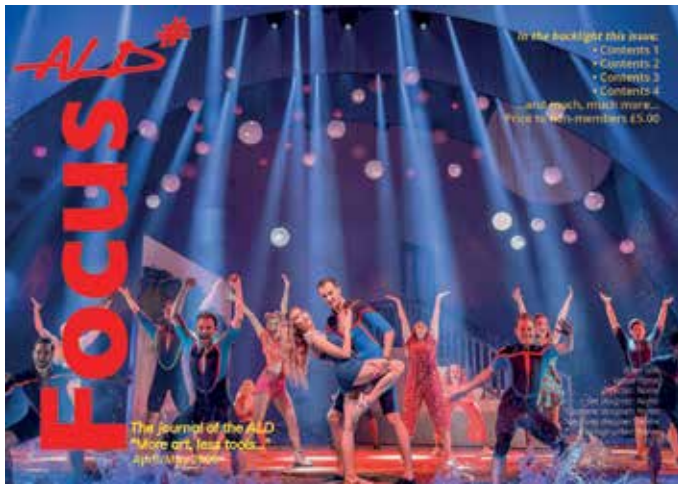
The designers behind the photos revealed

In the last issue, we invited ALD members to have their work featured on the cover of *Focus* by entering a friendly competition. Submitted production photographs were uploaded to the ALD Members Facebook group and voted on by members. The winning image (which you can see on the cover of this issue) was from *Dark Carnival* at Tramway, Glasgow, lit by Simon Wilkinson. The other submissions are featured on this spread. Thanks to everyone who entered and voted! #

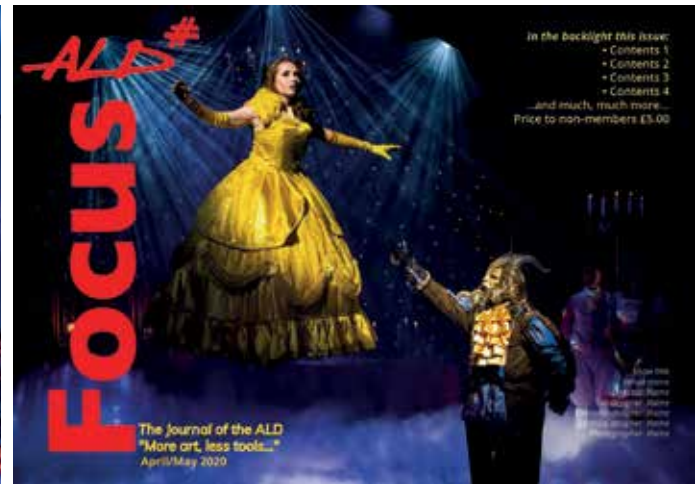
Whistle Down the Wind
Union Theatre
Director: Sasha Regan
Musical director: Rosa Lennox
Set designer: Justin Williams
Costume designer: Reuben Speed
Lighting designer: Hector Murray
Photographer: Mark Senior



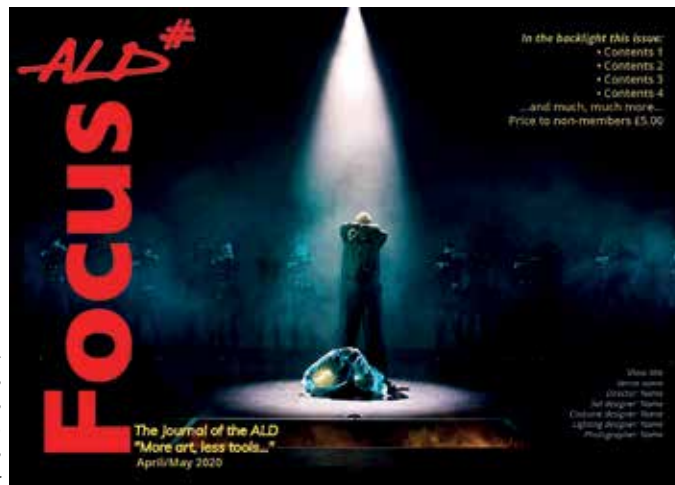
Electric Dreams
Reed's School
Musical director: Iain Carnegie
Lighting designer: Ben Davidson
Photographer: Gareth Hart



Mamma Mia
 Belgium
 Director: Stany Crats
 Designer: Paul Farnsworth
 Lighting designer: Jason Taylor
 Photographer: Steven Hendrix



Beauty and the Beast
 Gordon Craig Theatre, Stevenage
 Director: Chris Jordan
 Costume designer: Shelley Claridge
 Lighting designer: Jason Addison
 Choreographers: Twist & Pulse



The Pit of Curiosities
 Step Onto Stage
 Leamington Spa Centre
 Choreographer and designer: Kirstie Smith
 Lighting designer: Matt Whale
 Photographer: Dave Fawbert



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