

ALD #

FOCUS

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


December 2017/January 2018



In the backlight this issue:

- Lighting on the fringe
 - Christchurch Casino
 - Video designer Nina Dunn
 - Lumière Scheme recruitment
 - ...and much, much more...
- Price to non-members £5.00*

The Toxic Avenger
Director: Benji Sperring
Designer: Mike Lees
Lighting designer: Nic Farman
Photographer: Claire Bilyard



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From the chair...

Greetings to all members as we approach another new year. As I'm sure most are aware, this will be my last *Focus* intro. It's been nearly eight years since I took over the chair of the ALD from Rick Fisher and I'm very happy and honoured to have held that post for these past years. I shall miss writing this little column, deciding what to write about our world every couple of months. It's been a great exercise in thinking about what we all do and what the ALD should be doing to support that. I have tried to guide the ALD towards building on the establishment that Rick very successfully achieved during his tenure, and I hope that at least some of that ambition has manifested itself. It's important that we are a recognised force within the world of lighting design and that we justify our existence as an organisation by being much more than just a club. Social occasions are important because so many of our members work individually and rarely get the chance to mix otherwise, but equally and perhaps more importantly the ALD must have influence. Expanding the infrastructure (which I hope will continue) has meant that we have increased seminars, discussion groups and masterclasses that encompass a broad range of topics and have proved very popular indeed. We have recognised that the creative process of lighting design involves many layers and skills and consequently are embracing and encouraging programmers, production

electricians, and video designers to be a part of the organisation just as they are a part of that creative process. We have begun meetings with sound designers, stage designers and directors in order to wield greater influence on managements and unions. The ALD will now be consulted by Equity on negotiations. We have subgroups looking at diversity, education, job definitions and, of course, the Lumière scheme. I'm delighted we are announcing the first full-year Lumière scheme in this issue – many thanks to Chichester Festival Theatre for its support. I hope that in future we will be welcoming more participating theatres to the scheme.

I will be remaining on the Executive, and am delighted to be handing over the chair to Jo Town. She will, I know, bring a new energy to the ALD while absolutely maintaining all that has been achieved so far, so please support her and the ALD, and help us to grow, improve and fulfil the best needs and ambitions of you, the members.

Finally, I'd like to thank all of our unsung heroes – the Executive committee. This group of people put in a lot of (voluntary) time, effort and thought to keep the ALD going, vibrant and expansive. I'm very grateful for all the support, ideas and encouragement that I have received from all during my time as chair.

Very best wishes to you all. 🍀

Peter



Peter Mumford
ALD chair

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Abuse of power

Johanna Town on changing times



The final months of 2017 I hope will be remembered as one of the turning points – where people in power can no longer hide, twist or manipulate the truth for their own gains and protection. Women and all people on the receiving end of harassment and bullying have been given a voice and it is our job, every one of us, to make sure we listen, support and speak out. If we don't, the last few months – the #MeToo revelations and the work that has happened across our industry as a result – will have been for nothing and we will be back where we started.

I totally understand that this is not just a male/female issue; it is, I believe, more about power and abuse of that power, which often culminates in individuals being made to feel disempowered, whether that

is through sex abuse or other forms of abuse. I am speaking here from my own perspective.

I have spent my working life promoting the fact that theatre is a career that can be for life and that we are highly trained professionals who love lighting and should be respected for the many skills we bring to a production.

Unlike many other professions our industry is all about people and relationships. We don't have clear office or corporation guidelines to fit within. We spend long hours working in a close environment where we all work hard and play hard – and why not? If I had wanted a 9 to 5 job I would have chosen a different career.

Our industry, however, is small and there are many people, even in lighting, who are vying for the same jobs. This places us in a position of weakness; maybe, like me, you have been in a position where to speak out could have possibly jeopardised your career or could have lost you that valuable contact.

I have been lucky enough to have been able to say no to second offers from people I have not enjoyed working with, be that because of their bullying of others or me. But I have continued to work with people whom I have observed as flirtatious, over theatrical or just

jokers– but who may have also, I now believe, crossed a line. I have on the whole remained quiet about the bullies and predators as I have not wanted to appear a gossip. I also questioned if maybe it was just me reading things wrong: maybe I didn't form the right relationship with that particular person, and what gave me the authority to speak ill of them?

When I started my career in the early 1980s the antics in the theatre I worked in were common knowledge; books have been written about them. It was not, as far as I was aware, non-consensual, but who really knows what goes on behind closed doors? It was accepted behaviour – it was “theatre life”!

My first role as an assistant to a lighting designer was to make sure they were well stocked in cigarettes and beer during the tech sessions. Well, we most certainly wouldn't see that now in any theatre building. Good working practices have stopped all that, at long last. Now, as we're reaching the end of 2017, I hope we are going to stamp out harassment and bullying as something that is not accepted as “theatrical”. Change can happen. It can no longer be tolerated.

When I was head of lighting at the Royal Court my team worked with several directors and lighting designers who were hard work, rude and bullish. Then, I had somewhere to go to discuss this behaviour: first, my production manager and after the opening I would talk with the general manager and artistic director and make it known that

we would not tolerate such behaviour in the future. Interestingly, sometimes I was listened to and those people never returned to the Court and sometimes I was ignored, often depending on the talent of the person concerned. But talent should not be an excuse for such behaviour.

As a freelancer it is so much harder. Your next job might be at stake, and your own lighting skills might be put into question, especially when confronting a bully. Was it my fault? Did I not understand what they wanted for the show? Were they just trying to get the best out of me, by pushing me so much? All these thoughts go through your head. There are very few executive directors or production managers I would be happy to approach with a complaint. Why rock the boat? This is why it has continued unquestioned for so long and why I am pleased that the Royal Court has brought in guidelines. Companies are beginning to see what is actually happening in their buildings, and I hope this means they are going to be willing to listen.

Theatres are announcing that they have a code of practice or are adopting the Royal Court Code. I have already been sent a couple of companies' own policies along with my contracts in recent weeks. These codes have actually been in place for some time but companies have not up to this point felt it necessary to share these with freelancers – so this is a welcome change.

Several years ago, the ALD promoted Liteline: a link to the the ALD for members

who had complaints or issues. It has been a good link and I hope we have helped with issues from fees to working practices. Simply email liteline@ald.org.uk with your concern or question. A year ago it felt important to bring the more relevant issues we are all talking about today to the attention of our members through 9X% in *Focus*, where anonymous articles were submitted and curated by Katharine Williams. (To share your experience, email katharine.williams@ald.org.uk.) Our intention with 9X% is to let you know that you're not alone – and by sharing people can come together. The industry has many bad practices we need to iron out and by starting to talk about them in the open they won't remain hidden any longer.

At the time that most of these events happened, we didn't feel we had the skills or authority to act. I am not sure we yet have all the skills, but I do feel strongly that if any of our members come to us we will listen, support you and take time to locate the help you need.

The ALD will be adopting the Royal Court's Code of Behaviour for the forthcoming year. We will be working on making our own code of practice – a code the ALD would expect as good working practice from its members. We are also writing a working paper on the best way to support our members. We plan to examine the papers being produced by Equity, UK Theatre and others and make a full package of resources for our members to access. If you want to work

on a sub-committee to assist in preparing these documents please get in touch (jo.town@ald.org.uk).

Writing this article has made me reflect on my own working behaviour. Perhaps you are now reflecting on your own. How often have you shouted at someone on your team? Was it the programmer or the stage manager? I know I have. I have also regretted my outbursts and I hope I have managed to apologise for many of them. What is it that makes us shout and possibly hurt someone else in order to do our job? I know for me, it's because I feel under pressure – a lot of pressure. Maybe the set build didn't go well and lighting is behind. Maybe the director, designer and I didn't give ourselves enough time to talk and now we are struggling.

I know that this doesn't make my behaviour acceptable. I also know that producers and theatre managements could take some responsibility for the pressure they put on staff in order to save themselves money by giving enough time in the schedule for things to go wrong and be corrected, and paying a decent wage so that more time can be allocated to a project.

I've seen many changes in lighting over the years. All have been for the better. We now want to stamp out bullying, sexual abuse and abuse of power in whatever form that takes. We want people to feel safe at work.

Now is the turning point we call for and we must not let it pass. 🍀

Sylvia and Cinderella

Mark Jonathan in London and Johannesburg



Time is racing by to Christmas and I imagine everyone is ensconced on seasonal productions. I have just been at the Royal Opera House for the return of Sir Frederick Ashton's ballet *Sylvia*. Given the current news items it's probably not appropriate for me to say "I have been touching up *Sylvia*", although I got away with it at the ROH! We first made this version in 2004 with the Royal Ballet and then with American Ballet Theatre at the Met. The production was so successful that it was then copied by the Berlin StaatsBallett and the second production having played Berlin has since been all over the world and is currently at the Teatro Colon in Buenos Aires.

I often feel that what the audience sees is what I managed to do in the limited time of a busy repertoire house so returning allows me a chance to develop where I got to last time. This time, there is some new gear in the ROH rig to aid me. I'm full of respect for what the staff achieve under the intense pressure of continual repertoire changes. The production is beautifully focused by the lighting supervisor Gary Dooley. "Just let the light brush the set," says Gary as he directs the focus. "That's sounds very poetic," I say. "I knew you were watching," says Gary.

The ballet was originally created in the fifties and it's an ancient Greek fantasy filled with beautiful dance and Arcadian vistas, originally designed by Christopher and Robin Ironside with additions by Peter Farmer all in the style the French painter Claude Lorraine. I wonder if its continued popularity could be because it's a glorious panacea to Brexit, Trump and Isis, allowing the audience to escape from the grim reality of our screwed-up world. We also have the exposition of sexual harassment in the news and there is some harassment in the story of *Sylvia*, a huntress and daughter of Diana, who

spurns men in favour of hunting, clad with her bow and arrows and her troop of huntresses in a forest inhabited by nyiads, dryads, nymphs and peasants. Eros, the god of love, interferes and *Sylvia* becomes overwhelmed by love for the extremely handsome shepherd Aminta, who wears a very short tantalising toga. However, *Sylvia* is abducted by Orion, who cannot control his desire to have his evil way with her. *Sylvia* enterprisingly manages to drug Orion and is rescued by Eros, who arrives through a trap and then oversees a magical transformation. *Sylvia* and Eros set sail on a wind-filled sailing barge to the temple of Diana to find her lover, Aminta. She has to manage the wrath of her mother (cue thunder and fork lightning): Diana is not happy about the association with a mortal until Eros reminds her of her own dalliance with Endymion, another, fit young shepherd. Cue another vision through gauze.

The ballet opens to much deserved acclaim for the beauty of the dance, the music by Delibes and our world of classical pictures. A day later I'm at Heathrow checking in for a flight to South Africa. I first went to Jo'burg with the National Theatre



Cinderella on Ice
Imperial Ice Stars
Director/choreographer Tony Mercer
Scenic designer: Eamon D'Arcy
Costume designer: Albina Gabueva
Lighting designer: Mark Jonathan
Photographer: Kit Bruyns

Studio after apartheid ended circa 1995 and I returned four years ago with the Imperial Ice Stars. This time, I'm back for *Cinderella on Ice*. I have already lit the ballet, the opera and the pantomime versions of this much-loved story. The ice production combines the best of both worlds: a Russian company of former world-champion ice skaters, under the direction of Tony Mercer, with technicians from the British production company Lunchbox Theatrical Productions. We are opening at the splendid Teatro in

the Montecasino near Johannesburg before transferring to Cape Town. The Montecasino is an extraordinary Italianate folly; it is a tribute to a Tuscan town. After work we can escape this make-believe world to our hotel, which is set in a private park, and peacocks and exotic birds strut around the tables on the terrace in the sunshine; it's summer here. Look, someone has to do this job! The hotel staff are lovely, and everyone is smiling. I'm recovering over coffee from the long eleven-hour flight. I have a swim in the

outdoor pool; despite the summer, the water is ice cold but once I'm in, it's refreshing. An exotic bird tentatively approaches for a sip of the cool water.

I have a cue meeting with our DSM, Fodhla, who will call the show. It comes complete with a fair number of cues, precise buttons and bumps, bleed-throughs, haze, cold smoke, fire, rain and breathtaking aerial flying. Fodhla is on the case and, as well as nailing all the buttons, nonchalantly gives calls to the stage in English and Russian. I wind her up suggesting she should do them in Zulu too. I prepare my cue synopsis and spot plot. I know this is the calm before the storm. As soon as everything is rigged and the set is built, we will start focusing while the ice freezes on the glistening ice rink that is built on the stage of the Teatro. The entire overhead rig is a moving light rig, with conventional booms and a mix of moving and generic lights FOH. Apart from the floor being made of ice, the rest is just like a regular theatre production, with gauzes, borders, backcloths and starcloths. We have three tech sessions with the skaters before two dress rehearsals and previews. Dan Shelley, our chief LX and programmer, and I have a lot of cues to get into the desk, while the deputy Agnieszka has a lot of light boxes and ticking clocks to martial as well as some errant movers.

I feel compelled to mention the art of follow spotting. Call me old fashioned

Sylvia and Cinderella

Mark Jonathan

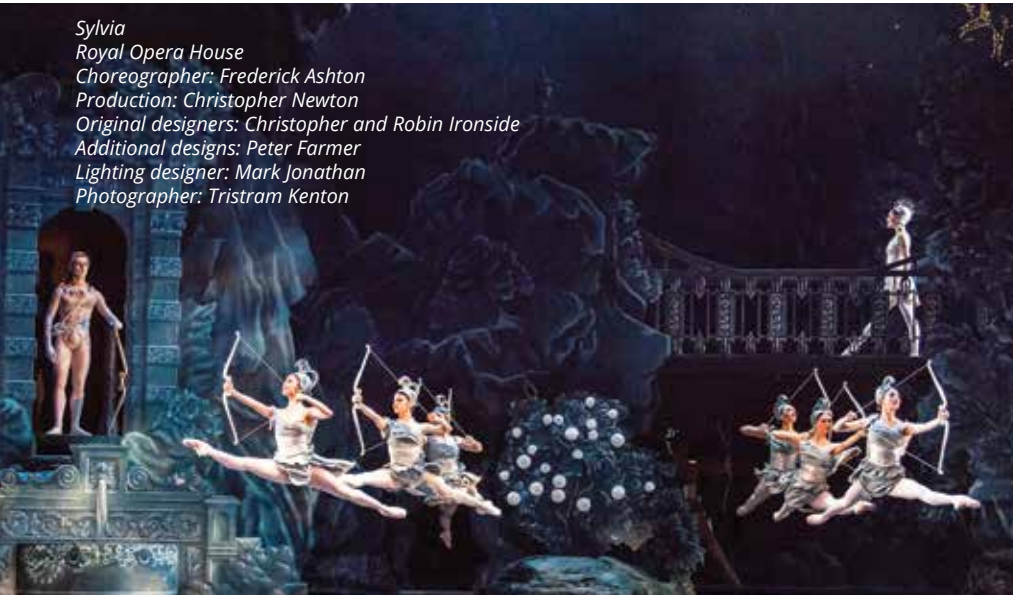
but I think it's good if the LD has done all the jobs that the lighting team is trying to do – and in my time, amongst other jobs, I did followspot. I can even claim to have followspotted with the eminent, Olivier-award-winning Paul Pyant on the spot next to me. I know how hard it is, especially at Glyndebourne in the summer, when I would get hay fever in my eyes and try not to bounce my spot when I had a sneezing fit. Suffice it to say that I have always been

full of admiration for the brilliance of good spot operators, and my recent return to the ROH reminded me just how good the team in “the Dome”, led by Nicky and Pete, is. I've always said they are the finest in the world and they continue to be so. Returning to *Cinderella*, I am reunited with Pearl and Bheki, the local spot operators. Let me tell you, while a ballet dancer can move fast and the spot op has to dance with the dancers anticipating the leaps and

jumps, a Russian ice star can go from zero to sixty miles an hour in half a second. This doesn't faze them. Bheki and Pearl match the world-champion skaters with incredible world-class spotting. I enjoyed listening to Pearl and Bheki liaising on pickups in Zulu. Pearl told me that she can speak all eleven languages that are spoken in South Africa: that's English, Afrikaans and nine African languages. I always like to be able to say the numbers in whatever country I am in. However, the schedule didn't really allow me to get my head round Zulu. My attempts to master the all-important clicking in the roof of the mouth were laughed at. Despite the intense schedule the opening was spectacular. How does a male skater pirouette with a female skater balanced above his head on one arm? It was great to see the entire audience of circa 1,900 people on their feet at the end, giving the company a very justified standing ovation.

While I was in London I was able to catch David Bintley's ballet *Aladdin* at Sadler's Wells with Birmingham Royal Ballet, which was on fine form. I first lit this production in Japan in 2008 and then we made the British/American version in 2013. So it's lovely to see it back out with all its magical effects. The next night I was at the opening of the Linbury stage design exhibition for emerging designers. Thanks should be accorded to Lady Sainsbury, the Linbury Trust and the NT for making this exhibition

Sylvia
Royal Opera House
Choreographer: Frederick Ashton
Production: Christopher Newton
Original designers: Christopher and Robin Ironside
Additional designs: Peter Farmer
Lighting designer: Mark Jonathan
Photographer: Tristram Kenton



The exterior of the Teatro, Johannesburg



and all the opportunities that it brings possible. Try to catch the exhibition in the Lyttelton circle level if you can.

With Christmas approaching I hope I will see many of you at the annual lighting Christmas lunch, now in its 25th year. I hear from our "maître d'ite", Jason Larcombe, that we have more than 130 bookings already. Thank you to all our sponsors who generously relieve the thirsty diners of the drinks bill. It's also time to thank Peter Mumford for his fine and dynamic leadership as chair of the ALD. I'm excited that Jo Town is stepping up to the challenge of following Peter, and it's great too that Lucy Carter is joining the Exec as our professionals rep. Both bring immense experience to the ALD, and I know they will

ensure that we go from strength to strength. Our strength as an association relies first on our members so please keep up your subscriptions and encourage your lighting colleagues to join too. There is a category for everyone involved or aspiring to work in the lighting industry, not just designers. The ALD welcomes active participation in the running of the association, and there are lots of opportunities to be involved. So don't hold back from letting Ian Saunders at the ALD office know if you would be interested in getting involved.

Well, it's time to turn off my Mac as the plane's taking off. I hope all your productions will soon be "behind you" and that you can enjoy a well-earned day or two off at Christmas. Season's greetings to you all. 🌸

Tips 'n' tricks

Focus editor Kelli Zzulka recently asked this question of her Facebook/ETC programmer friends:

Is there a way to boost all the levels of all channels in all cues by 10% without doing each cue individually? The show I've just designed is going on tour and some venues have... less than ideal dimmers. I'd rather not replot all 92 cues individually if I can help it.

Thanks to ALD members Ian Saunders, Will Evans, Declan Randall and Chloe Kenward for suggesting proportional patching, which worked a treat on tour! On an ETC desk, go to the patch screen, then select "Attributes" – you can then set a proportion for each dimmer, so you can scale up or down. Declan also suggested: "In blind, you can select all cues and then select active channels and @+10%."

Fiffi Thorsteinsson also noted that, curiously, "The ADB Phoenix (years ago) had a grand master that went up to 140% – primarily meant for when shows were being video recorded and darker scenes needed boosting. Why only 40% extra, I don't know..." Can anyone fill us in? 🌸

Doing more with less on the fringe

Theatre critic and writer [Daniel Perks](#) on his small-scale picks

A single, incandescent bulb is the focal point for two highly anticipated shows at this year's Edinburgh Festival Fringe 2017 – *We Are Ian* and *This Is Not Culturally Significant*. The two are physical pieces, developed on the London fringe before making the trip 400 miles north. Both are enhanced by the presence of a deceptively simply lighting design, one that focuses attention entirely on the narrative.

In the case of the former, Ellie Bookham's solo light pulsates in time with the disembodied narrative of druggie Ian, as he reminisces on the illegal warehouse scene that took over Manchester in the late 1980s. The actors rave on stage, caked in a harsh neon glow and egged on by Ian's persistent desire to lose control. For the latter, Matt Cater's supporting design adds a monochrome colouring to the production

– all eyes are firmly fixated on Adam Scott-Rowley's harrowing performance as he transitions between warped, bouffon caricatures of the undesirables in society. These are just two examples from a host of theatre makers who don't have the luxury of a West End budget. But in both cases, expensive technological

trickery isn't needed – a more complex design would detract from the power of the message. Across the fringe, whether it be in Edinburgh, London, or around the country, similar productions and designers are stretching their budgets, thinking laterally and creating exceptional work that doesn't break the bank. They are forced to do more with less, such is the climate that we are all trying to make a living in. The Edinburgh Fringe is in many ways a catalyst for companies and designers to expand their ideas outside the stereotypical black box, to dream big and bold with possibilities. New Diorama Theatre's flagship production, *Secret Life of Humans*, sees every surface as one that can tell the story, not so much going beyond their constraints as walking across them. Geoff Hense lends his lighting design expertise to the production, a silhouetted lightscape that is unmatched by anything else this year. He takes the decision to subtly highlight snippets of the narrative and combine these themes with Zakk Hein's powerful projection work. The overall concept brings to life painful memories for characters and audience alike – Dr Jacob Bronowski (Richard

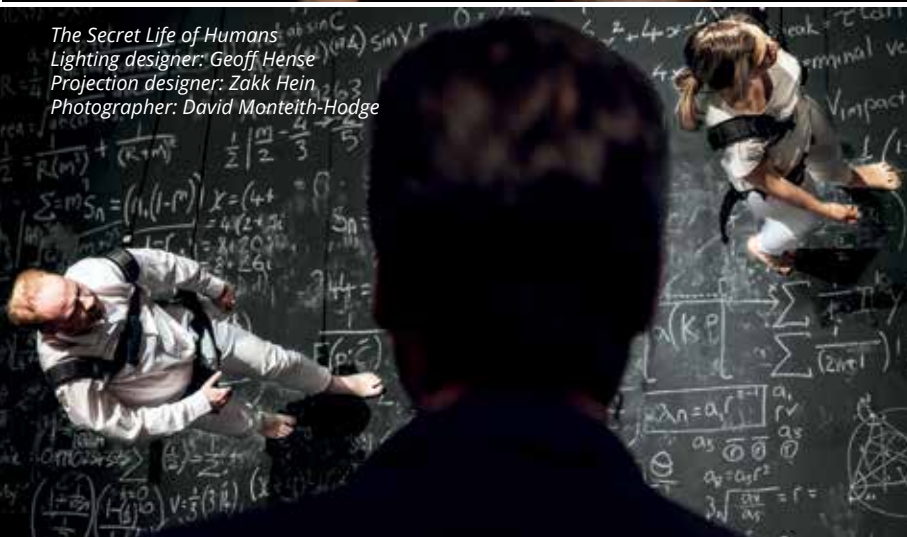


We Are Ian
In Bed with My Brother
Lighting designer: Ellie Bookham
Photographer: Matt Austin

This is Not Culturally Significant
Lighting designer: Matt Cater
Photographer: Besell McNamee



The Secret Life of Humans
Lighting designer: Geoff Hense
Projection designer: Zakk Hein
Photographer: David Monteith-Hodge



Delaney) speaks from beyond the grave of his experiences as a mathematician, best known for his work on fire-raising (the mathematical approach to bombing strategies) during the Second World War.

One can easily look past the lighting and projection aspects in favour of the actors suspended in the air, walking across the back wall of the set. But it is the work of Hense and Hein that emphasises the beauty in such a world of destruction. A silhouette of the deceased Bronowski patiently watches as his grandson discovers lifelong hidden secrets; Hense and Hein use the pain of the past to reinforce the impact of the present.

Moving from the theme of emotional to physical pain, the festival highlight for projection work belongs to Joshua Pharo's light and video design for *The Shape Of The Pain*, a powerful story about existing in constant, unrelenting agony. Every production element here is perfectly synchronised and assaulting to the senses; Rachel Bagshaw and Chris Thorpe conjure up erudite descriptions, images and sounds that envelope and hit us from every point. Once again, all the technical disciplines work in tandem to present Hannah McPake's expansive mood as it jumps from one end of the spectrum to the other. Sometimes it's blue, dull and numbing; other times it's an angry red, pulsating in time with Melanie Wilson's soundscape. If *Secret Life of Humans* emphasises pain in a past life, Pharo focuses on the unending pain of the present.

Doing more with less

Daniel Perks



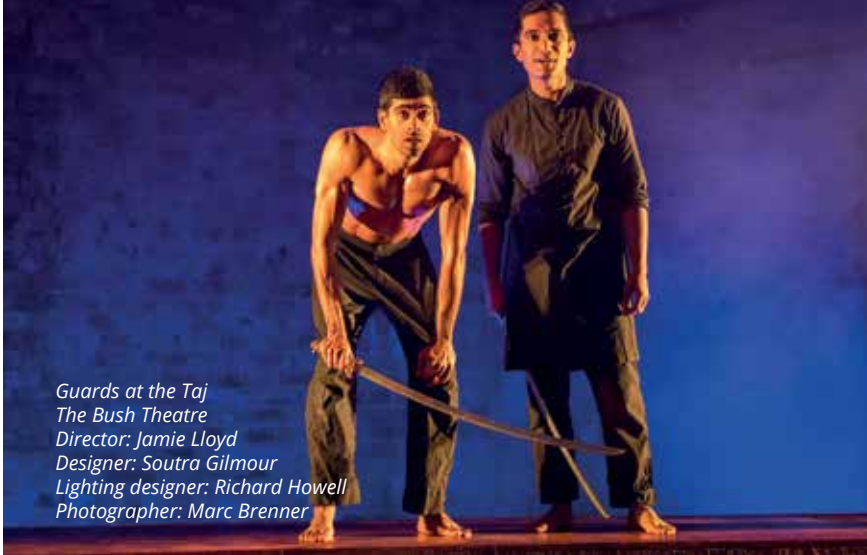
The Shape of the Pain
Video and lighting designer: Joshua Pharo

The design does more than complement the performer in this case; it brings the show's core concept to light in an exposing fashion. The pain is bigger than the presence of an actor on stage.

As playtime in Edinburgh draws to a close, the cauldron of creative impetus bubbles over and flows back down to London. Designers return, inspired and motivated to continue their mission of pushing boundaries in fringe venues that pepper the capital's theatrical landscape, so much so that one production goes as far as to transcend time and space, spanning 80 years and onto entirely different worlds.

Ben Jacobs' lighting design for *In Event Of Moone Disaster* is one of block colour, otherworldly yellows and soft reds that indicate a welcoming, yet alien environment. The production is a triumph in every sense, but none more so than in Sarah Beaton's overall design. Her concept is complemented by Jacobs' ingenious use of subtle hues; the overall image pushes past the confines of the stage without ever feeling as though it's intruding on the audience space. On a stark grey set, Beaton and Jacobs play with height and light, managing to make an 80-year time frame feel timeless.

These theatres, these designers, are constantly plagued by finances that require they do more with less. But does this limit the potential for creativity? No, in fact it enhances it. By forcing venues, directors and producers alike to come up with



Guards at the Taj
The Bush Theatre
Director: Jamie Lloyd
Designer: Soutra Gilmour
Lighting designer: Richard Howell
Photographer: Marc Brenner



In Event of Moone Disaster
Theatre 503
Director: Lisa Spirling
Designer: Sarah Beaton
Lighting designer: Ben Jacobs
Photographer: Jack Sain

innovative, alternative solutions, fringe theatre can truly continue to push the boundaries of what is possible. If new technologies can be seen to slowly seep down from the top, trickling through the West End as expensive projection work and robotic trickery slowly becomes cheaper, then innovation should equally be seen to rise upwards through the ranks, gathering momentum and driving progress.

The quality of the work across all levels is comparable too. Richard Howell's lighting design for *Guards At The Taj* is one of my favourite pieces this year, a true spectacle that relaunched the newly renovated Bush Theatre and propelled it to the forefront of the Off West End. But Howell, an established professional with award-winning credits to his name, still makes use of the same lighting aspects from work mentioned above, the work of the next generation of lighting designers who are forced to do more with less.

Guards At The Taj is a triumph because Howell, sound designer George Dennis and designer Soutra Gilmour understand how to transport their audience away from the confines of a black box. It doesn't take coffers of cash to do this, just the imagination to dream bigger than your surroundings. 🌸

Daniel Perks is a freelance journalist and theatre critic who blogs regularly at Culture By Night. He is the theatre editor for Miro Magazine, is an assessor for the Off West End Awards and writes regularly for Exeunt, among others. He can be found on Twitter at @dperks13.



Office Oracle

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

skills required to be effective in the roles? How do they differ? Why do we need to encourage producing managements to recognise this role as a regular and vital part of the team?

New Technologies Showcase

Having missed 2017, the Central School of Speech and Drama New Technologies Showcase 2018 takes place on 25 January 2018 at the Embassy Theatre in Swiss Cottage in conjunction with ALD Corporate member White Light.

It has been designed for lighting designers and technicians to explore and compare the latest lighting technologies on the market. All members are welcome to attend between 2.00pm and 5.30pm. Feel free to drop by as and when you can.

Swiss Cottage social evening

With the return of the Showcase, we will also be having a social evening straight after the event above. Exact details are yet to be confirmed, but rumours abound of a University Challenge type event between the ALD and Association of Sound Designers – another reason to watch

your email bulletins or the members-only Facebook group for updates in advance of 25 January.

2018 members' monthly social evenings

For the last six years, we have been holding a regular monthly social evening for members on the last Friday of (most) months at the Coach & Horses Pub in Covent Garden, with the generous support of our Company members who have sponsored the drinks for the start of the evening, giving them the opportunity to network with ALD members or to catch up with friends and clients.

Following feedback from a few company sponsors this year, the Executive Committee has decided that the ALD will not be actively marketing these regular events in 2018.

That is not to say that members' socials are finished as a concept though. We are more than happy to work with our Company members to arrange events that fit better with their needs and aims for networking with our members.

It may mean a different day or location (or even city!) to the last Friday of the month in a pub in the West End of London.

PLASA Focus Glasgow

We will be having a stand at the second PLASA Focus: Glasgow trade show which runs on 17 and 18 January and takes place at the SECC Exhibition Centre. More details about the show appear on page 27.

We are also organising a panel discussion seminar, which will take place on the Wednesday at 12.45pm if you were considering attending the show. We look forward to seeing you there.

"Enlarging the lighting design team: what designers look for in assistant and associate LDs"

With the artistic and technical demands upon lighting designers ever increasing, and the schedules to produce the finished production getting tighter at all scales, there is an increased necessity for productions to include the role of associate and assistant lighting designers in the UK. What are the

The easiest way to receive information of the latest events is to ensure you receive our members' bulletins by email or to join the ALD members-only Facebook group.

We want to encourage links between our Company members and individuals who work in the industry and welcome any ideas or feedback that will help us to frame future opportunities to do so. Feel free to contact the Company members' representative, Declan Randall, to discuss further: companies@ald.org.uk

The ALD and direct debits

Before the end of the year, the Executive Committee will decide on subscription fees for 2018/19 membership year. As of January, we are no longer legally allowed to add an administration fee to card payments. For each £85 professional subscription paid through PayPal we currently only receive £83.64, so will be much worse off in the 2018/19 subscription year.

As of April 2017, we have been able to take payments by direct debit via the website GoCardless.com. For the same £85 transaction through GoCardless we are charged 85 pence, therefore receiving £84.15 and obviously putting more money into our account to use for the membership than paying fees of another company. So far 210 members have taken up the option to automate their payments to us for either the annual subscriptions or to pay for the combined insurance benefit.

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

So please help us to save time (chasing payments) and money (lower fees) by switching to a direct debit payment well before your April 2018 payment is due. You can sign up the payment plan for your membership category by visiting www.ald.org.uk/direct-debits and selecting the correct link.

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

If you currently pay by standing order and wish to switch to direct debit, please ensure that you cancel the existing instruction with your bank. We cannot do this on your behalf and you run the risk of paying twice next year if you do not do so.

Company director elections 2018

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

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, and we are now asking for interested parties to stand for nomination for the 2018 elections.

There are four director positions available as the following directors' positions are up for election, although all are eligible to stand for another term if they wish to.

- Mark Jonathan
- Stuart Porter
- Declan Randall
- Mark White

The result of the ballot will be announced at the 2018 AGM. We should have a date for this set prior to the next issue of *Focus*.

For full details about the directors' duties can be found on the members' side of the ALD website at www.ald.org.uk/director-elections. It was also sent by post last year if we do not have a registered email for you.

Have you changed your address?

During this period of the year we often receive copies of *Focus* returned to us as "Unknown at this address" or "Addressee gone away". These are often (but not exclusively) for our students and recent

Office Oracle

Ian Saunders

graduates as they change address at the end of the academic year. We have received five in the last week alone.

Please ensure that you update your information on the website directly via the "Contact Details & Preferences" page or contact membership@ald.org.uk.

An incorrect address can result in your not receiving membership renewal notices and places the continuation of your membership at risk. The website also requires each member to have an email address to be able to operate it to its full potential, so please ensure that your current or preferred address is on our system.

If you have any questions about the status or future of your ALD membership, please contact us as soon as possible so they can be answered or solved before it is too late.

Did you graduate from your course this summer?

When you join the ALD as a student member, we ask you to inform us of your proposed graduation date so we know when you are due to finish your course.

If that was listed as being the summer the 2016, we will have now changed your membership category to the Affiliate membership for early career professionals, and with that you will be able to start accessing the same benefits as the Professional members do, with the exception of voting on Association issues.

Your current membership subscription (whether paid or via the Sponsored Student Scheme) will continue to run until the end of March 2018. Prior to this point you will need to have informed us as to whether you wish to remain an Affiliate member, move to become an Associate member or whether to stop your membership completely.

The sooner you do this the sooner we can ensure you are sent a reminder for the correct level of subscription for 2018/19, or if you have chosen to stop your membership, do not send you a reminder.

Under the Constitution of the ALD, memberships continue to run until such time that you inform us that you wish to leave. No contact will be assumed to mean that you are happy to continue as an Affiliate member and to pay the relevant subscription rate as of April 2018. 🌸

Help needed

We've received the following request from the US via Richard Pilbrow. Was this an ALD member, or can anyone supply any leads...?

"William Ivey Long designed costumes for *Donna McKechnie: Inside the Music* at the Jermyn Street Theatre in London in October 1996. I can't find a lighting designer for the production – and am sure there was one! I know that these facts:

Adaptation: Christopher Durang;
Director: Larry Fuller; Scene Design: Richard Seddon (for Robert Knight Ltd.) and Music Director: Jim Osborne. There had to be a lighting designer (not listed in the reviews I found)! Any leads welcome! "

Please send any info to the ALD Office (office@ald.org.uk) and we will collate and send back to the originator of the query. 🌸



Christmas at St Michael's Beccles

One of the pleasures of Christmas is going to the local "9+9" church carol service. This is the big one with nine carols and nine lessons. In particular, find a candlelit service and this is what you get! There's nothing but candles in this picture, except some LED tree lights in the distance and a bit of moonlight. There is a stillness and anticipation in the congregation that only candlelight brings. I had about five seconds to take this picture before we in the choir started the whole ball rolling by processing to Once in Royal David's City. Churches at Christmas... where else can you light with 600 candles to an average level of 5 to 10 lux without asking someone first?

*Have a great festive season!
Jim Laws*

Diary dates 2017-18

- 22 December** ALD office closes for Christmas
- 3 January** ALD office reopens
- 25 January** New Technologies Showcase
Universally Challenged quiz and social*
Central School of Speech and Drama
- 7 February** Visit to Vaults Festival, London
Sponsored by White Light
- 1-2 May** PLASA Focus: Leeds*
- 1 May** Northern members' social evening, Leeds
Venue TBC
Sponsored by Hawthorn
- 6-7 June** 2018 ABTT Theatre Show*
- 16-18 September** PLASA London, Kensington Olympia*
- TBC 2021** World Stage Design, Calgary, Canada



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.

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

Contact us

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Focus Magazine

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Editorial team: James Laws, Rob Halliday and Sofia Alexiadou

To submit ideas for articles, correspondence, corrections and any comments about *Focus*, email editor@ald.org.uk. Owing to space restrictions, we do not accept press releases for publication in *Focus*.

However, company members of the ALD may send press releases to the ALD office (office@ald.org.uk) to be posted on the News section of the ALD website for immediate and wider coverage. Company members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request from the editor. *The opinions published within Focus are not necessarily those of the ALD. E&OE. Content deadline for the next issue: 15 January 2018*

New members

Welcome!

Professional Member

Sarah Clausen, Germany

Emily Holmden, Romford

Affiliate Member

Ben Jacobs, London

Lewis Plumb, Exeter

Associate Member

Tristan Skinner, London

Corporate Member

SGM

Sound Technology

Sponsored Student Scheme

Birmingham City University

Liam Morgan

Bristol Old Vic Theatre School

Thomas Pitchers

The Brit School

John Vincent O'Sullivan

Central School of Speech and Drama

Sam Henderson

Alex McManus

Jake Rodway

Matt Whale

Guildhall School of Music and Drama

Giuliana Davolio

Rohan McDermott

James R Webb

Guildford School of Acting

Laurie Bailey

Ben Linwood

Zachariah North

Christopher Pearson

Libby Ward

LIPA

Sarah Hazelgrove

Georgia B McGinn

Will Peters

RADA

Simisola Majekodunmi

Lucia Sanchez Roldan

Joseph Ed Thomas

Rose Bruford

Wing K Chan

Andrew Exeter

Luke Jackson

Espen Karlsen

Edd Knight

Jacob Lawrence

Dylan Lewis

John Piper

Nick Steer

Royal Conservatoire Scotland

Jak Coventry

Calum Dunbar

Craig Stevenson

University of Leeds

Jonathan Dowsett

Kimberley O'Donoghue, Beaconsfield

Professional Members' shows

opening in December and January

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.

























December

1 Elliot Griggs *Peter Pan* Harlow Playhouse / **1 Mark Dymock** *Aladdin* Lichfield Garrick / **1 Jamie Platt** *Snow White: Rotten to the Core* Above The Stag Theatre / **2 James C McFetridge** *Sleeping Beauty* Marketplace Theatre, Armagh / **2 Pete Watts** *Sleeping Beauty* Kings Theatre Glasgow / **3 Nigel A Lewis** *A West End Christmas* St Paul's Church (The Actors' Church), Covent Garden / **7 Robbie Butler** *The Wind in the Willows* The Core, Corby / **7 Malcolm Rippeth** *Titus Andronicus* Barbican Centre / **7 Ric Mountjoy** *Little Mermaid* the egg, Theatre Royal, Bath / **7 Michael Grundner** *Ghost The Musical* Theater des Westens, Berlin / **7 James C McFetridge** *Sleeping Beauty* Belfast Waterfront Hall / **8 Johanna Town** *Guys & Dolls* Manchester Royal Exchange Studio / **9 Pete Watts** *Aladdin* Richmond Theatre / **9 Elliot Griggs** *Aladdin* Beck Theatre, Hayes / **11 Steven Benson** *Into The Woods* Knutsford Academy / **13 Sam Waddington** *Top Hat* Upstairs at the Gatehouse / **15 Tim Mascall** *Alice In Winterland* The Rose, Kingston / **16 Alex Lewer** *Pinocchio & The Christmas Wish* Cheltenham Playhouse / **20 Malcolm Rippeth** *Apocalypse Meow* Sam Wanamaker Playhouse / **30 Callum Macdonald** *Hairspray* The Apex

January

5 Elliot Griggs *Disco Pigs* Mainstage, Irish Rep, New York City / **9 David S Manson** *La Princess est le Chevalier* Théâtre de la Parfumerie, Switzerland / **10 Pete Watts** *Robinson Crusoe* Concordia Theatre Hinckley / **13 Bernd Purkrabek** *Jephtha* Opera Bastille / **16 Joshua AL Gadsby** *Still Ill* New Diorama Theatre / **17 Malcolm Rippeth** *The Flying Lovers of Vitebsk* Bristol Old Vic / **19 Bernd Purkrabek** *Maria Stuarda* Theater An Der Wien, Vienna / **24 Callum Macdonald** *Hairspray* The Mercury Theatre, Colchester / **24 Nigel A Lewis** *Nabucco* St Andrew's, Hampstead / **26 Sam Waddington** *Seesaw* Unicorn Theatre / **26 Elliot Griggs** *Dry Powder* Hampstead Theatre / **27 Malcolm Rippeth** *Das Rheingold* Royal Festival Hall

Corporate members

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Thank you for your support!

Bringing the light back

Kevin Cawley lights the Christchurch Casino in New Zealand

When I was approached by the Christchurch Casino to relight the outside top part of the building, I was excited and knew it was going to be a challenge. Being a member of the Dark Skies Association, I knew this would be my most difficult project to date. The brief was to light the Christchurch Casino in order to attract people back to the city centre and to enhance and give a vibrancy to Victoria and Peterborough Streets. This was part of the

campaign to bring the city to life with light and put Christchurch back on the world stage.

The design that I came up with was a wonderful example of how you can integrate lighting while keeping the architectural integrity of the building intact, as you cannot see any of the light fittings that deliver this sophisticated symphony of colour and movement. One of the passions I have when lighting architecture is seeing the effect, not the fittings.

The use of the correct colours in theatre is essential in conveying the message and emotion to the audience. So, given this, I mixed specific colours to excite and attract people, while at the same time having respect for the architecture.

The way I achieved this was to construct a false pelmet all around the building. The building had four black lines of granite negative detail, accentuating the building's elegance. The top line was a perfect place to hide the fittings concealed by day and by night. This false pelmet was specifically designed not only to hide the fittings but also act as a light reflector. The design of the pelmet needed to appear as the original granite line. There were several factors that needed to be taken into account when designing this pelmet, including wind, rain, snow, heat expansion, weight and secure fixings. We managed to achieve not just one effect but three: *One*: A perfect line of light without interruption that appears as a stand-alone fitting; *two*: a silhouette effect on the individual embossed playing card concrete characters; and *three*: an uninterrupted line of light at the pelmet.

The success of these three effects was achieved by using 10 degree fittings that projected light 1.8 meters away and bouncing light off the bullnose capping. The magic was achieved by the individual detailed focusing of 185 fittings. The accuracy of the focusing by the team not only achieved the desired result but



All photos by Murray Irwin



of the grey concrete panels. The colours created were unique and specific to the Casino. The many hours spent plotting to create these unique colours were well rewarded with the public making extremely positive comments. But it's not just about putting colour on buildings; it's about how you use the colour, as we do in the theatre. The time taken to understand what the project requires and how colour can affect the outcome is all in the time taken in creating and plotting the scenes.

This design has won several awards, the first from the Royal Astronomical Society of New Zealand. This was for efficient, effective, sustainable protection of the night environment, in conjunction with the Illumination Engineering Society of Australia and New Zealand, which also recognised the design. The design and

installation also won the Lighting Council New Zealand Lighting Award at the prestigious biennial Master Electricians Excellence Awards.

The Casino management was extremely pleased with the final result. CEO Brett Anderson said, "I was blown away. If I stand on the street corner now, the lighting has changed the building at night. It has revitalized a 23-year-old building that had got a bit lost in the dark space left after the earthquakes. Working with Kevin was so easy. We had worked with him before and knew his reputation and the awards that he had won. He is a perfectionist with an amazing imagination. I had an idea and had to hand it over to someone to make it happen and Kevin and his team did this, with many late nights out on the pavement staring at the building." 🌟

also created a sophisticated, elegant appearance, illuminating the building upwards with limited light spill.

The system is DMX programmed with two-minute light sequences, displaying a moving colour feast. The fact that it can be changed for an event or function is a real plus. The colour palette was incredibly challenging but it was extremely exciting to create given the different composition



December 2017/January 2018 – "More art, less tools..."

Projecting the needs of video designers

Jo Boyd interviews projection designer **Nina Dunn**

Nina Dunn is an award-winning video and projection designer, working internationally across opera, dance, theatre and live events. She is also among the first group of designers and programmers working in video who have joined the ALD since it broadened its membership.

The group recognises a large gap exists between the practical requirements of video as a design tool in theatre and the expectations and understanding of the medium on the part of both producers and those being educated to enter the discipline for the first time. It's a gap Dunn would like to see bridged.

She asserts, "We need more video designers to join the conversation. It's one of the reasons I joined the ALD and I would encourage more video designers to do the same." Engaged as solo entities, video designers face the same working vacuum as lighting designers. However, knowledge sharing and communal skill development within the discipline of video design is not as accessible as it is in the sphere of more traditional production. Students are also hard pressed to find the hands-on development – specifically in content creation techniques – that they need for the job.

For Dunn, collaboration is the keystone to progress. Over and above "virtual team" collaborations, she passionately maintains, "The studio environment engenders learning and the sharing of ideas that lead to fresh, new work. Video designers are now setting up their own studios for both content creation and technical exploration with innovations in theatre practice often supported by the commercial work that they engage in."

Formal training for video design simply didn't exist when Dunn was starting out. Her route to theatre came via broadcast where she worked on projects for very little money to gain experience and skills. "Broadcast is a very collaborative environment", she explains, "because everyone is working with the same or integrating software and often on the same project so they share their experience through hints and tips."

Corporate production work paid the bills and one such job, which she remembers as "very dry, really!" unwittingly aided her career transition. Creating content for and programming the early wave of OOH advertising screens trained her to "create fit-for-purpose content and [she] discovered the cue-ability of live data".

Those skills prepared Dunn for her first role in the theatre industry, where she was asked to be the go-between for a very talented animator, Charles Peattie, and the theatre programming team. She explains, "Neither side had the right skill set to join A to B so I came in between, as the only person who could turn this sort of hand-drawn animation into something viable for the programming side."

However, ten years on, Dunn says, producers still occasionally fail to put in place that bridge. She asserts, "Video is a multidisciplinary role like no other in theatre, as no hybrid skill set exists. When time is short and expectation high, a team approach is needed and must be budgeted accordingly."

Dunn's concern is that the obvious routes available today are problematic and indirect. Often, those who do know how to create quality and engaging content from the film, broadcast and gaming world, "frustratingly, don't know enough about theatre to make it work". She explains, "Live content must be flexible because it needs to be broken down into cues and adjusted to lighting, choreography and set changes."



So, what are the answers? Dunn sees the solution in three-fold action. "First, we need to further educate producers about the video designer's role, and the costs and manpower that needs to be involved. After all," she says candidly, "the best way to end up with the kind of poor and failing video design that producers fear is to not man it properly!"

Second, Dunn would like to see a permanently hosted forum or virtual studio with resources to help producers and content-makers alike understand the process of putting together a video design. She envisions a place that would "encourage more video designers to share experiences, flag pitfalls and give advice. We should encourage shared knowledge and best practice because innovation is one thing but we don't all want to be reinventing the wheel on the basics."

As more video design roles than video designers currently exist, Dunn believes best practice and knowledge sharing should be encouraged. She maintains, "With an online forum, designers could publish their portfolios so producers or directors can easily take their pick from the different styles and levels of experience within the community." Dunn would like to see "video designers ... chosen primarily on their portfolio rather than their availability. I'd rather be picked for a job that is right for my approach than because nobody else is available!"

The final piece of the puzzle for Dunn is the involvement of students via a forum and the ALD itself. She claims, "It would be great for students to learn and ask questions via a forum, and it's important they get access to video designers and that tool set."

With frustration, she admits, "I don't have the answers, but for me it comes back to collaboration every time. More people with an interest in video need to join forces for the greater good, to assist us and the ALD to provide training, bursaries and a more creatively enhanced future for technology in theatre." 🍷

Jo Boyd runs Ripple Media, providing PR services to the entertainment technology and AV sectors. This article originally appeared in Lighting and Sound International.



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GLASGOW | 17-18 JANUARY, 2018

PLASA Focus Glasgow, Scotland's only dedicated event for live entertainment technology, returns to the Scottish Event Campus (SEC) on 17-18 January. Free registration is now open for the show, which brings together renowned brands and organisations to present thought-leading seminars, training workshops, and valuable networking events.

Visitors will have access to leading lighting brands – including Avolites, Chauvet, ETC, and Robe – with representatives on hand to discuss and showcase the latest releases.

An ALD panel session will address the increased necessity for associate and assistant lighting designers on productions in the UK. The session will question what skills are required to be effective in these roles and why we need to encourage producing managements to recognise these roles as regular and vital members of the team.

Also on the programme will be lighting designer duo Simon Hayes and Kate Bonney, who will talk about their work on The Enchanted Forest, Scotland's largest outdoor light and sound show. In addition to attracting over 70,000 visitors this year, this innovative show won a whole host

of prestigious awards including the UK Event Award for Best Cultural Event. You can hear them detail their experiences of working in challenging environments and what state-of-the-art equipment helped them realise their vision.

Lighting professionals can also get hands-on training courtesy of ChamSys. Over two days, attendees can learn the basics of MagicQ, MagicVis Visualisation, and MagicHD Media Player, and find out more about the latest MagicQ software.

Free registration is now open for the show. To register, use the

ALD's free registration link: <http://bit.ly/2za1ZdY>. To find out more about the wide range of seminars, workshops and events visit glasgow.plasafocus.com. 🚩



The Toxic Avenger

Robbie Butler reports from the members' meeting

On Thursday 16 November, members of the ALD and the wider lighting community were invited to an open day at The Toxic Avenger musical which finished a limited run at the Arts Theatre earlier this month. The open day was presented by lighting designer and ALD member Nic Farman, corporate members White

Light Ltd and Chauvet Professional, and production electrician Clancy Flynn. The showcase was attended by many industry professionals from all areas of lighting including; designers, lecturers, apprentices and electricians.

The Toxic Avenger is set in New Jersey and is based on a 1984 film of the same name.

The story follows Melvin, who, after falling into nuclear waste, finds himself with superhuman powers.

This production was first staged at Southwark Playhouse in 2016 in a thrust format. With an initial lighting design brief of creating something bold, with strong images but simultaneously something fun, Nic had quite a limited rig for the

initial mounting, mostly relying on generic fixtures. However with the help of White Light and Chauvet Professional, that has all changed. The West End production now requires four distro boxes, is almost entirely LED and uses only six ways of dimming!

A lot of risks were taken for this production as Nic tried out many new units for the first time – which, he added, might not have been the best idea for his first West End show! His rig for *Toxic's* West End run pulled heavily from Chauvet Professional's range of fixtures including the Maverick Hybrid, Maverick Mk2 Spots and Ovation E-910FCs. Other units in the rig include the GLP impression X4 Bar 20 and X4 Washes.

To stage the production at the Arts Theatre was no walk in the park, and the lighting team faced many challenges throughout fit-up and tech. The show is filled with LED pixel tape, which features throughout the set and in the floor. Because of time constraints, some of this didn't make an appearance until press night and had to be busked live! The show is controlled using an ETC Ion lighting desk





which, for the LED tape, subsequently controls a Hippotiser media server and a Pixelator for the production's 9000 RGB pixels across 54 DMX universes.

Nic also talked about the challenges of having lit something in thrust that was then transferring to an end-on venue – how, given you have audience on three sides, it needs to look sharp from every viewpoint and how that had affected certain moments within the design, particularly on the buttons of songs.

Now, with a far larger rig with completely different kit coupled with a favourable seating layout, he has managed to capture

the feel of the original production and build on top of it, executing looks that couldn't be achieved in the original orientation.

The Toxic Avenger marked Nic's West End debut. He commented that the design's success is as a result of the fantastic relationships between the LD, the production electrician and White Light and how he was supported as he worked up through his career, from the Old Red Lion to the Kings Head and now to the West End. Nic added that it is "really rewarding working on the fringe because everyone wants to be there".



Overall on the day there was a fantastic turnout with thirty members present from various stages of their careers. I'd like to extend thanks to Nic, Clancy, Tom, Jono, White Light, Chauvet Professional and everyone at the Arts Theatre for their time and hospitality! A great day out was had by all. 🍷

All photos by Robbie Butler

42nd Street

Some photos from the members' meeting, by **Ian Saunders**



2018-19 Lumière scheme recruitment

Applications are now open for a full-year scheme

The ALD is delighted to announce that we are now recruiting for the first of our full year Lumière Scheme positions. Following two successful six-month pilot schemes, our first year-long scheme will continue our partnership with Chichester Festival Theatre.

What is the ALD Lumière Scheme?

The ALD Lumière Scheme is a pathway scheme for emerging lighting designers, giving them valuable experience of working professionally as an assistant lighting designer for a year. Some Lumières may have the opportunity to take on associate lighting designer roles toward the end of their attachments.

The scheme consists of two parts. Initially, they will be placed within a top UK producing theatre (in this case Chichester Festival Theatre), assisting visiting lighting designers within the production/lighting department. In the second stage, the Lumière will be matched with a number of established lighting designers and will spend six months assisting them, travelling around the country and possibly internationally.

Alongside this, each Lumière will receive a bespoke package of mentoring and support, a toolkit for how to survive and thrive as a lighting designer: anything from getting an agent and building a portfolio to navigating challenging situations.

Am I eligible to apply?

This scheme is only accepting applications from current and fully paid up ALD members who are based in the UK. There is no length of membership requirement, new members are as welcome to apply as old ones. Existing members need to ensure that their 2017/18 subscriptions are paid in full BEFORE sending in your application to the Lumière Scheme.

Required skills, knowledge and experience

- Sufficient paid experience EITHER as a freelance lighting designer/assistant, OR as a lighting operator/technician/engineer in lighting design, OR demonstrable transferrable skills is required from applicants.

- A solid technical understanding of lighting and the production process.
- A strong commitment to developing a career as a lighting designer as demonstrated by work experience, previous design work, training or by other means.
- Experience of designing lighting for at least one show. This can include projects undertaken whilst in training or unpaid work. Candidates should be prepared to give details of any previous design work in application and if invited to interview.
- Experience of using CAD software: the minimum level required is to be able to draft an LX plan and update changes to an existing LX plan.
- A minimum of one year's experience working in the industry.
- An interest in building new collaborative relationships with creative peers.

Desirable skills, knowledge and experience

- Basic knowledge of the UK theatre sector.

2018-19 Lumière scheme

Applications are now open

What are the dates?

Applications:

- 6pm 31 January 2018: closing date for applications
- 12 February 2018: confirmation of whether you have an interview
- Thursday 22 February 2018: interviews in Chichester or London

Attachment dates:

- Working at CFT: 23 April 2018 until 27 October 2018
- Working with lighting designers: 12 November 2018 – 18 April 2019 (exact dates for second part of attachment are dependent on participating LDs' work schedules)
- Requirement to attend a debrief meeting with involved parties: date TBC

What can I expect to be doing?

In the first six months:

- The Lumière will be based at Chichester Festival Theatre, assisting the lighting designers coming into that venue. Furthermore, they will be credited as a member of the theatre organisation during their stay.

- They will work closely with lighting designers learning to support and collaborate with them in a supportive team environment.
- They will attend production and design meetings.
- They will take a hands-on role with the lighting plan handling including its creation, communication of the design intentions and updating it through the production process.
- They will help with the archiving of shows including updating the final plan, focus plotting, Lightwright and any other archive paperwork to help with future re-creation of the show
- They will help with the management of followspots and their followspot show plots.
- They will be part of the lighting department and may from time to time join in with the department in the fit-up process where time permits.

In the second six months:

- The Lumière will learn how to assist a lighting designer, establishing what skills are required and strengthening these

skills. They will receive tutoring from the lighting designer alongside the guidelines set out by the ALD.

- They will spend all their time working alongside the lighting designer in each theatre they attend.
- They will also complete specified training programme paperwork during this six-month period.
- The Lumière will assist with decision-making relevant to the production in the absence of the lighting designer.

What can I expect to be paid?

The yearly fee for the scheme is £19,000. CFT will provide a subsistence payment weekly in addition to the Lumière's wage at current Equity/UK Theatre rates for the duration of your time at CFT. You will have a travel and subsistence allowance for the six months you spend with LDs.

How do I apply?

This scheme is only accepting applications from current and fully paid up ALD members who are based in the UK. If you have not paid your



Past Lumières:
Left: Charlotte Burton
(2015) outside the
Chichester Festival Theatre
Right: Rachel Cleary
(centre, 2016–17) with the
Chichester lighting team

2017/18 subscriptions, you should do so before sending in your application: www.ald.org.uk/payments.

Applicants are required to send a CV and covering letter to lumiere@ald.org.uk no later than 6pm on 31 January 2018.

You should have a minimum of one year of working experience in the industry and should supply details for two referees from the industry.

Your covering letter should outline your interest in and suitability for the position and a statement of what the scheme would do for your career development. You should also include your current CV and a link to any online photographic material of your previous design work.

Interviews are scheduled to take place on Thursday 22 February 2018 in central London or in Chichester (TBC). We will notify you if you have an interview on or before 12 February 2018.

More about the scheme from past Lumières, Charlotte Burton and Rachel Cleary, can be found in previous issues of *Focus* at www.ald.org.uk/focus (you must be logged in to view these). 📌

Donating to the scheme

We continue to accept donations towards the costs of running the Lumière scheme. You can download a donation form at www.ald.org.uk/training/the-ald-lumiere-scheme – whether you'd like to contribute £5 or £500 (or anything above or in between!). Please help us continue to grow the scheme and help the next generation of lighting designers.

ZIRCON

A new concept in LED filter design

Regular lighting filter can often quickly fade when used with LED lights – the Zircon range is different. With a lifespan of up to 200 times longer than standard filters and at more than double the thickness (180 microns), Zircon filters are not only slower to fade, they are durable and easy to use, too.

The four Warm Amber filters correct a range of different colour temperature white LEDs giving them a warmer feel. Three Diffusion filters offer different strengths of diffusion specifically designed for LEDs.



LEE Filters

leefilters.com



Association of Lighting Designers statement on professional behaviour

The Association of Lighting Designers (ALD) supports the recent conversations that shine a light on abuse, harassment and bullying in our industry, that of the creation and support of live performance lighting.

We seek to be involved in changing this aspect of the industry for the better, and to support our members to the best of our ability.

If you have been affected and require support from us, please email liteline@ald.org.uk and we will support you as best we can.

If you want to be involved in creating the ALD's Code of Practice, please email office@ald.org.uk.

We know that there are ALD members who have been on both sides of the bullying, harassment and abuse. We do not tolerate any abuse of power. Now is the turning point, and we will not let it pass.

It's never been
so easy to think big



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small body,
big personality,
mass appeal.



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SPOT
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