

ALD

FOCUS

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

February/March 2018



In the spotlight this issue:

- ALD strategy updates
- The Singing Mermaid
- Michael Northen winners
- Save Tungsten campaign
- ...and much, much more...

Price to non-members £5.00

*Westside
Liverpool Institute for Performing Arts
Director: Jacqueline Jones
Lighting designer: Jack Coleman
Photo by Alan Smith*



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From the chair...

A warm welcome and happy 2018 to all our members. The year has started out better than I could ever have imagined. In January the ALD Executive had its first strategy weekend for some years, which was extremely well attended with 18 members of the committee giving up their precious time to continue to make the ALD an association everyone wants to be a member of.

I was honoured to spend the weekend with so many people who have an amazing passion and dedication to all aspects of our industry. It was a privilege to see such a diverse range of collaborators working together and inspiring each other to achieve one goal: to make lighting in all its practices a rewarding and fulfilling industry for everyone to work in, and to create an industry that can be sustainable for future generations of lighting practitioners. So what have we done?

We have revised our mission statement to: *The ALD is a collective and inclusive voice to effect change and champion excellence in lighting and video for live performance.*

And revised our vision: *To be a powerful and passionate voice in the industry, to improve the way members are valued, and to promote the sustainability of our careers, building a legacy for future generations.*

We have also set ourselves quite a list of tasks which we call "The Big Six". These are summarised as:

1. To create a better and more relevant resource for our members.

2. To promote our work more actively within the industry.

3. To create a more outward and campaigning Association.

4. To provide more opportunities for our members to develop and grow.

5. To reach out to people from all backgrounds and socioeconomic groups through education and outreach.

6. To create more resources and partnerships to help us expand.

And lastly, we would like to adapt our name to better reflect the Association's membership.

These are just brief headings at the moment, with a more in-depth structure of actions being developed behind them. If you feel any of these points are relevant to you, and you'd like to contribute to the re-branding and expansion of the ALD for your future as well as for the next generation, we would love to hear from you. We have created a series of subgroups, so you don't need to be on the Exec to join, you don't need to get totally absorbed into the ins and outs of the association, but you can make a difference by working and contributing to one of our subgroups. So get in touch and we can talk.

These are exciting times for the ALD, so please help us by being a part of this change.



Johanna Town
ALD chair

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Introducing...

Lucy Carter, the ALD's new professional designer rep



Hello! I am writing my first article for Focus, as your new professional rep, from my bed. A post-Christmas flu and throat infection kept me from doing anything of consequence for eight days. Except that since both my children's birthdays happen successively two days after the new year, I have had to struggle through two birthday parties, baking two cakes, having two sleepovers, 16 children and two large pizza deliveries (Don't feel too sorry for me! I am not a domestic goddess! Thank you Pizza Hut!). I also have a brilliant partner, who had the taken time off work as well, so thankfully I don't have to do any of it alone. Apparently ten and thirteen are both important and big birthdays!

However, most of my limited and drug-addled brain power has been concerned with how the hell I was going to make it to the south of France today to do a six-day tech, which involved working overnight, every night, in a freezing cold ice rink lighting a skating show! I finally gave in and cancelled the trip! It's a whole can of worms to not attend a technical! How on earth will the company proceed with no lighting designer? My decision was made slightly easier this time, because I am co-designing this show with Sean Gleason, and so we can communicate via Skype and email and phone and videos, etc. How I would have solved the problem without him I do not know. I have worked through flu and infections a few times over the years, times when I should have been in bed but had no other option. It always led to further complications or



*Elektra
Göteborg National Opera
Director: Stephen Langridge
Designer: Conor Murphy
Lighting designer: Lucy Carter
Photo by Mats Bäcker*

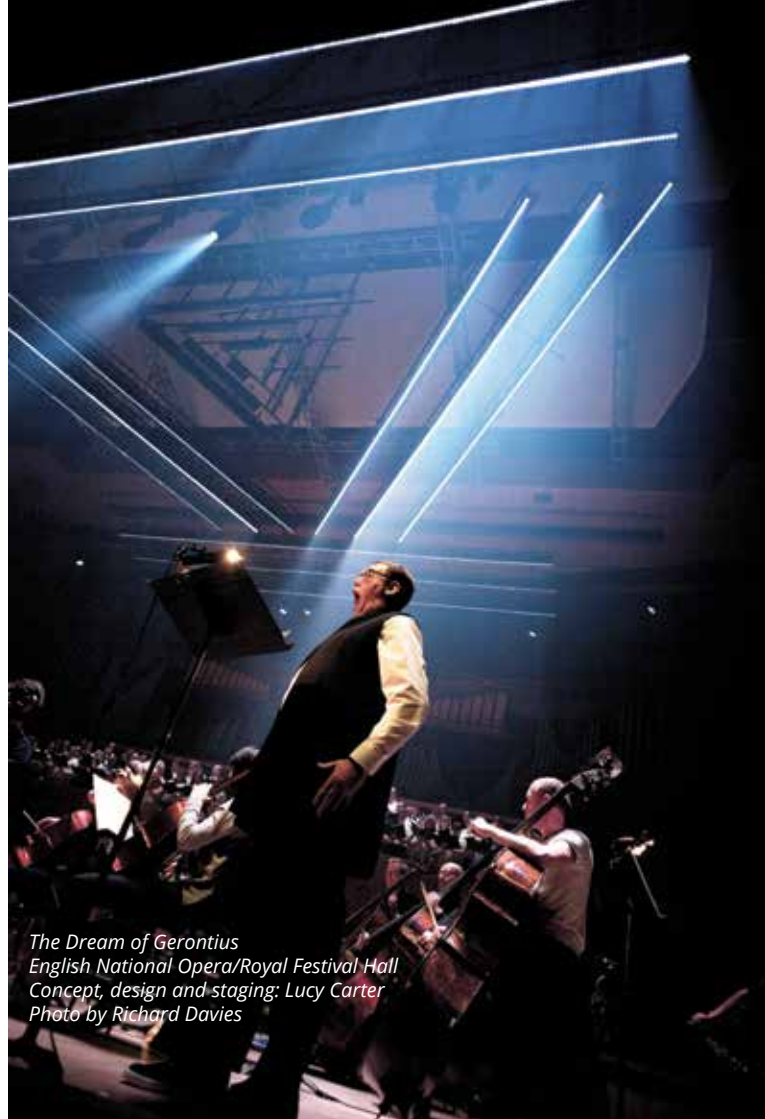
a much longer recovery period, and a very out-of-body experience in the tech week. I didn't fancy my chances of even managing the flight this time, let alone freezing overnight lighting sessions. What remains unclear is how the skating company feels about paying me my full fee when I didn't attend. It's in the contract, and my agent will handle it, but despite that I feel guilty expecting full payment!

So by way of an introduction and to explain my interests in my new role as your professional rep I would say that the two areas of work at the ALD I am presently concerned about and want to investigate and try to improve for us lighting designers are how our personal lives can be better supported in his industry, not only in times of illness or crisis but in general, and how we can gain more understanding and support in our roles, through better contracts, fees and working conditions.

It seems to me, having worked for 25 years as a lighting designer, that things are getting worse, not better, but maybe I am just getting more exhausted by how hard I have to fight for things. Basic things like travel expenses, accommodation expenses, reasonable schedules where I at least begin the process feeling like I can achieve what the production requires, adequate numbers of crew members, including associates and programmers, fair crediting, respect from producers for the essential role we do, reasonable budgets for the increasing expectations placed on the lighting by the directors, audiences and producers, etc., etc....!

I know these are things the brilliant ALD board and committees have been working on and chipping away at on our behalf for many years, and I feel like I should be contributing to that effort now. Time for me to quit moaning and give something back. I have a few fears about taking this role on, especially about not having enough time and not understanding lengthy, wordy documents, which my visual brain finds hard to compute. I guess we shall find out together if I have it in me. So having said all that please get in touch with any issues I can raise or assist with and indeed with any moral support, which would be much appreciated. 🍀

February/March 2018 – “More art, less tools...”



*The Dream of Gerontius
English National Opera/Royal Festival Hall
Concept, design and staging: Lucy Carter
Photo by Richard Davies*

Leaving Glyndebourne ... and losing tungsten?

Mark Jonathan on the past and the future



I was safely back from South Africa in time for the 25th lighting lunch in December. Many thanks to all our generous sponsors who cover the drinks bill and provide services in kind. Unbounded thanks again to Jason Larcombe, who fixes everything, along with Dan Crowther. This year was a great success with our attendance reaching 165. I'm proud that it brings together so many people from our industry, from students through to veterans, from lighting designers, production electricians, programmers, lighting hire and lighting manufacturers, as well as our agents. As was customary we toasted our absent friends and sent special thoughts to the great lighting

designer, Mick Hughes, who was unwell. It is with great sadness that I have to report that Mick passed away on 5 January 2018. He was the first lighting designer I worked with and, like many of you, we learned so much about the art and craft of lighting from "Mr Mick". I tried to count how many plays I had worked on with Mick in the 1970s and lost count. We were reunited at the NT on a number of Alan Ayckbourn plays, notably *House* and *Garden*, which played simultaneously in the Lyttelton and the Olivier theatres in 2000. To celebrate Mick's 60th birthday we had a hell of a party in the NT restaurant, where he received his ALD Fellowship. The volume of Mick's work across many decades in the West End and across the UK was always

of the most brilliant delicacy and balance. Thank you, Mick, for everything you gave us.

I was delighted that one of the founding lighting designers and a fellow of the ALD, Robert Bryan, was in attendance at the lunch to present Keith Benson with a fellowship to celebrate the enormous contribution that Keith (KB) has made in the 44 years he worked at Glyndebourne. As a youngster I was well aware of Glyndebourne through my opera-going parents, and I would leaf through the large season programme book looking in awe at

*Keith Benson receives his ALD fellowship from Robert Bryan and Mark Jonathan
Photo by Nick Moran*





© Glyndebourne Productions Ltd. Photo: Leigh Simpson

the production and backstage pictures. In my teens I started to go to see productions. I was completely enchanted by this opera house in the Sussex Downs. The stage designs and lighting surpassed anything I had seen. The lighting designer was Robert Bryan, whose opera and drama lighting I had admired for many years. I secretly decided I had to work at this amazing place. In 1978, Bob invited me to join the team, and I found Keith Benson and Paul Pyant there along with Gerry Amies, and

also joining with me that year was Hugh Chinnick. Previous staff members included Andy Bridge and Howard Eaton. What an inspiring place it was and continues to be. We got the chance to work with amazing directors, including Peter Hall, John Cox and, subsequently, Nick Hytner, Trevor Nunn and Nikolaus Lehnhoff. While Peter Hall worked with his regular collaborator John Bury and then John Gunter, John Cox had an eye for casting the designer to the work and so I encountered designs by David Hockney,

Martin Battersby, Michael Annals and Julia Trevelyan Oman. It was an opera house that was full of characters who were dedicated to their roles in producing world-class work at this comparatively intimate theatre seating 850. Musically it aspired to the highest standards and with fine singers it also attracted a brilliant music department of fine coaches and répétiteurs. I'm reminded that on arriving to work in Vienna, there were four conductors who had been musical directors of the Glyndebourne touring company who were now conducting in the heart of the opera world.

For those of you who don't know how Glyndebourne started I will enlighten you on what seems almost like a fairytale. Back in the late 1920s the owner of Glyndebourne, John Christie, held concerts in an elegant room that housed an organ that he had built. At one concert the opera singer Audrey Mildmay came to sing. When John Christie showed her around the rambling stately home he showed her one room and said, "This is the room we will sleep in when we are married." And they were. Having married Audrey it followed that John decided to build an opera house attached to the house. Audrey Mildmay is attributed to the creation of the

Glyndebourne and tungsten

Mark Jonathan

Glyndebourne mantra when she told her husband: "If you are going to spend all that money, John, then do the thing properly."

The opera house opened in 1934. John benefited from the eminent musical director Fritz Busch and the stage director Carl Ebert who arrived, escaping from Nazi Germany, with Rudolph Bing as general manager. This trio, along with the Christie

family, transformed the standard of opera presentation in the UK with longer, intensive stage and music rehearsals. So, it seemed to me that Glyndebourne "boxed above its weight" in the calibre of excellence and so it continues to do so.

In due course, John's son, George, took over and by the late 1980s had decided it was time to pull the old opera house

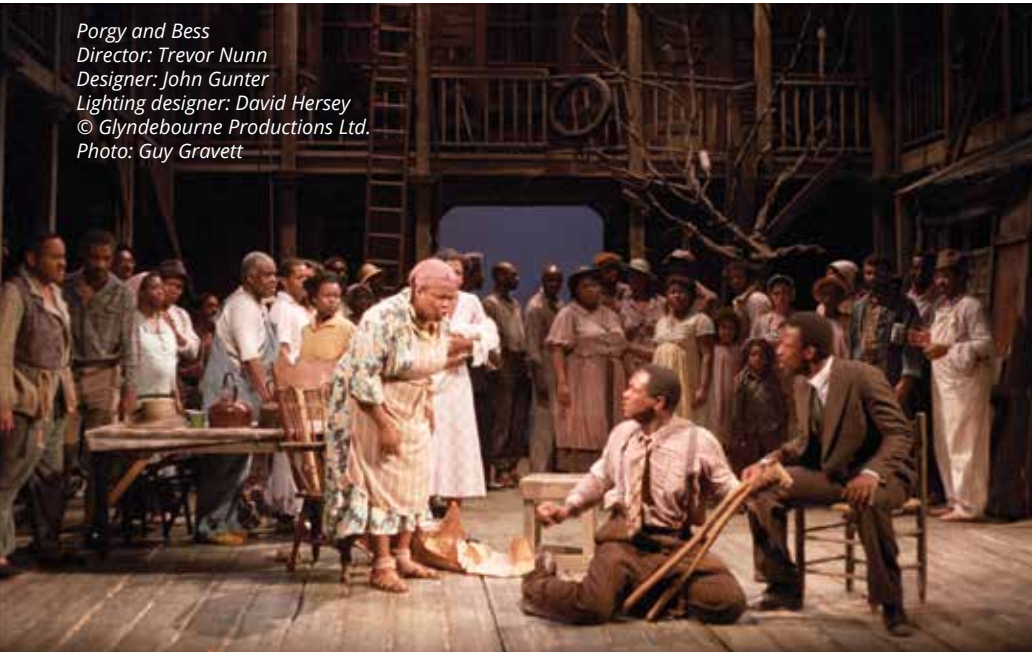
down and build a new, bigger one. If Sir George hadn't decided to do so I probably would never have left after the last season in the old house in 1992. Keith carried on and it doesn't seem possible that the new house is already 24 years old. While other countries proudly built state-funded opera houses, in the 20th century the only new opera houses built in the UK were Glyndebourne in 1934 and in 1994, all done without any state funding.

Through the 44 years that KB worked at Glyndebourne so many lighting technicians and lighting designers had the benefit of his brilliance as well as his gentle and humorous manner.

I asked Paule Constable to tell me about her experiences of working with Keith:

"I first knew of KB in 1990 when I worked for English Touring Opera. Everyone held him up as the model of how to be as a head of lighting. Then, in 2000, I was fortunate enough to work with him. He was always so calm and accommodating. Nothing was too much trouble. He shared the special things that Glyndebourne had to offer with a generosity of spirit that I haven't ever seen elsewhere. I saw how possible it was to run a great department - to be in constant rep - and to make everyone

*Porgy and Bess
Director: Trevor Nunn
Designer: John Gunter
Lighting designer: David Hersey
© Glyndebourne Productions Ltd.
Photo: Guy Gravett*



coming through the building feel special and included. He was also always funny. Humour is such a vital part of our working lives. So I learned from him – to remember how important it is to care about each other – to never panic – to stay creative regardless of the stress level and to laugh. Always laugh!"

I'll hand over to Paul Pyant to tell some more of the story:

"I had the remarkable good fortune to be taken on at Glyndebourne's production electrics department just after I graduated from RADA.

I joined for the season in 1974 and was immediately taken with everything about the place: the music, the work, the people, the place. I "grew up" at Glyndebourne in all manner of ways, forming and honing my professional and personal outlook in this idyllic setting.

Bob Bryan, the lighting manager and chief lighting designer there, had an incredible knack of bringing together great teams of people to work there, which was just as well as in those days with only five in the department it was a full-on schedule with little or no time off between May and August, and in consequence we both lived and breathed every day in close contact with each other. We

worked hard....but, boy, we played hard as well. But above all, we prided ourselves on the high standard of work befitting to this unique organisation.

Keith Benson was already there since 1973 working for Jim Thomas, the chief electrical technician, but then moved to the production electrics team for the 1975 season. That same year Howard Eaton joined the department. For some time Keith and I also worked together in the Glyndebourne off-season touring with Kent Opera, he as chief electrician and me as stage manager. Between this and the Glyndebourne tour we met and worked with many good lighting people up and down the country, sometimes persuading a "bright spark" to join us for the season in Sussex. Hugh Chinnick came to us from the Arts in Cambridge, Gerry Amies from the Theatre Royal Norwich, Luke Manning from the Apollo (then New Theatre) Oxford. Bob Bryan managed to persuade Mark Jonathan from the Shaw Theatre in London.

KB officially took on the mantle of lighting manager in 1981 once Bob went full time to the Royal Opera, and the rest is history; he held that post until he retired in December 2017. That's a remarkable 44 years' contribution to the company: bridging the old opera house to the new one in 1992; from the preset lighting desk to MMS, the first memory desk;

onto the Galaxy through to Eos; from Patt 23s to moving heads and Mozart to Harrison Birtwistle; through six music directors, several artistic directors and general managers, six technical directors and two generations of the Christie family.

I, personally, have remarkable memories of my years there and the people

I worked alongside remain lifelong friends, all with a shared history at a remarkable place."

Thanks for that, Paul.

Here is Keith's response to receiving his fellowship:

"Wow! I didn't imagine this would happen in my wildest dreams.

First, I must thank one person and that's Bob, who was the resident lighting manager back in 1973. He was the person who saw the potential in me and invited me into his team to start what was to be my lifelong career in lighting. When I started Andy Bridge was on the team. Then the likes of Paul Pyant, Marko, and Howard Eaton all joined, some of them staying for many years before carving their futures as lighting designers. Bob finally left to join the team at the ROH, leaving the door open for me to then run the department from the 1981 Festival until the end of 2017.

Glyndebourne and tungsten

Mark Jonathan

So, that's a total of 44 years at Glyndebourne.

I have been very lucky to have had a very stable team working with me over the years, with many staying for 10+ years, so job vacancies were rather rare. The transition to the new building from closedown in July 1992 to the grand opening in May 1994 brought with it huge changes, not only with the equipment used but also in staffing and the way we worked. With Marko moving to the National during the shutdown I needed a new deputy, and I was lucky enough to find Fraser Hall to help me through the transition. We were moving from a system where dimmer 1 was channel 1 to a system with an immensely complicated soft patch, something none of us were used to. Fraser moved on after the one year and Colin Cuthbert then joined us for a few years, followed by Sarah Rushton-Read and then Clare O'Donoghue, all making a huge contribution to the company. The latter years have seen Nigel Pashley as my right hand man for 10+ years, supported by stalwarts Stuart Pratley, Jonny Venn and Dave Manion, among many others. The list goes on, and I have been very lucky to have been supported by so many loyal staff.

As Glyndebourne is an international opera festival that runs each summer I have had

the pleasure of working with a great range of lighting designers from around the world: Jennifer Tipton, Pat Collins, Mimi Jordan Sherin, Jim Ingalls, Duane Schuller and Jean Kalman, to name a few, plus our very own David Hersey, Rick Fisher, Bob Bryan, Peter Mumford, Paul Pyant, Paule Constable, Mark Henderson, James Farncombe, Jon Clark and of course Marko, amongst many others. So to have been able to work alongside all of these amazing LDs with their different styles has been an honour and a great privilege.

Among my favourite productions one has to be Trevor Nunn's Porgy and Bess designed by John Gunter and beautifully lit by David Hersey, followed a few years later by his fabulous Peter Grimes again designed by John and atmospherically lit by Pat Collins.

In the 44 years I have been involved in this industry I have obviously seen huge changes in the technology that supports it. I have witnessed six generations of lighting desks and five of dimmers at Glyndebourne alone.

Working practices have changed dramatically. Gone are the days of a full day of rehearsals then working through the night on lighting sessions, breaking as the dawn broke for a quick couple of hours of sleep and a shower before we starting again. There was

no such thing as the Working Time Directive or indeed any such thing as health and safety policies but we all survived.

In addition to that I have seen the rise of the moving light which has completely changed the way we all work, along with the development of the LED light source. I wonder what is next for you all! I feel exciting times are ahead.

Throughout my career at Glyndebourne I have worked with many contractors, some of whom have become very good friends and, although I have retired, I hope we will still be able to keep in touch.

Sadly, as I retired in December, I will no longer be at the forefront of these changes but I leave Glyndebourne and my department in the very capable hands of the lovely Vic Pyne.

Finally, I would like to thank Bob again for giving me the opportunity, Glyndebourne for putting up with me for all these years, the ALD Executive for selecting me for this honour and last but not least my wonderful wife Sue for being my rock for the last 30 years. I couldn't have done this without you.

Thank you all."

Well done, Keith!

Peter Grimes
Director: Stephen Rayne
Designer: John Gunter
Lighting designer: Pat Collins
© Glyndebourne Productions Ltd.
Photo: Guy Gravett



I was delighted to catch up with so many colleagues at Keith's splendid leaving party held at Glyndebourne and then at the Christmas lunch.

Moving on, the ALD was buzzing with new ideas at the Executive's recent strategy meeting, which I'm sure you will hear more of in this edition and subsequent editions. With each new Chair the Association has taken advantage of looking at how it is doing and checking where it should be going next.

Jo Town, our new chair, led proceedings with our brilliant facilitator Mhora Samuel. It was our biggest meeting yet with some great ideas bubbling up. I would say "the future definitely looks bright" for the ALD.

However, dark storm clouds are looming as we hear of the proposal to ban all tungsten lamps. I don't need to tell you how crazy this is. It's as thoughtless as burning books, smashing ancient architecture or destroying works of art. Many opera

and dance companies have beautiful productions in their repertoires, made so by the contribution of the tungsten light. Yes, of course, I use new technologies but not uniquely, and if I look up at the lighting rigs in big and small theatres nor do they. Why are the manufacturers so quiet about this? Is throwing away all the tungsten lighting rigs seen as a new profit centre? Where is the money coming from to fund new rigs? Where is the time to relight all the productions that already exist? But most of all, will the pictures you paint in light be as subtle, delicate and beautiful without tungsten? Isn't this like saying to a painter, "You can't use watercolour anymore, only acrylic paints"? The new technology in performance lighting still

has a long way to go before we can live and light without tungsten. Wake up, everyone!

Though the consultation period is now over, you can still write to your MEP to express your concern and ask them to lobby the Eco Design Directorate and the Arts and Culture Commissioner of the EU. Details are on the Save Tungsten Campaign Facebook page: www.facebook.com/SaveTungsten. You can read the ALD's statement on the EU's proposals at www.ald.org.uk/resources/savetungsten. 🚩

Mick Hughes

Mark Jonathan, Johanna Town, Laurie Clayton and Rick Fisher

It is with much sadness that the ALD must report that internationally acclaimed lighting designer and ALD Fellow Mick Hughes passed away on 5 January 2018.

Much admired for his simple, clean and effective approach to lighting design, Mick had a long list of credits across nearly fifty years of work in UK theatre collaborating with many high-profile directors, designers and venues, including Harold Pinter, Sir Alan Ayckbourn, the National Theatre, Chichester Festival Theatre and the Royal Court Theatre.

He won the inaugural TMA Award for Lighting Design in 2008 for The Children's Hour at The Royal Exchange Theatre Manchester, and was awarded an ALD Fellowship in 2000.

Mark Jonathan:

The first lighting designer I worked with was Mick Hughes in 1973. I've tried to add up how many shows I did with Mick and keep losing count; what I do know is, that like so many aspiring lighting designers who worked with Mick, we all learned so much about how to manage situations, how important the focus was and then how to make the delicate, perfect

pictures that Mick would paint, time and again.

Mick had very special working relationships with Sir Alan Ayckbourn and Sir Harold Pinter, who trusted implicitly that Mick would not just “come up with the goods” but that “the work in progress” would become a masterful work of art. While a less trusting director might worry if the lighting pictures weren't perfect straight away, Mick's lighting crews never doubted that he would succeed, and it was at the National Theatre where one director was getting unnecessarily anxious so the crew constructed an antidote. It was entitled the “anal pyrotechnic explosive kit – for use on directors who are getting too uppity”. It just reminded Mick that his crew knew what he was going through and reminded the directors not to mess with Mr Mick! A sense of humour is sometimes a rare commodity but it was something that Mick always had up his sleeve.

We celebrated Mick's 60th birthday at the NT when he was presented with the Association of Lighting Designers' highest accolade making him a Fellow. Mick was delighted. Some years later I had the honour of presenting the TMA award for best lighting and Mick was one of the



nominees. We were both delighted that he won and his once green student was able to give the award to the person who had taught him so much.

Johanna Town:

Mick was a beautiful and talented designer and generous and lovely man who was a great collaborator with the whole team. I will miss him being in this world but know he will live on in many people's hearts and designs.

As head of lighting at the Royal Court, when Harold Pinter's production *Ashes to Ashes* transferred to Barcelona, I learned one of many lessons from Mick.

We arrived to discover the theatre was knee deep in sand from the previous

Reviews for Mick's lighting:

Landscape (2001): "Mick Hughes's lighting is masterly, evoking the clear, frozen sunniness that saturates the interiors of Vermeer paintings. Even in all that light, though, you know that what Beth and Duff are seeing, at least when they've stopped talking, is a boundless expanse of darkness." (*New York Times*)

Ladies in Lavender (2012): "Liz Ascroft's interlocking set is complemented by John Leonard's clever use of sound and Mick Hughes' lighting. Hughes thereby externalizes Ursula's loneliness for which Mills' performance creates a delicate portrait of wasted love." (*WhatsOnStage*)

Who's Afraid of Virginia Woolf? (2011): "Mick Hughes's lighting is surprisingly bright, as if the house were trying to push back the boundaries of the night. As a result the audience is partially illuminated and becomes drawn into the action – an alarming experience when you're already so close to these social atrocities." (*UK Theatre Network*)

production. I tried unsuccessfully to hurry things along. Mick took me outside and made me sit down in the sunshine, him smoking his pipe, taking in the smells and atmosphere of Barcelona. The crew worked harder without my hassling them, and by mid-afternoon they were finished. Mick showed me not to get stressed but to take every opportunity to enjoy whatever situation was put in front of us. The work would always get done, the show would always go on, and we would have done the best we could under the circumstances.

Laurie Clayton:

Mick was a truly great lighting designer who had a unique talent for making the stage come alive. It was an honour and pleasure to have worked with him.

Mick always drew his lighting plans by hand and would always deliver them in person well before the deadline. On a couple of occasions, usually because he had not been allowed in rehearsals, the plan would be getting late. If he could not post it, Mick would then cut up his plan to fit the fax machine at his local post office and send them to us.

We would then tape the sections together again, over draw on tracing paper and print some copies. We did miss a few colours off on one occasion due to a bad overlap.

In the days when smoking indoors was allowed, Mick would use the lighting of his pipe to give himself time to think during tech sessions.

Laurie is the lighting supervisor at the NT's Lyttleton Theatre.



Rick Fisher:

Mick was a great lighting designer, a valued collaborator and mentor to many in the lighting world. He made it look so easy but that may have disguised his great craft and skill at doing what was needed to make the light right, beautiful and necessary.

He was the ultimate safe pair of hands and always a pleasure to have in a theatre. I know crews all around the country as well as the many directors, designers, and producers who always relied on Mick will miss him. 🍷

Paul Allen's obituary in the Guardian can be found at www.theguardian.com/stage/2018/feb/04/mick-hughes-obituary.

Many thanks to Clare Fox for her help in compiling this article.



Office Oracle

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

2018 AGM

The ALD's next Annual General Meeting will take place on Saturday 24 March 2018 at Central Bankside.

The format for the day will be announced via email bulletin as soon as we can. If you do not receive these you can contact membership@ald.org.uk to set it up. If you do not have an email address, please contact the office directly in March for full details.

We are planning on holding the AGM in the afternoon with lunch for members. As part of the meeting we will be announcing the results of the election of directors to ALD Ltd as well as dealing with the normal business items due to be presented.

The AGM is open to all members of the ALD, although only Professional, Fellow and Life members are entitled to vote at an AGM, if they have **FULLY** paid any outstanding subscriptions for 2017/18. If you are in any doubt whether you owe

any subscription monies, again please contact membership@ald.org.uk as soon as possible.

Any voting members who cannot attend the AGM will be eligible to appoint a proxy in their place. Please inform the Office no later than 24 HOURS before the start of the meeting if you wish to appoint a proxy. Details of how to register a proxy will be circulated with the information about the meeting.

As we did last year, in the afternoon, there will be an event around a topic of interest to members that will also be open to non-members. Full details will be announced once we have them. There will then be drinks in a local pub to complete the day.

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 is a total of four director positions available for election in 2018 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. 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. It was also sent by post if we do not have a registered email for you.

Election timeline:

Tuesday 23 January: Notification of director vacancies and request for nominations
Saturday 17 February: Nominations close
Friday 24 February: Ballot papers sent out to voting members

Friday 17 March: Deadline for ballot papers
Saturday 24 March: 2018 ALD Annual
General Meeting

Nominations for election as a director shall be in writing signed by two voting members of the Association as proposer and seconder, should contain the signed consent of the candidate to serve, and must be received by the ALD Office not later than 28 February 2018.

If there are more candidates than spaces for available, ballot papers will be emailed to members no later than 24 February.

The result of the ballot will be announced at the Annual General Meeting, and the terms of office of the members elected shall then commence.

Subscription fees

2018/19 subscription charges for individual memberships will be set according to your membership category on 9 March 2018. The Executive has confirmed that, for individual memberships, there will be no increase in fees for the fourth year running. We will be sending email reminders to members from the database about your renewal and payment options in the middle of March:

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

Sponsored Student Scheme ends

This Corporate members-funded scheme for students has again been popular with over 100 now signed up for the next year of subscriptions.

The scheme is now intended to be an introduction to ALD membership and so if you applied to be on the scheme in the previous years, please note that your membership will stop at the end of March 2018 unless you pay the £30 subscription rate for your membership to continue as a standard student member.

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 2017, we will have now changed your membership category to 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.

The ALD and Equity

The ALD is now part of a joint working group with the Society of British Theatre Designers and Equity to discuss a widespread reassessment of the current Society of London Theatre and UK Theatre designers' agreements with view to renegotiating them as part of a claim for improvements to the agreements starting in April 2019.

The current agreements are due for revisiting this winter, but the working group has agreed that given the amount of work that needs to be done on the current agreements, there is not time to submit an extensive claim before the end of 2017, and so a twelve-month extension of the current agreements, alongside inflation matching increases in all rates, will be requested with a view to a wider discussion about the core agreements to place in time for April 2019.

There will be an open meeting held on Tuesday 17 April at 6.00pm in central

Office Oracle

Ian Saunders

London to which all ALD members with an interest in contributing to the discussion of the main topics are invited. The venue will be confirmed soon, and a formal invitation will be sent out via the professional members' email bulletins. There will also be requests via surveys asking professional members questions about certain aspects of the current agreements and the kinds of changes they consider should be made.

We feel that the inclusion of the ALD as part of this group is a positive step in order to change and improve agreements that we feel have not reflected the work of lighting designers in modern theatre for a long time, but we do need engagement from the wider membership to ensure we are representing their views accurately.

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 and Horses Pub in Covent Garden, with the generous support of our Company members, which 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. The easiest way to ensure you receive the information of the latest events is to ensure you receive our members' bulletins by email or 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: companies@ald.org.uk.

The ALD and direct debits

So far over 200 members have taken up the option to automate their payments

by direct debit to us for either the annual subscriptions or to pay for the combined insurance benefit via the website GoCardless.com.

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 payable on 1 January, 1 April, 1 July and 1 October each year.

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.

Members' insurance scheme benefit

For those of you who took advantage of the introductory £15 offer for combined public liability and professional indemnity insurance policy during 2017, we are approaching renewal time at the start of April in line with annual membership subscriptions.

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

The Executive has decided that the Association will continue to subsidise the scheme for a second year, although the cost will rise to £25 for the year to end of March 2019. If you have not yet signed up to the scheme, you do not have to wait until April, as a £25 payment now will still supply cover until March 2019.

You need to opt into the scheme as an addition to your membership, which you can do via this form:

www.surveymonkey.co.uk/r/aldcombins.

For more information about the scheme and what it provides, see Professional rep Stuart Porter's report on the right. 🍀

Public liability and professional indemnity insurance Stuart Porter

I'd like to highlight one of our great members' benefits, the public liability insurance. This is not the most exciting thing to write about, but certainly one of the most important things, as freelancers, you are required to hold. The ALD's discounted liability insurance comprises combined public liability and professional indemnity insurance – a very important part of our freelance lives. Having spent a good amount of time searching for a policy for my own personal use, I know how hard it is to find a good policy, with the correct level of cover and from a company that understands the entertainment industry. As a technician, I have been required for many years by lighting hire companies and managements to have their required amount of liability insurance. This is actually a good thing: I would hate for something terrible to happen and not be covered. According to Money Supermarket, "Public liability insurance covers the cost of legal action and compensation claims made against your business if a third party is injured or their property suffers damage whilst at

your business premises or when you are working in their home, office or business property." A claim could be made for something as simple as spilling a cup of coffee or falling over a cable.

As the majority of Professional and Affiliate members need to have public liability insurance, the ALD now offers a policy at a discounted rate of £25 per year. This price is only possible as it is subsidised by the ALD. The Executive has agreed to continue this support for 2018. Have a look at the policy and check to see if it covers your requirements and take advantage of this incredibly low price. This is an important members' benefit and highlights that, collectively, we can provide services that benefit the membership. However, to do this, we need more people to use this insurance. Please look on the website under "Members' benefits" (www.ald.org.uk/members-benefits) and see what the policy could offer you. 🍀

Diary dates 2018

- 17 February** Nominations for directors' elections close
- 24 February** Ballot papers sent to voting members
- 17 March** Deadline for ballot papers to be returned
- 24 March** 2018 ALD Annual General Meeting
- 17 April** Equity open meeting for designers
- 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*
- 6-16 July 2019** Prague Quadrennial
- TBC 2021** World Stage Design, Calgary, Canada



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

* The ALD will have a presence at these events.

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 March 2018

New members

Welcome!

Professional Member

Jason Lynch, Chicago, USA

Alin Popa, Bucharest, Romania

Andrei Predut, Bucharest, Romania

Affiliate Member

Dikky NG Ka Wai, London

Matt Keywood, Jersey

Associate Member

James Bailey, Banbury

Christopher Plater, Bristol

Student Member

Remy O Byatt, Leicestershire

Harrison Freni, California, USA

Ben Mills, Cambridge

Joseph Roberts, Warrington

Sponsored Student Scheme

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Guildford School of Acting

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LAMDA

James Marshall

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Royal Conservatoire Scotland

Astrid L Hjermind

Stephen Keenan

Susannah McWhirter

UCL Bartlett

Michael Wagner

University of Leeds

Qianyu Lyu

Clara Pop

Xiaoxue Qi

Harry Bilney, Kettering

Georgie Bottone, Kings Lynn

Professional Members' shows

opening in February and March

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.

























February

1 Ben Pickersgill Company Aberdeen Arts Centre / **2 Katharine Williams** *The Department of Distractions* Northern Stage / **2 Malcolm Rippeth** *Brief Encounter* Birmingham Rep and The Lowry / **6 Jason Addison** *Turning the Tide* Hull Truck Studio Theatre / **6 Jamie Platt** *The Moor* Old Red Lion Theatre / **7 Mark Dymock** *Mrs Klein* GBS Theatre, RADA / **7 Charlie Morgan Jones** *Be Prepared* The Vaults / **7 Katharine Williams** *Dead and Breathing* Liverpool Unity / **9 Sherry L Coenen** *The Singing Mermaid* Royal and Derngate Underground 1&2 / **9 Tim Mascall** *Mad As Hell* Jermyon Street Theatre, London / **9 Elliot Griggs** *Bromance* New Victory, New York / **14 Mark Jonathan Dr Jekyll & Mr Hyde** Rose Theatre, Kingston / **14 Jamie Platt** *YOU* The Vaults / **15 Mark Dymock** *Rope* Queens Theatre Hornchurch / **15 Jason Addison** *Hotel Paradiso* Archbishop Sentamu Academy / **15 David A Hately** *Virago* MAC Birmingham / **16 Bernd Purkrabek** *Saul* Theater An Der Wien, Vienna / **18 Zoe Spurr** *Elephant* Birmingham Rep / **19 Charlie Morgan Jones** *How To Survive In A Post Truth Apocalypse* Nuffield Southampton Theatres / **20 James C McFetridge** *May The Road Rise Up* Lyric Theatre Belfast / **20 Jamie Platt** *My Land's Shore* Theatr Soar / **21 Jason Addison** *Turn & Face The Strange - The Story of Mick Ronson* Hull Truck Theatre / **21 Joshua Gadsby** *The Sound & the Fury* Pleasance Theatre / **21 Michael Grundner** *Wahnsinn - The Wolfgang Petry Musical* Theater am Marientor / **21 Holly Ellis** *Much Ado about Nothing* Karamel Club / **22 Charlie Morgan Jones** *La Vie Parisienne* Royal Birmingham Conservatoire / **23 Ben Pickersgill** *This House (UK Tour)* West Yorkshire Playhouse / **23 Michael Grundner** *Betty Blue Eyes* Musiktheater Linz / **23 Michael Grundner** *Matterhorn* Theater Sankt Gallen (CH) / **26 Robbie Butler** *Dialogues des Carmelites* Silk Street Theatre, London / **27 Joshua Gadsby** *Returning to Haifa* Finborough Theatre / **27 Jamie Platt** *Vincent River* Hope Mill Theatre

March

2 Elliot Griggs *Acceptance* Hampstead Theatre Downstairs / **2 Malcolm Rippeth** *Brief Encounter* Empire Cinema Haymarket, London / **2 James C McFetridge** *Rat in the Skull* Bardic Theatre / **6 Jack D Coleman** *Macbeth* Swan Theatre Worcester / **6 Joshua Gadsby** *Trap Street* New Diorama / **8 Nic Farman** *Kindertransport* The Queens Theatre, Hornchurch / **10 Katharine Williams** *666 Comments* Dukes Theatre, Lancaster / **13 Jason Addison** *Dark Winter* Hull Truck Studio Theatre / **14 Mark Jonathan** *Our Country's Good* Nottingham Playhouse / **15 Katharine Williams** *The Rivals* Watermill Theatre Newbury / **15 Jason Addison** *Jane Eyre* Trinity Arts Centre, Gainsborough / **20 Zoe Spurr** *The Beginners* Unicorn Theatre, London / **23 Bernd Purkrabek** *La Morte D'Orfeo* Het Musiek Theater, Amsterdam / **27 James C McFetridge** *Doctor Scroggy's War* Lyric Theatre Belfast / **29 Nic Farman** *Spring Awakening* Hope Mill Theatre / **30 Graham Roberts** *Justin's Band* Millennium Centre, Cardiff

Corporate members

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<p>Illuminate Design 01223 969694 www.illuminatedesign.co.uk</p> 	

Thank you for your support!

The Singing Mermaid

Sherry Coenen on the joys of digital festoon

It's a running joke with directors I work for that if a show involves footlights, fairy lights or festoon then I'm the go-to gal. A good proportion of my shows involve one or all of these toys. So when Little Angel Theatre was looking for a lighting designer to light *The Singing Mermaid* David Duffy knew I'd be the perfect fit.

The show is based on a Julia Donaldson book about a mermaid with a beautiful voice. One day an evil ringmaster hears her and promises her fame and riches to come and sing in his show. Despite the protestations of her marine friends she goes with him only to discover he lied. He keeps her in a tiny tank, forcing her to perform for crowds every night as the circus tours the land. After a year of begging for her freedom the circus winds up back near her old beach where a seagull she once knew hears her song and informs her she is only a mile from home. Her tail makes traveling that distance impossible until her acrobat

friend teaches her to walk on her hands and, guided by the seagull, she makes her way home.

We were opening in Underground 1&2 at the Royal and Derngate where the Christmas show is usually an immersive piece. As we were working with puppets and the show is transferring back to LAT in February it was decided to go a bit more fourth wall with the action, but we wanted to try to keep the set and lighting inclusive. While at Showlight (shameless Showlight

plug ... seriously, everyone should go) I got to talking with Sam Bowden at Chauvet about my love of festoon and he told me about their digital version. It sounded amazing and as we went forward with the design I kept thinking how perfect it could be for *Mermaid*. As the bulk of the action takes place at the circus – the main look of the set was circusy with bunting and a light-up pros arch – I needed something that could continue that circus vibe into the audience so they felt they were in the





big top with us, but that was also versatile enough to help me transform a very clearly circus space into the seaside and even underwater! Budgets were tight, but after I explained my concept to Sam he agreed to lend the three strings I needed for the Northampton run. If it worked as perfectly as I hoped then fingers crossed LAT would find the money for me to get some for our eleven-week spring run – and if it either didn't do what I hoped or just wasn't affordable then I'd have a few months to come up with a new design.

The three strings arrived just before the fit-up, and there was an undercurrent of excitement as we pulled them from the boxes and had a very quick play to make sure everything was working and that I

could control them as expected. It was good that we did as over the next few days when the set ended up not going quite where drawn and my three overhead bars were whittled down to one and a half, I was always able to come back to the moment we first turned on the festoon and know that somehow it would all be ok.

The strings all came out of a centre point above the shell pro arch and then fanned out over the audience, ending centre, house left and house right part way up the seating bank. They were longer than we needed, so we doubled back on ourselves to get 30cm spacing between lamps. Each string was put into full 60-channel mode (20 bulbs per string, three LEDs per bulb) and then the fun began.

The house opens and the audience enters into our circus tent as the puppeteer/narrators are doing their final warm-ups. So the festoon as they enter just looks like standard festoon – alternating white and coloured bulbs. They are lovely and bright when at full, which meant by having them strung over the audience I was able to use them as houselights instead of resorting to the venue's normal

300w floods. Then as the show begins we transition to our first seaside state and the festoons slowly shift to a deep watery blue, leaving only a small patch of yellow lamps upstage centre as the sun over our sandy playground. As we head underwater the last yellows turn to blue, and we programmed a subtle teal chase to enhance the watery ripple feel of the space. One of the many things that are so great about these units is that you can do really subtle colour shifts – so as the pink jellyfish had their dance number we swapped our green ripple for a pink one, which helped to pop their colour. As the mermaid came back onto land we went back to our yellow sun state, and then once the ringmaster took her away we snapped the lighting and sound

The Singing Mermaid

Sherry Coenen

to the circus and back to our alternating white/colour pattern. Other than a few subtle colour shifts for different circus acts we stayed mostly the same until the fire breather. As he pulled the fire from his mouth we rushed a flickering red/orange effect from where the festoon starts USC out to its end points above the audience. From the fire breather onwards we used variations on the themes of circus and underwater. Then as the company carried tiny cut-out caravans around the stage to demonstrate how the circus toured through all the season we got to my favourite moment. To highlight the caravans we

dimmed all the stage light – catching them only in very specific crosslight so they floated through the ether. The festoon ended up at about 6% as they are so bright. They started in our standard circus pattern but then as each season is announced and a signifier is thrown (leaves for autumn, snow for winter, blossoms for spring) we also changed the colours of the festoon. For autumn the festoon popped into peaches, ambers and chocolates before settling into a burnt orange. When the snow was thrown for winter we rushed a pale steel/lavender down the strings – on first preview the five year old girl in front of me gasped and

pointed up at the changing lights. As the blossoms fell the pinks faded in and at summer we brightened to a sunny yellow

before restoring to our standard circus state as the stage was rebuilt. That sequence was the biggest headache and the greatest triumph and also how I got LAT to buy the festoon for the London run. The festoon has one last moment of glory when the mermaid escapes and walks through the night to arrive at the sea as the sun reaches its zenith. She starts US and walks DS along the length of the playboard. We slowly faded the festoon in time with her walk (both area and speed) from its dark night-time blue to a full sunny sky going through all the glorious lavenders, pinks, peaches you see in a sunrise.

Writing it down doesn't really do any of the looks justice, and the ability to have chases and variations won't register in a photo, so sadly without seeing it in action I can't truly explain how pivotal and just downright amazing the festoon was and is as a tool. The show is back at Little Angel Theatre from 8 February to 22 April so if you would like to come see it do let me know. 🍷

*All photos in this article:
The Singing Mermaid
Royal Derngate and Little Angel Theatre
Director: Samantha Lane
Designer: Laura McEwan
Lighting designer: Sherry Coenen
Photos by Sherry Coenen*



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.



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Michael Northen bursaries

This year's winners



Jack Coleman receives his award
from ALD Chair Johanna Town
Photo by Nick Moran

Jack Coleman Michael Northen award

The judges said:

"Lots of excellent research here from checking out local pubs to seeing old rock concerts as well as everyday street scenes and lighting in the sky. ... You demonstrated a brilliant variety of design work for different genres. ... I loved the use of colour, very bold and creative. ... Very good and comprehensive submission."

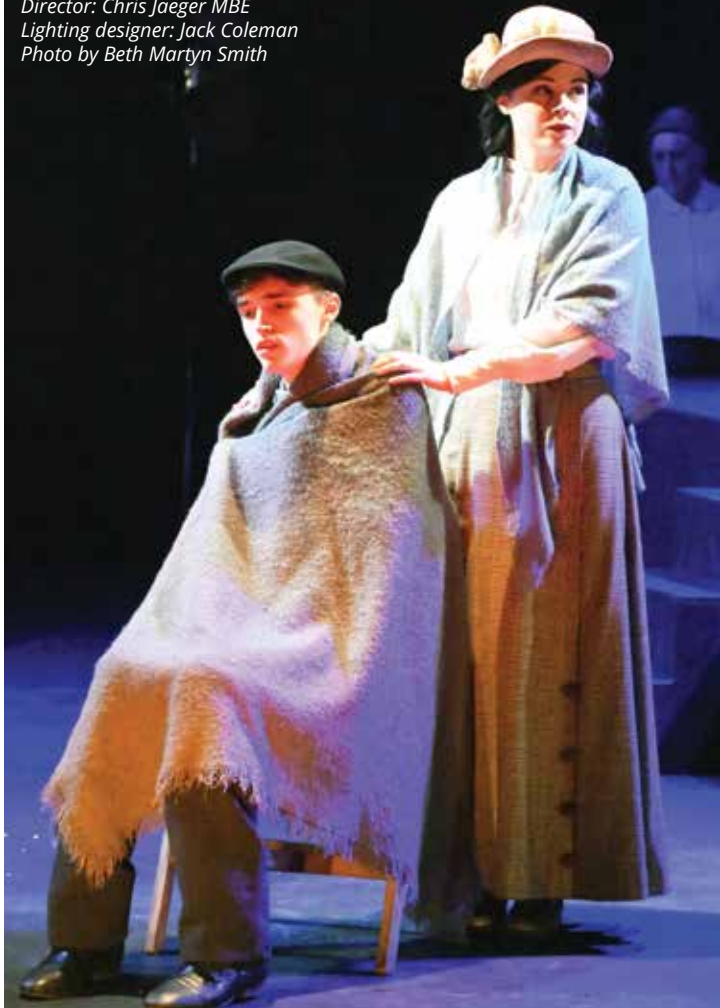


Westside
Liverpool Institute for Performing Arts
Director: Jacqueline Jones
Lighting designer: Jack Coleman
Photo by Alan Smith



Saligia
Liverpool Institute for Performing Arts
Director: Andrew Hall
Lighting designer: Jack Coleman
Photo by Sam Heath

Cider with Rosie
Swan Theatre, Worcester
Director: Chris Jaeger MBE
Lighting designer: Jack Coleman
Photo by Beth Martyn Smith



Michael Northen bursaries

This year's winners

Hector Murray ETC award

The judges said:

"Some striking images and clever use of shadow. ... Great to see lots of colour, and the variety of colour and angles are demonstrated well in the photographs submitted. The rig plans are all neat and clear ... An impressively diverse range of work ... Your use of practical lighting is woven into the set designs and shows good collaboration with the designers."

*Hector Murray receives his award
from Mark White, ETC Regional
Manager, UK and Ireland
Photo by Nick Moran*





Left:
The Crucible
Webber Douglas Studio
Director: Rob Shaw Cameron
Designer: Sam Beal
Lighting designer: Hector Murray
Photo by Patrick Baldwin

Above:
This is Not a Drill
Tristan Bates Theatre
Director: Jemima James
Designer: Harry Whitham
Lighting designer: Hector Murray
Photo by Patrick Baldwin

Michael Northen bursaries

This year's winners



Jess Bernberg Francis Reid award

The judges said:

"You describe a great process, spending time with the director and designer, and in the rehearsal room, and you see the importance of it. Also you show clear consideration towards other members of the creative team and to be sympathetic towards creating the design vision. ... A wide range of sources used, and it's clear to see your inspiration and how it worked its way into the final design. ... You can see what inspires you: through your passion for photography and painting, your eye for a good image is clear."



Left:
Balm in Gilead
Silk Street Theatre
Director: Joseph Blatchley
Set and costume designer: Dora Schweitzer
Lighting designer: Jess Bernberg
Photo by Clive Barda

Above:
August
Milton Court Studio
Director: Wyn Jones
Set and costume designer: Libby Watson
Lighting designer: Jess Bernberg
Photo by Clive Barda

Save Tungsten campaign

The ALD's response to recent events

Editor's note: This is an edited version of the ALD's letter to Orsola Mautone, Policy Officer, European Commission, in response to the EU proposal on ecodesign and energy efficiency as they relate to entertainment lighting. The full response can be found at www.ald.org.uk/resources/savetungsten.

This letter is sent on behalf of [ALD] members, who are deeply concerned about the potential loss of the ability to use tungsten halogen as a light source. Their concerns can be summarised as:

- the loss of the ability to use long-established, well proven and reliable tungsten-based entertainment lighting fixtures.
- the waste that would be caused by having to scrap all of these fixtures.
- the high cost of having to replace all of those lighting fixtures and much of the control infrastructure (dimming, control, wiring) which supports their use.
- the high environmental impact of the creation of those new fixtures.
- and the loss of a versatile and beautiful light source which offers excellent colour rendering and highly versatile performance – an important tool for those working in this field who care deeply about the quality of light.

Alternative light sources are measurably and demonstrably less good and less subtle than existing tungsten fixtures, in areas such as colour spectrum and the ability to dim smoothly and evenly.

While lighting designers can and will happily turn to any source that can emit light if it fits their needs or the needs of a particular production, the primary tool of the entertainment lighting designer for more than sixty years has been precisely controllable spotlights designed for entertainment lighting use, fitted with tungsten and, later, tungsten halogen light sources.

It is worth noting here that entertainment lighting practitioners are not afraid of new technology. Shows, particularly larger productions with bigger budgets, are adopting LED sources alongside tungsten and other sources for the advantages they bring, particularly the fixture's ability to change to different colours during a performance. Larger shows have, for the last two decades, adopted automated lighting fixtures whose movement can be controlled by computer. These fixtures have generally used discharge 'arc' lamps, which are always on at full when in use, dimmed using mechanical dimmers built

into the lights. While these fixtures are efficient in terms of lumen per watt, they become less so when used in theatre-style applications where they are running at low output or even no output for periods of time. These fixtures are now being replaced very rapidly by a new generation of LED moving light fixtures where the LED is dimmed and so power consumption is proportional to light output level. Productions that have the budget to do so are happy to make this change because the overall running costs of the new LED fixtures (power consumption, the removal of the need to replace the arc lamp at regular intervals) are dramatically lower than the older arc fixtures, and in many cases the light quality is an improvement over that from the arc sources. Similarly, many venues are working to replace parts of their lighting systems where the improved energy performance of LED fixtures does outweigh the cost and difficulties involved in installing new fixtures – notably for houselight and worklight systems which are on at high levels for extended periods of time.

In other words, performance venues and productions that have suitable

finances available are prepared to invest in something if it represents an improvement over what went before, and entertainment lighting practitioners are happy to use and recommend such equipment as long as it performs to an acceptable standard. It is also worth noting that the entertainment industry as a whole is working hard to understand how its work affects the environment and to reduce its environmental impact, through organisations such as SIPA, the Sustainability in Production Alliance.

The challenge here, as we perceive it, is balancing the demands of the wide variety of users of entertainment lighting fixtures, with their widely disparate budgets and facilities. But to summarise:

- there is no current low-energy (LED or other) light source that matches the light 'quality' – spectral content, colour rendering, controllability, smooth dimming – of a tungsten halogen source.
- alternative light sources that match the EU's proposed lumen-per-watt values in a form suitable for entertainment lighting (ie. precisely controllable spotlights) are not yet available, and manufacturers suggest they are unlikely to be available by 2020.

- purchasing new LED lighting fixtures is expensive. Even if the budgets for replacing existing lighting rigs with comparable-quality low-energy alternatives were available to arts organisations (which they generally are not), organising those budgets within the next two years would generally be impossible.
- given the relatively low actual power use of tungsten sources in use in performance, and the relatively high amounts of waste material that would be generated by scrapping existing lighting fixtures, we wonder if it would be more sensible to allow this to happen gradually and 'naturally', driven by market forces (as, in fact is already happening), rather than trying to force it into happening over the next two years.

Given all of the above, we would like to propose an exemption that would allow the continued use of tungsten halogen light sources for entertainment lighting. We understand that the complication is ensuring that an exemption made for one area can not be abused to allow continued use in other areas.

The question therefore becomes how to frame the exemption for entertainment

lighting. This is challenging because of the widely varied nature of entertainment lighting.

Ultimately, as noted above, with or without regulations in place, the limit to the ongoing life of tungsten halogen sources is likely to be how long manufacturers continue to supply such light bulbs: some are already out of production. However, having an exemption in place would allow at the very least a niche market to continue to exist, just as exists for, say, the supply of Polaroid film even in the face of the overwhelming move to digital photography, for particular applications or by lighting designers or lighting artists who feel, as many do, that the particular qualities of tungsten were still essential and irreplaceable.

We would therefore respectfully ask that, while continuing to pursue your laudable ambitions to reduce power consumption, you give consideration to allowing the continued use of tungsten halogen light sources in the field of entertainment and performance lighting. 🌸

www.facebook.com/savetungsten

Executive strategy day

What's next for the ALD...

The ALD held a strategy weekend in Peterborough in January, attended by 17 members of the ALD Executive - the largest gathering of this kind in many years! The weekend was facilitated by Mhora Samuel and led by the incoming ALD chair, Johanna Town.

Jo's introduction to this issue (page 3) has already outlined the aims, revised mission and vision of the ALD. In addition, some key values of the ALD were articulated throughout our discussions, and we will use these to guide the activities and running of the Association over the next five years.

We all identified areas that we personally would like to contribute to and drive change in, and a number of new subcommittees have been formed as a result. Keep an eye on future issues of *Focus* for reports from these groups and how you can join them.

If you have any ideas about the future direction of the ALD, or if you would like to get involved with any of the Association's activities, please email strategy@ald.org.uk. 📧



Find out more about the ALD Executive at www.ald.org.uk/about/executive-committee



Members of the Executive brainstorming in an "open space" session
Photo by Mhora Samuel

Tips 'n' tricks

Declan Randall with some useful apps

I have found a few interesting apps (I know that they are available for Android phones, not sure about iPhones, so it might be worth checking).

The first is called DXF CAMERA. This uses the camera on your phone and converts the image that it takes into a DXF file – this is a file that can be opened by any CAD program – AutoCAD, Vectorworks, etc. – and you now have a fully editable drawing of a theatre space, model box, furniture piece, etc.

DXF Camera



Then, connected to this app is another one called IMAGE METER – this uses the camera and then will measure the elements you have taken the photo of, adding dimensions onto the photo for you. It requires a bit of calibration to be accurate, but used in conjunction, you could take two images – one with DXF CAMERA which gives you the CAD drawing

and then IMAGE METER which will give you the dimensions so you can now scale the DXF in CAD to get a near-accurate drawing that you can use to work on while waiting for drawings to be issued, or in cases where no electronic drawings actually exist at all.

I have another app called SMART TOOLS – this has a number of useful tools including a lux meter amongst others. There is also a "color" tool that uses your camera to analyse the colour of any object and then it gives you RGB values for that colour, which you can then send to your LED fixtures if you are trying to colour match something. Perhaps not hugely useful, as we mostly use fittings that have more than three colours, but it is helpful nonetheless – perhaps more useful for those who work in video? 📌



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