

ALD

FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools."

February/March 2020

In the backlight this issue:

- ALD Awards for Excellence
 - Lumière scheme and fundraising
 - Ten-year career plans
 - Tax update for freelancers
 - ...and much, much more...
- Price to non-members £5.00



The Visit
National Theatre
Director: Jeremy Herrin
Set designer: Vicki Mortimer
Costume designer: Moritz Junge
Lighting designer: Paule Constable
Photographer: Johan Persson

Contents



From the chair

ALD chair Johanna Town on collaborations and looking ahead.

Page 3



SB on film

Mark Jonathan is at the Royal Opera House with *Sleeping Beauty*.

Page 4



Ten-year plan

Lucy Carter looks to the future.

Page 8



Latest Lumière

Alex Musgrave is the latest emerging lighting designer to take part in the scheme.

Page 12



ALD Awards

The winners of the 2019 ALD Awards for Excellence.

Page 16



Office Oracle

All the news from Ian and the ALD office.

Page 22



Future Lumière

How you can help secure the future of the Lumière scheme.

Page 32



Critics' Circle

Paule Constable has won a special award for services to theatre.

Page 34



ALD Fellowship

Peter Mumford awarded at a special event in London.

Page 36

From the chair...

Welcome to 2020 and the first issue of *Focus*. We enter an exciting new decade and a new era for the UK.

The ALD is very conscious that we will be seeing changes triggered by Brexit, and I want to assure our members that the ALD will be keeping an eye on our industry's future.

We will continue to collaborate with our unions, monitoring and calling for changes, and it must be remembered that they are only as strong as we make them by being members of each of our unions.



We'll also be watching how rules and regulations that affect our industry start to impact our work. Your membership will help us build our resources and help protect our futures.

Also in this issue, Stuart Porter talks about how IR35 will start to effect our freelance members. HMRC is becoming more strict in confirming your actual freelance status and we must all understand the new rules, so thank you, Stuart, for explaining this so comprehensively.

As we start to fundraise for our fifth Lumiere year we have reports from three of our past Lumières on how the scheme has helped them in their careers so far.

Lastly, I am very excited about the launch of our Sustainability working group, run presently by Paule Constable and Jess Bernberg. If this is something you would like to get involved in, do get in touch.

In closing, I was focusing my latest show at the lovely Salisbury Playhouse, and as my focuser, Matt Bird, moved another light into a new position, it cast a shadow of another luminaire on the flown BP disc.



Johanna Town
ALD chair

It made me smile and reminded me why I love my job: because every day is a new day, a day full of new discoveries and images, even if it's something you would never use in a show – well, not the current one anyway!

Jo 🌸

Sleeping beauty

Mark Jonathan focuses on film, with help from Bernie Davis



As the new decade begins I'm sure we all wonder what this will bring. There have already been jobs advertised in Europe requiring the artist to have a European passport, and I'm sad that my diary, which previously burgeoned with European work, is now bereft. The chef Claude Bosi, holder of two Michelin stars, who has lived in the UK for 23 years, has had his application for permanent residency turned down. I'm sure that how the UK treats Europeans will surely have a backlash on UK workers trying to work abroad.

With a quieter diary than normal I was able to return to the Royal Opera House for the live cinema broadcast of *Sleeping Beauty*. As I mentioned in the last issue I recall when the production was new it was

the first ROH production to be broadcast on live cinema and it didn't look good. Part of the problem is there is no spare time in the ROH schedules and these are put together so many years ahead that the arrival of cinema broadcast didn't merit any additional time being allocated. After all, as someone said, "These days, the cameras can cope with low light levels." What wasn't appreciated was that the cameras couldn't handle the range of contrast that the human eye can enjoy. Quick fixes were often to reduce the level of followspots and to pull the foreground intensity back so that the range between the foreground and behind was not so great. Experiencing this technique I would worry about whether this reduced the visual effect for the audience in the house. Surely there was a better way? My challenge was to make pictures that could work for the camera and the human eye.

The production was broadcast a second time in 2016, and the eminent TV lighting director Bernie Davis and I tried to improve things in December for a broadcast that would go out some months later in the season. What we managed to do was literally done over rehearsals, and in ballet these are non-stop. The dancers arrive

on stage word – or foot – perfect; unlike drama where we have technical rehearsals to work through things slowly, these don't exist in ballet. By the time the production was being broadcast live worldwide I was working in Stockholm, but I managed to get to a local cinema. I was amused that when my friend insisted on telling the cinema staff who I was they gave me a complimentary cup of tea in the interval! This did not assuage my dissatisfaction with some of the broadcast pictures: backgrounds were still disappearing. So, on the recent revival in December 2019, I added more light to the sets, based on my understanding over years of broadcasts and DVD recordings that any scenic surfaces have to be lit and cannot be left untouched in the way that they can for the human eye.

By chance, and this is very rare, there was a morning rehearsal in January for a new cast. We were scheduled to look at the production without cameras and costume, but the ROH was able to give me a TV screen to look at, and we touched the scenery up further as the rehearsal and the cues rolled by. Bernie arrived to look at our efforts and indeed we were much closer



Sleeping Beauty
Royal Opera House/Royal Ballet
Original designs: Oliver Messel
Additional designs: Peter Farmer
Lighting designer: Mark Jonathan
TV lighting director: Bernie Davis



Sleeping Beauty
Royal Opera House/Royal Ballet
Original designs: Oliver Messel
Additional designs: Peter Farmer
Lighting designer: Mark Jonathan
TV lighting director: Bernie Davis

than ever before. The Saturday evening performance was recorded with the full camera crew using eight cameras and about 850 camera shots as a test. On Monday morning we met at a private cinema in Covent Garden to review our efforts. The close-up, of course, reveals things that the audience, even on the front row, can't see; notes were given about makeup, wigs, props and costume – and was there too much detail around the Prince's undercarriage? The much larger screen of a cinema also allows for more “long” shots than perhaps would have been practical in the old days of TV broadcast to much smaller household screens. I take notes with Bernie on some scenic backgrounds that still don't read well enough.

Bernie, meanwhile, advises on the camera settings, and I asked him to explain a bit more about the process. He says: *“Modern TV cameras have deep menus with complex settings that can be explored to help modify the pictures, although many of these settings can be a compromise – you win in one way but maybe lose in another. One of these variables is hyper gamma, which sounds like something from Flash Gordon but is actually a powerful tool in the vision engineer's arsenal. The gamma curve is a transfer tool that relates light coming in to video signal coming out, and in broadcast the gamma is designed to match televisions so that a picture with equal changes from black through grey to white would be displayed correctly. That transfer is not just a straight line; it is a curve that is steep at the black end and gets shallower nearer to white. Once you fully expose the camera the signal gets clipped and the white end burns out. Usually the exposure is set about right for faces, although that might mean that things at the darker end (like the scenery) end up underexposed if the faces are too brightly lit. But that transfer curve can be adjusted, and with care you can pull down the top end of the picture (the faces) while pushing the dark bits (the set) brighter. This is at the expense of exposure but if there is plenty of light then this is not an issue – in fact, many stage shows are so bright we put in negative gain to get the exposure down to stop*

Sleeping beauty

Mark Jonathan

everything being in focus – it always looks better to have the background just a little out of focus for good separation. Hyper gamma has to be used sparingly, though, as faces can start to look flat and plasticky with too much. With Sleeping Beauty, act 2 was quite dark in parts so we did not risk the hyper gamma for that act, but we used it to good effect for the prologue and acts 1 and 3.”

As usual, after reviewing the recording, there is barely any time to make any

changes for the live broadcast inasmuch as there is no private lighting time. However, the ROH lighting department has an enterprising solution. Allan Ramsey is still focusing using one console and programmer, Grant Witton, while Matt Mulberry, ROH supervisor, Bernie and I crowd into the small LX control room with a second programmer, John Lawrence, and we modify the cues blind. This is really scary but it's the only way. Occasionally, I ask to

see a light live only to be reassured about the level. Of course the light is on the wrong set except for the notes that concern the first scene. It's all done on a “wing and a prayer”. After all these years, it's sad that additional time is not seen as a necessary priority. The pressure on the ROH staff, LD and TVLD are immense. Despite

this, calmness reigns. Our leading ballerina has withdrawn with an injury, which adds to the frisson both behind scenes and FOH. The Prince and Aurora have a complex pas de deux which includes catching the dancer, and this requires more rehearsal too. As it happens, with adrenalin flowing in all our veins, the audience is blown away by the performances that certainly come up to muster.

We come up to muster too, and finally I'm more than happy that we have given the audience across the world in more than 1,000 cinemas a visual treat without in any way spoiling the effect for the opera house audience; all we needed was a bit of time and some ingenuity. Certainly, as the lighting designer, I was able to make fast visual decisions, enabling the improvements that the TVLD or a lighting supervisor would have probably been unwilling to do simply because this goes beyond their brief, which is to guard the original stage lighting. So, to make the leap, I think the original stage LD has to be in the loop, and this relies on availability and an acceptance by the producer that the additional expense is justified.

Some of the “get of jail” lights that greatly improved the visibility were the addition of



ROH lighting crew:

Top left: Allan Ramsay

Bottom left: Grant Witton

Top right: John Lawrence

Bottom right: Matthew Mulberry

RT 19:58:31:11

Sleeping Beauty
Royal Opera House/Royal Ballet
Original designs: Oliver Messel
Additional designs: Peter Farmer
Lighting designer: Mark Jonathan
TV lighting director: Bernie Davis

Auras in the lower positions FOH. Having moving LEDs that could be focused quickly from the desk and coloured as required was a great addition. I have been a convert to the benefits of LED moving lights since the arrival of the Lustre and the Aura; this, of course, can be countered by having to use some appalling "old buckets" in less well funded institutions. So, I was delighted to reconvene at Glyndebourne for a two-day shoot out organised by Glyndebourne's lighting manager, Vic Pyne, with Stage Electrics' Paul Roughton. Les Bone and Simon Benison from the ROH were in attendance, along with Marc Williams from the National Theatre, the LD and ALD Fellow Robert Bryan, and

the renowned Rob Halliday, along with the Glyndebourne LX team. Between us, we gave the latest fixtures and the manufacturers' programmers a run for their money. Given these lights are for an opera house, we listened beadily for fan noise. Visually, we need a beautiful fade to and from zero and generally, to my surprise, the units we looked at performed well. The range of zoom was also astonishing. The capability of the animation discs was interesting to explore, the gobos tending towards "air look" effects, which may not be top of the list for all drama, opera and ballet productions but that's very much personal choice and subject to the design. I still need to be convinced about the

accuracy of colour rendition, but again the subtle tones that we need for skin seem to be in abundance, and it's great to see the increased choice. As LDs we are not usually blessed with much time so I do want all the lights to be able to colour match to the existing swatches. I would need to look more closely at the range of soft to hard focus, but great progress has been made here along with the range of shutter movements. We tested the ability of the units on their accuracy focusing a shuttered "pinpoint" on a houselight, then sending the unit to another focus and back again. I was reminded that the last production I lit at Glyndebourne required extreme precision from the shutters in the moving lights. I shall leave others to write more detailed and specific reviews.

By the end of the same week I found myself at the annual White Light shoot out at the Royal Central School. The manufacturers were limited in time but a fair array of new products was on show. I'm glad I no longer have to fight for a decent budget line to afford new equipment. So, with a new year and new decade dawning it's great to see that we have some new tools to use in the LED moving light ranges as well as an exciting retrofit taking the tungsten Source 4 into LED as well.

Maybe it's time to throw some of the old dinosaurs away. That's the "old" lights, not me, you understand! 🦕

My ten-year plan

Lucy Carter is planning for the future



I AM THINKING OF DOING A TEN-YEAR PLAN! I have never planned the development of my career. I have been super fortunate to have been offered consistent work for the last 28 years. I have done bad jobs, amazing jobs, jobs that I didn't want to do but needed the money, jobs I really wanted to do for no money or very little money. I have overworked my whole career, sacrificing family time, me time, my health, my sanity. I have put up with a lot of avoidable stress and bad behaviour and bad planning on other people's part that have impacted me negatively as well. So I wonder how I can plan to keep the good bits of my working life and ditch the bad bits? This calls for

a large dose of self evaluation, reflection and planning.

I am a massive planner in terms of my schedules and work commitments, family schedules and friends time. I'm obsessed with lists about when I will do what piece of work and how I will fit it all in. So when other people don't plan in advance and I am asked to meetings the following week or day that I can't fit in, it's infuriating that I feel guilty I can't attend, but more infuriating that I will miss out on those creative discussions because people weren't thinking or planning ahead.

On the other hand, I don't plan or account for my money, what is coming in what is going out, what I need each month, how I will get what I need each month. I rely on my agent to ensure the invoices are sent out at the right time, and that the invoices are paid. I rely on my partner to pay the bills and make sure I transfer enough for those bills to get paid. Early on in my career it became too stressful to wait for the cheques to be paid as they were always paid late, and to worry about how I would pay the bill if those cheques didn't arrive. So I stopped thinking about it constantly and muddled through. Thank

heavens my agent and partner arrived on the scene after a few years to organise it all and stop me stressing about it. I don't know what I earn, or what I spend each month and my accountant tackles my invoices, bank statements and monthly receipts into a nice little spread sheet at the end of the year that tells me what tax to pay, and of course I haven't put aside any money to pay for that. It's pretty "head in the sand" kind of behaviour and I don't really pay much attention. I only know that another year has passed and we managed to pay the mortgage and keep the kids clothed and fed.

The problem with my obsessive schedule planning and lists of what I need to do each day/week/hour/month is that it leads to eternal stress, because nothing goes to plan. Emergency emails arrive in my inbox, which means I don't do the work I wanted to do. Things take longer and I run out of time to do my daily list. The children need more attention than planned; a director wants to talk for hours about a scene. I then feel like I'm not achieving my list and that I am failing to keep on top of it. But in reality, I rewrite the list, change the schedule and start the same cycle again. Plan/fail/worry!



I don't have the answers really, do I? If I plan and schedule things, it ends up in worry because I didn't do what was planned. If I don't plan or keep track then I feel like nothing is achievable and I put my head in the sand, and there isn't the equivalent of an agent or partner when the designs need doing and I need to meet with people; it has to be me doing those things.

So we've established that I stumble about accepting work that may or may not pay the bills, planning when I will be able to do the work for said job, but meeting constant hurdles along the way that prevent me from meeting my targets – and then the panic sets in and the lack of control over my own life persists. Hence

my new idea of the ten-year plan, which will enable me to be in charge of it all again. I am going to make a plan, because I am good at that!

There's another thing on my mind. In another 20 years I will be approaching 70. Is that a reasonable retirement age for someone who has no pension? Will I have managed to save something to retire on and be able cut back on work by then? Will I have finally had a show that made me rich by then? Dreams aside, I figure I have 20 full-time work years left and I want to do the things I want to do and not just the things I am offered and take because I fear it will be the last job I am ever offered again. Yes, even after 28 years I still think that. I want the jobs I take to be very collaborative and fulfilling, and I don't want to waste my time working with people who don't behave well or don't involve the lighting designer in the whole process.

I remembered that I had discussions with some people, ex-graduates of Central School of Speech and Drama, who told me in their final year they are asked to do a five-year career plan for when they leave. I wondered how that worked and what things they had to consider. Would

that logic work for me to plan ahead? I contacted Nick Moran, the course leader at Central, and he told me the guidelines about what he asks his students to do. I am sure other technical theatre training courses ask for similar things.

What's clear, and what Nick and I discussed, is that 28 years ago the industry was very different: there was no formal training in lighting design or technical theatre. The only route for someone with an ambition to be a lighting designer was to start as a technician and work their way up from there. Obviously it's not like that now. There is training and many more pathways for people to get to their chosen discipline. There are very few opportunities for inexperienced technicians to learn on the job; mostly you need lots of knowledge to get a job on a team or in a theatre.

Portfolios and clear planning are much more essential now, especially as there are only a certain number of jobs in our desired job roles to go around. There are so many more people and graduates with training certificates looking for work. On-the-job training is still very valid, and getting experience in all of the job roles is very important for continued development

My ten-year plan

Lucy Carter

and future progress. This is something that Nick tries to get his students to consider and address in their five-year plans.

They write a research paper on their future career, looking at what their career would ideally look like in five years' time, and prepare a portfolio, which might be web based, and gather references. In order to do this it's suggested that they decide what they want to do, find people who are doing it, meet said people and ask how they got there and what skills they have. Find out who employs or contracts the people who have those desired careers and talk to them too. Find out what they require and expect. Evaluate the answers and make a plan for how you will get there. As Nick says, do a skills audit of your hard skills and soft skills, and be honest with yourself.

My hard skills might be that I know how to light a show, and I can analyse, research, develop a concept and produce a lighting design. I can read music, read technical drawings and draw a lighting plan by hand! I can communicate well with people; I can manage my own time and plan my workload (Shush! Don't tell them what I said earlier in this article!)

The hard skills I don't have are that I can't draw electronic plans, I can't climb a ladder

carrying a light anymore, I can't program a lighting desk, and I can't address a moving light! Some of these hard skills would be very necessary for a newly graduated aspiring lighting designer currently, I guess.

My soft skills? I suppose these might be that I get on well with people; I believe in and practise being polite and not communicating in a raised voice. Um... I make a mean gin and tonic? I can paint with light (soft or hard skill?).

Soft skills I don't have... I can't sing "I'm Every Woman" by Whitney Houston! I can't cook dinner for my crew, but I can buy them dinner. I can't help but take it personally when another member of the team is not being polite or is shouting at me or my team members.

So here's what I am going to do. I have always said that I am so lucky to have a job where I am learning every single day. So I need to get investigating and researching. I need to figure out how I want to spend the rest of my working life and then follow the steps outlined by Nick to make a plan as to how I can get there. Simple, right? Yikes!

I suppose what's clear is that maybe actually planning, or actually being a bit more conscious about what I am doing

and what I am doing it for, might make me happier? It might make my life less frantic. It might help me understand my priorities and ditch the bad bits. Or maybe, if I make plans, it will only add to my eternal disappointment with myself, that in five years' time I haven't achieved any of it? Or maybe I should procrastinate about it a bit longer and avoid taking any responsibility and keep on keeping on!?

However with a fresh new year upon us, a fresh new century, I am going to take a look at the bits I like about my work and the bits I don't. I am going to think about what I would really like to do before I am too old, tired and knackered to manage to do those things and make changes or learn new things.

Next, with Nick Moran in my ears, I will find people who are already doing those things I have a desire to experience and go have a coffee with them. Just like students and new graduates do with me, I am going to find out how they got there and then I am at least armed with the knowledge I need to make a change. 2020 is the year of exploration for me. 🍀

IR35: Changes to self-employment

Stuart Porter explains the potential impact

It has been brought to the ALD's attention that the tax rules are changing for freelancers. This change is called IR35, and at the present time it is hard to know the full impact this will have on us in the lighting and video industry. It is, however, something all self-employed people should be aware of, as it is our understanding that it is intended to reduce the number of people that are self-employed and switch them to being taxed at source, or PAYE. It is proposed to be implemented at the start of the tax year 2020.

As the rules are still being finalised as to what the actual requirements will be, and the ALD is not a tax advisor, all I can say is from talking to employers and searching the web two pages worth looking at are the HMRC website <https://www.gov.uk/guidance/understanding-off-payroll-working-ir35> and <https://www.qdoscontractor.com/ir35/ir35-compliance-guide>.

Having talked to some employers, a rough guide is:

IR35 is the name given to two pieces of tax legislation designed to combat tax avoidance by workers, and the firms hiring them, who would be an employee if an

intermediary (such as a limited company) was not used.

Such workers are called "deemed employees", and if caught by IR35 they will have to pay income tax and National Insurance contributions as if they were employed, so it could have a potentially significant financial impact.



However, if you are a genuine contractor or freelancer, and can demonstrate you are in business for yourself, you should hopefully have nothing to fear from IR35.

The legislation has been in force since 2000, but it was replaced with the new off-payroll tax for the public sector in 2017, and it is being extended to the private sector in April 2020.

Details regarding the legislation are still unclear, and there have been requests made to change the start date to give freelancers and the companies that employ them more time to make any changes necessary, but at the moment it is still due to come into force in April. The best advice we can give is to look at the HMRC website and take advice from your accountant if you think it necessary. Don't get caught out – investigate the changes now. 🚩

A more detailed report on the impact of IR35 will be included in the next issue of Focus.

This year's Lumière

Alex Musgrave reflects on the past six months

As I sit taking a break from drawing the lighting plans for the *Oor Wullie* tour, which I am relighting in a few days' time on its first move into the Theatre Royal, Glasgow, I am reflecting on my time being this year's Lumière.

Over six months ago, I handed in my notice at the Aldwych Theatre, where I was the chargehand electrician, to follow my dream of becoming a full-time lighting designer. It was in my final few weeks when I saw the advertisement for the Lumière scheme and applied. I was mid-show when I got the email offering me this year's Lumière placement. I couldn't imagine then how my life was about to change.

Only a couple weeks after receiving the email I was off, driving up to Manchester to meet David Howe on my first placement, *The Magic Goes Wrong* by the Mischief Company. Not really knowing what to expect, I met David at the Lowry and we sat down to work. My first task was getting up to speed with all the show documentation. David taught me how to use Lightwright and, soon after, I was updating all show paper as and when changes happened.

Working with the Mischief Company and the nature of their work, the material

can completely change within a matter of hours. It was very interesting observing how David worked with a constantly changing and evolving production and how he was able to adapt to complete sequences being changed.

The next production I worked on was *West Side Story* at the Birmingham Hippodrome, also assisting David Howe. This production was produced by the Hippodrome for its 125-year celebration. It was a particularly challenging production to work on as we had to mount a full-scale musical in three days. My role was to predominately call the followspot cues during the tech. It became fairly complicated as we were all on the same comms ring, so learning when was an appropriate time to go through upcoming cues with the operators and not disrupt the flow of programming was critical.

Going into my third production of the scheme, I worked with Johanna Town on the Bridge Theatre's production of *Two Ladies*. I have never had the opportunity to work on a set with a ceiling before. Designed by Anna Fleischle, the stage consisted of one large conference room and a hallway to the main conference

building, encased all the way around by huge glass window and glass walls, making the lighting design even trickier.

Having no fixtures overhead except fluorescent tubes in the ceiling and a bar of GLP XBars tucked between the ceiling and the wall, Jo had only front light and side light positions to get light into the space, without creating glare off the glass.

It was fascinating to watch how Jo designed the lighting with slow and subtle changes to help enhance the narrative of the play, matching the drama of what was going on in the conference room to the outside world. It was a great experience to have the opportunity of working on a play that was so naturalistic.

While in the later stages of the working at the Bridge, I also started going into rehearsals for the English National Opera's production of *The Mask of Orpheus*, lit by Peter Mumford. It being my first opera, I didn't quite know what to expect. I met Peter at the rehearsal room and was introduced to the other members of the creative team and stage management team. Throughout rehearsal I worked on writing out all of the blocking and linking it to bar and figure numbers. While in the



discussed light and what it meant to the production – how we anchored ourselves to the world and used light and colour to provide links throughout the piece.

Working in opera was very eye opening, particularly how the creative hierarchy is completely different to any other form of live performance and how the different forms of onstage rehearsals – solely technical, piano and stage rehearsals, and stage and orchestra rehearsals – all run slightly differently. What was also incredible to watch was how the opera rep worked. Having stage and orchestra rehearsals, where the whole production would be built and focused for a rehearsal from 11am to 1pm, then the whole stage turned around for a different production

in the evening, was a totally different experience.

I had a few weeks off between *The Mask of Orpheus* and the start of my next project, which was *Oor Wullie* at the Dundee Rep, lit by Katharine Williams. For this project I took on the role of the associate and programmer. Katharine and I had

conversations very early on throughout the year about design concepts and that the production would be doing a Scottish tour at the start of 2020.

Oor Wullie being Scotland's beloved cheeky chappy, by publisher DC Thompson, I travelled up to Glasgow for a development weekend for the show in September which was an incredible experience. Being able to meet all of the creative team prior to starting rehearsals, as well as having a table read combined with a model box showing, was invaluable for getting a feel for the production as a whole.

The next couple of months were made up with plan drawing and paperwork creation, and in early November I travelled to Dundee for three weeks for the last week of rehearsals and into the production period. It was my first time programming for someone else, so I was fairly nervous in making sure I kept up with the pace of the tech, but after a few days, I managed to settle into a rhythm and thoroughly enjoyed the whole experience.

After my three weeks in Scotland came to an end, I was straight back home to Portsmouth and the next day, I started my own design for *Aladdin* at the King's

This year's Lumière

Alex Musgrave

Theatre, Southsea prior to my Christmas break. Before starting my final project of the scheme, which is *Far Away* at the Donmar Warehouse, lit by Peter Mumford, I am back off to Scotland to relight *Oor Wullie* for its first tour move.

Going into the final few weeks, I am very excited to be working at the Donmar Warehouse. Getting to work on a production that will inherently be intimate due to the nature of the building, it will be interesting watching how Peter works with the creative team and the space, which has its own challenges with steep lighting positions and having audience seated on three sides of the stage in a thrust position.

As the scheme is now coming to an end, I am looking forward to working on the final project. I know the knowledge and skills I have learned as a result of the Lumière scheme and the opportunities I have had throughout the last seven months will serve me well for my future career, and I am excited to see what that holds. 🍀



Relighting Oor Wullie in Glasgow

Mental health at work

The team behind the ground-breaking *Blackout* installation is pleased to release the results of the “UK Backstage Entertainment Industry’s Evaluation on Mental Health Awareness”.

This pioneering study was launched alongside the acclaimed six-minute immersive experience at PLASA Olympia in September. The academic analysis was conducted by Dr Paul Hanna, Research Director in Clinical Psychology at the University of Surrey, who has been working with the core creative team since they launched the installation in May 2019 at the Guildford School of Acting.

Presenting the analysis of quantitative data obtained from 1,302 individuals working/training in the technical backstage entertainment industry the evaluation found the following key items:

- 58.7% of the sample stated that they currently have, or have previously had, a mental health problem
- Mental health disproportionately affects more women (71.1%) in the sample than men (54.2%).
- 54.5% of participants stated that they had their mental health issue before starting work in the industry.

- Working conditions within the industry were seen to contribute to mental health problems.
- The NHS and private healthcare providers were the main source of support for mental health issues with little awareness of industry-specific support.
- Understanding, awareness and education were also seen as most important factors to enable helping others.

You can read the full press release and access the report from the GSA research website at www.gsauk.org/research.

A fuller report from Mig Burgess, who headed the *Blackout* project, will follow in the April/May issue of *Focus*. 📌

ALD Awards

The 2019 winners

Following this year's rebrand of the ALD's Awards, to become the ALD Awards for Excellence, we are delighted to announce the winners, including the newly targeted award, the Fred Foster Award for Production Electrics, which was created to balance the recognition of talent demonstrated across the membership profile.

Fittingly, the winners were announced at the annual Lighting Lunch held at London's Victoria Park Plaza in December. The awards are a celebration of imaginative and creative lighting and video production and represent a chance for young designers to showcase their talent, bringing their work to the attention of experienced lighting and video designers, as well to the wider reach of industry professionals.

The coveted Michael Northen Award for Lighting Design was this year awarded to two outstanding winners: Lucía Sánchez Roldán (RADA) and Ryan Joseph Stafford (Rose Bruford). Tracey Gibbs (LIPA) was the winner of the Blue-I Theatre Technology Award for Video Design, and Rohan McDermott (Guildhall School of Music and Drama) won the Fred Foster Award for Production Electrics. Their work is featured over the next few pages... 🍷

WINNERS

Michael Northen Award for Lighting Design

Lucía Sánchez Roldán (RADA)

and

Ryan Joseph Stafford (Rose Bruford)



Above: ALD President Richard Pilbrow announces the winners of the Michael Northen award



Below: ALD President Richard Pilbrow, ALD Deputy Chair Mark Jonathan, Michael Northen award winner Lucía Sánchez Roldán and ALD Chair Johanna Town. (Co-winner Ryan Joseph Stafford was unable to make the event due to pre-existing work commitments.)



*Rambert: Curdled Glass
Choreographers: Archie White and Lily Potger
Lighting designer: Lucía Sánchez Roldán
Photographer: Linda Carter*

Judges' comments for Lucia:

The breadth of lighting shown across the pieces is impressive and shows a diversity of style. Not only is there a wide range of different looks but they are well suited to the different pieces. We thought all of the work here is beautiful with strong design, clear choices, and great angles.

Judges' comments for Ryan:

We had a very high standard of entries this year but yours stood out because of the diversity of looks within the dance pieces, the great examples of research and collaboration, and the outstanding passion and interest displayed in the images you presented.

February/March 2020 – “More art, less tools...”

*Together, Not The Same
To The Ocean Floor
Sadler's Wells
Choreographer: Christopher Thomas
Lighting designer: Ryan Joseph Stafford
Costume designer: Xinyu Jiang
Photographer: Helen Murray*



ALD Awards

The 2019 winners

WINNER

Blue-I Theatre Technology Award for Video Design

Tracey Gibbs (LIPA)



Generation Y

Director : Anna Hall

Costume designer: Roberta McKeown

Lighting designer: Adam Murdoch

Video and projection designer: Tracey Gibbs

Photographer: Matt Goodfellow



Above: ALD President Richard Pilbrow, ALD Deputy Chair Mark Jonathan, Blue-I Theatre Technology award winner Tracey Gibbs and ALD Chair Johanna Town.

Judges' comments:

Your approach is very thorough and goes into detail regarding the reasons for design choices, alongside pre-production processes common with music video and film making. A beautifully presented portfolio that really conveys how you like to work as well as the end results.



ALD Treasurer Mark White presents the Fred Foster Award for Production Electrics

Judges' comments:

The quality of your documentation was outstanding, and there are endless very clear lists and reports. There are some great production photos and it's very clear that this was a massive practical show that needed careful research and development which all paid dividends in a very successful outcome. You obviously had a close working relationship with the LD and made sure that everyone was kept in the information loop at all times.

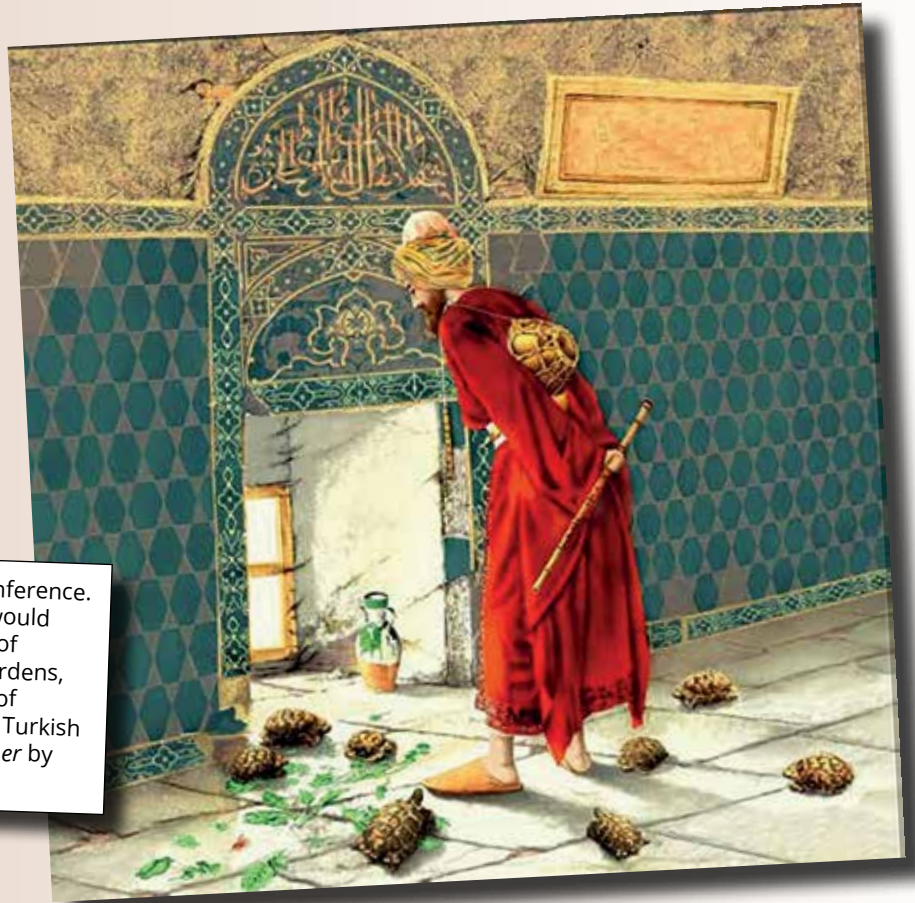


Above and left: Proposals for and construction of practicals for *Cosi fan tutte* (Rohan McDermott, production electrician)

WINNER
Fred Foster Award for Production Electrics
 Rohan McDermott (Guildhall)

A postcard from...

Durham Marengi, Istanbul



I have recently been in Istanbul speaking at a conference. Back in the Ottoman Empire days, the sultans would place candles on their backs: at night, hundreds of turtles would slowly wander through the tulip gardens, illuminating the flowers inside the revered walls of Topkapi Palace. The most expensive and famous Turkish painting of all time (right) is called *The Turtle Trainer* by painter Osman Hamdi Bey. 🍀



impression[®]
S350

impression[®]
S350 WASH

- ✓ high CRI Light engine
- ✓ optimal color rendering
- ✓ four internal shutters
- ✓ compact baseless design
- ✓ very quiet in operation

[f/GLP.German.Light.Products](#)
[t/GLPimpression](#) [globe/www.glp.de](#)



Office Oracle

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

A final reminder about the changes of subscription fees that will be charged to existing members as of 1 April 2020:

Subscription fee increase in 2020

As advised in previous issues of Focus, email bulletins and at last year's AGM, the Executive Committee has approved the first increase in subscriptions since 2014.

The six years since the last increase has seen the ALD expand its services and remit including the new website with improved search functions for all categories of membership whatever their specialism. It is also mobile compatible, and fees database has now been integrated into it for lighting designer fees with this planned to be expanded to other disciplines.

We also now offer the combined liability insurance for Professional and Affiliate members, which over 150 members now opt in to as an addition to their memberships. So far, the ALD has subsidised part of the cost to members in order to encourage them to sign up if they feel they will benefit from the cover.

However, costs also increase and, after six years, we need to increase our income in order to run on as close to a balanced budget as possible and not rely on the reserves we hold for day-to-day funding in the longer term.

In some cases the increases have been phased in over a couple of years, and the Executive has decided to then hold these fee levels through until at least 2025.

Category	Current	2020	2021
Professional	£85	£102	£120
Associate	£45	£48	£48
Student	£30	£36	£36
Retired	£30	£36	£36
Corporate	£600	£660	£660
Commercial	£250	£300	£300
Non-profit	£50	£60	£72

NB: The combined liability insurance scheme fee for 2020 will be set once we have received the renewal cost from our insurers. We will contact those currently on the scheme directly about any changes.

Affiliate membership

This is an early-career membership category to help members starting to earn a living in the industry to develop their career in the first five years. With that in mind, as of January 2020 we will be changing the fee structure for Affiliate members.

Annual subscriptions will now receive a discount depending on which year of Affiliate membership you are in. Hopefully this means that, as your career develops, you earn more and contribute more to the Association. The new structure will be:
Year one: £48
Year two: £60
Year three: £72
Year four: £84
Year five: £84

We hope that this change closes the gap between Affiliate and Professional membership subscriptions and encourages fifth-year Affiliates to continue to Professional membership without having to stretch their pocket too far.

- Those who have become Affiliate members after graduation this summer or have joined since the start of 2020 will join the new structure as “year one” from 1 April 2020.
- Those who joined and paid for the Affiliate membership in 2019 will move into “year two”.
- Those who have been Affiliate members since the 2018 membership year and before will be regarded as legacy members and pay a rate of £60 in 2020 and then £72 in 2021.

An Affiliate monthly direct debit is also available – just divide each annual fee by twelve! As with the professional membership, we will discount the headline rate to your particular year status from a single instruction to ease the admin burden in future years and will make future increases from our end.

The ALD and direct debits

As of the 2020/21 subscription year we will be offering members the opportunity to pay by monthly direct debit to help spread the cost and manage cash flow. We have previously offered quarterly payments, but with over 350 members who have taken up the option to automate their payments by direct debit to us over the last few years, we feel confident that we can roll out a further phase to assist members in paying their subscriptions.

Since announcing that we would do this, our partners at GoCardless.com have announced that they are re-structuring their charges which will now see us pay 20p for every transaction in addition to the 1% fee they already charged. This now means that we will be charged £2.40 + 1% of your membership fee for every monthly direct debit that is set up £2.20 more than an annual instruction.

The monthly rates will be as follows:

- Professional:
 - 2020: £8.50 pcm / 2021: £10 pcm
- Affiliate: £7 pcm (max – see above)
- Associate: £4 pcm
- Student: £3 pcm
- Retired: £3 pcm

Please note: Due to the admin involved we will discount the Professional 2021 level down to the 2020 rate after the instruction has been set up. The Affiliate rate will also be discounted to your correct level from the headline rate.

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

2020 AGM

We have not been able to confirm a date for the 2020 Annual General Meeting of the ALD prior to the print deadline for this edition of *Focus*. However, due to the timeline for director elections (see below) there is a set amount of lead-in time required, and so if we set a date before the next issue, we will initially inform you via email bulletin (and letter if you do not have an email address registered with us).

Following on from the success of last year’s satellite venue in Manchester, we will again be looking to link up with one or two regional UK meetings to try and include

Office Oracle

Ian Saunders

more members in the day, particularly from outside London and the South East.

If you would be interested in hosting an event for us in a major city please contact the office so we can see where the demand is and have further discussions about the how the mechanics of the day will work. This is open to all members, but we particularly welcome company members that have a base which could be used as venue and act as a hub for a region.

The plan is to follow a similar outline as last year by holding a range of professional development seminars in each venue during the morning, have lunch and then hold the main meeting itself. As part of this we will be announcing the results of the election of directors to ALD Ltd (see below) as well as dealing with the normal business items due to be presented.

We have a few ideas for CPD subjects, but if there are any topics you would like to see covered, or if you are happy to lead a session on a particular subject, please contact nick.moran@ald.org.uk.

Full confirmation of all the details will be sent out via our email bulletins as soon as we have them. If you do not receive these, you can contact membership@ald.org.uk to have set it up. If you do not have an email

address, please contact the office directly in March for full details.

Attendance of the AGM is open to all members of the ALD, although only Professional, Fellow and Life members in benefit are entitled to vote at an AGM.

Any voting members that cannot attend the AGM will be eligible to appoint a proxy in their place. Details of how to register a proxy will be circulated with the information about the meeting.

Company director elections 2020

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

An elected director serves for a three-year term, when they can then stand for a second term. They must stand down for a minimum of one year after the second full 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 2020 elections.

We are particularly interested to hear from members who have experience of the concert touring world and video/projection design to better represent these areas of our membership.

There is a minimum of three director positions available for election in 2020. All directors that are up for re-election are eligible to stand for another term if they wish to. The result of the ballot will be announced at the 2020 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 can also be sent by post upon request if we do not have a registered email address for you.

Election timeline:

60 days before AGM: Nomination period opens

35 days before: Nominations close

28 days before: Ballot papers sent out to voting members (if required)

7 days before: Deadline for ballot papers (if required)

Key date: ALD Annual General Meeting – election results announced

Nominations for election as a director shall be in writing signed by two voting members of the Association as proposer and seconder respectively and containing the signed consent of the candidate to serve and must be received by the ALD Office not later than 35 days before the ALD AGM.

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

Sponsored student scheme membership

This Corporate members' funded scheme for students has again been popular with around 80 now signed up for the next year of membership.

The scheme is now an introduction to ALD membership and so if you applied in 2018 or earlier, please note that your membership will stop at the end of March 2020 unless you confirm to us that you are willing to pay the £36 subscription rate for your membership to continue as a standard student member or, if you have graduated in the interim, the Affiliate membership rate of £48 for the next year.

All those students affected as such should have received an email explaining the options and asking you to confirm with us if you wish to continue your membership. The sooner you do this the sooner we can

ensure you are sent a reminder for the correct level of subscription for 2020/21 or, if you have chosen to stop your membership, do not send you a reminder.

If you joined on the sponsored student scheme during the autumn of 2019, the information above does not apply to you at this time, although it will do in 2021.

2020 members' yearbook

Having compiled our last printed members' yearbook for 2017, we were hoping to include the next edition with this issue of *Focus*.

However, there is currently work underway to revise and update the ALD contract rider and suggested fees document that are normally included within its pages, and as these are not quite ready we have chosen to hold off compiling the yearbook at this time until they are.

Additionally, the introduction of GDPR legislation in May 2018 has also meant we need to re-assess which items of personal data are included in the directory listings, and so if you have never logged into the members' side of the website or have not done so since March 2018 when we started to ask you to check your information prior to the GDPR laws becoming active, we are changing the settings of the information that we are publishing about you.



Your name, membership number and membership category will continue to be listed if you have requested to be listed, but we have removed all email addresses, phone numbers etc from inclusion with the exception of the those members who have selected to have a public profile, as this was not a default setting and had to be activated by the member or at their request when the current website went live.

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

If you do not wish to have a copy sent to you, you can opt out of receiving a copy through the "Contact details and preferences" page of your ALD web profile or by contacting membership@ald.org.uk.

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

Diary dates 2020–2021

- 28 February** Members' visit to *Phantom of the Opera* followed by social event sponsored by ETC 
- 1 March** WhatsOnStage awards
- 5 March** Members' visit to Vaults Festival followed by social event sponsored by White Light 
- 6 March** Members' visit to Linbury Theatre, Royal Opera House followed by social evening sponsored by Stage Electrics 
- 13 March** Members' visit to *An Inspector Calls*, Cardiff
- 29 March** Staging Places exhibition at V&A closes
- 12–13 May** PLASA Focus: Leeds*
- 12 May** Members' social evening, Leeds venue TBC sponsored by Hawthorn 
- 10–11 June** ABTT Theatre Show*
- 6–8 September** PLASA Show, Olympia, London*
- 22–25 May 2021** Showlight, Fontainebleau, France*
- 5–15 August 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.

Further information about upcoming members' visits, including booking details, can be found on page 29.

Contact us

The Association of Lighting Designers Ltd
Redoubt House, Edward Road, Eastbourne BN23 8AS
www.ald.org.uk office@ald.org.uk
Company registered in England & Wales no. 10079797

President: Richard Pilbrow

The ALD Board

Vice President: Rick Fisher rick.fisher@ald.org.uk

Chair: Johanna Town chair@ald.org.uk

Vice Chairman: Mark Jonathan mark.jonathan@ald.org.uk

Treasurer: Mark White treasurer@ald.org.uk

Board members: Steve Huttly, Nick Moran, Iain Quinn, Stuart Porter, Tom Wilkes, Katharine Williams, Kelli Zezulka

Ex officio officers

Executive Director: Ian Saunders office@ald.org.uk

Company Secretary: John Leventhall office@ald.org.uk

Member representatives

Professionals: Lucy Carter, Stuart Porter professionals@ald.org.uk

Companies: [VACANT] companies@ald.org.uk

Students: Jack Wills (lead) students@ald.org.uk

Meetings: Tom Wilkes (lead) meetings@ald.org.uk

Education: Nick Moran education@ald.org.uk

Equity: Robbie Butler equity@ald.org.uk

Co-opted committee members

Rory Beaton, Jess Bernberg, Charlotte Burton, Paule Constable, Jenny Kershaw, Prema Mehta, Jai Morjaria, Peter Mumford
(firstname.surname@ald.org.uk)

Focus Magazine

 ISSN: 1364-9299

Editor: Kelli Zezulka editor@ald.org.uk

Editorial team: James Laws, Rob Halliday and Sofia Alexiadou

To submit ideas for articles, correspondence, corrections and any comments about *Focus*, email editor@ald.org.uk. Owing to space restrictions, we do not accept press releases for publication in *Focus*. However, company members may send press releases to the ALD office (office@ald.org.uk) to be posted on the ALD website. Company members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request. *The opinions published within Focus are not necessarily those of the ALD. E&OE.*

Content deadline for the next issue: 15 March 2020

New members

Welcome!

Professional members

William F Alder, London

Jamie Jenkin, Liverpool

Robert J Lloyd, Maidstone

Affiliate members

Chris Burr, Chesterfield

Corporate members

Green Hippo

Student members

Corey Bennett, London

Sam Blackmore, Harrow

Steven Cox, Orpington

Ben Davidson, Surrey

Jack Druett, Leeds

Owen Ineson, Wiltshire

Andy Lacey, Addlestone

Ciara Moss, Brentwood

Samuel Morley, Wiltshire

Mitch Norwood, Dorset

Angus Walker, Dorset

* Re-joining the association

† From Associate/Affiliate member

Focus cover photo competition!

Have you ever wanted your lighting or video design work featured on the cover of *Focus*? Now is your chance...

Email one high-resolution photo plus all production credits to editor@ald.org.uk by Monday 2 March with the subject "Cover photo competition". Your photo should be landscape orientation and at least 300dpi at A5 size (we can check this for you when we receive it if needed).

All photos received will be added to the ALD Members Facebook group on Monday 9 March. Submissions will be anonymous. The photo with the most likes by 5pm on Monday 16 March will be featured on the cover of the April/May issue of *Focus*.

Make sure you are a member of the Facebook group (www.facebook.com/groups/136894473608/) so that you can vote for your favourite image. 🌸

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 Michael Grundner *A Funny Thing Happened On The Way To The Forum / Die Spinnen Die Römer* Musiktheater Linz / **1 Ross WJG Hayward** *Many Moons* Scenic Stage Theatre, University of York / **4 Joe Price** *In My Lungs The Ocean Swells* Vault Festival, London / **7 Edward Saunders** *Cowpuncher My Ass* Queen Elizabeth Hall, Southbank Centre / **7 Matt Ladkin** (lighting programmer) *The Upstart Crow* Gielgud Theatre / **8 James C McFetridge** *The Field* Bardic Theatre / **10 Jacob Gowler** *Love and Information* The Avondale Theatre / **12 Kieron Johnson** *Black Waters* Leeds Playhouse / **13 Peter Vincent** *Spotlight On Youth* Chesil Theatre, Winchester / **13 Ross WJG Hayward** *Many Moons* OSO Arts Centre, Jermyn Street Theatre / **14 Joe Price** *Quality Street* Viaduct Halifax / **17 Jacob Gowler** *Future Conditional* The Avondale Theatre / **18 James C McFetridge** *Dream, Sleep, Connect* Lyric Theatre Belfast / **19 Ross WJG Hayward** *Many Moons* Rondo Theatre, Bath / **19 Rick Fisher** *La Cage aux Folles – the Play* Park Theatre / **21 Jamie Platt** *Moonlight And Magnolias* Nottingham Playhouse / **21 Alex Lewer** *Essence* The Vaults / **25 Jonathan Chan** *The Refuge* Barons Court Theatre / **26 Tony Simpson** *The Special Relationship* Soho Theater, London / **27 Palle Palme** *Groundhog Day* Wermland Opera, Sweden / **27 Joshua Gadsby** *TRAINERS, or, the brutal unpleasant atmosphere of this most disagreeable season: a theatrical essay* The Gate Theatre / **29 Michael Grundner** *Wüstenblume* Theater St. Gallen (CH)

March

2 Harvey Nowak-Green (designer) *Urinetown* Embassy Theatre, Royal Central School of Speech and Drama / **2 Ryan Day** *Urinetown* Embassy Theatre, CSSD / **6 James C McFetridge** *Annie* Bardic Theatre / **7 Malcolm Rippeth** *Afterplay* The Coronet Theatre / **12 Ross WJG Hayward** *Many Moons* The Alma Tavern, Bristol / **17 James C McFetridge** *In The Name of the Son* Lyric Theatre Belfast / **27 Malcolm Rippeth** *Malory Towers* Theatre By the Lake / **27 Charlie Morgan Jones** *Derren Brown: Showman* Orchard Theatre, Dartford / **28 Peter Vincent** *Dracula* Chesil Theatre, Winchester / **31 Jonathan Chan** *Snowflakes* Old Red Lion Theatre, London

Members' visits!

Phantom of the Opera

Her Majesty's Theatre, Haymarket, London

Friday 28 February 2020 from 16.00

We're really pleased to offer you the opportunity to meet Mike Odam, Associate LD of *Phantom of the Opera*, for a talk about the long-running show and the challenges of taking it on tour. The talk will be followed by a tour of Her Majesty's Theatre and an exclusive opportunity to watch the preset.

ETC will then be hosting a social at the Three Crowns around the corner. ETC has kindly offered to get the first round in.

The visit to the show is strictly for current members of the ALD only. All bookings will be verified against our database to ensure they are valid. Full details and to register: <https://aldphantom2020.eventbrite.co.uk>.

Vaults Festival

The Vaults Theatre, Leake Street, London

Thursday 5 March from 16.00

After the success of the past few years' visits, White Light is delighted to invite you on a private tour of The Vaults, Waterloo and VAULTS Festival, which has established itself as "London's answer to Edinburgh's Fringe" (*Time Out*). Thanks to Andy George for arranging the tour for another year.

Please meet at the Vaults main entrance on Leake Street (Graffiti tunnel). To find out more about the Festival visit www.vaultfestival.com.

Full details and to register: <https://aldvaultstour2020.eventbrite.co.uk>.

If you would like to host a members' visit at your venue or on an upcoming production, email the meetings team at meetings@ald.org.uk. Please note that we require a minimum of 30 days' notice to plan events.

Linbury Theatre

Royal Opera House, London

Friday 6 March from 15.00

Join us for an exclusive look around the Royal Opera House open spaces and the new Linbury Theatre front and backstage (OK... new in the scheme of things!). There will be a discussion with Tom Thompson (Linbury Technical Manager), Paul Fielder (ROH Lighting Systems) and Paul Roughton (Stage Electrics) talking about the highs and lows of managing a high-profile UK venue rebuild. The event will be followed by a social sponsored by Stage Electrics at the Coach and Horses.

Full details and to register: <https://aldlinbury.eventbrite.co.uk>.

An Inspector Calls UK tour

New Theatre, Cardiff

Friday 13 March 2020, time TBC














The ALD is pleased to arrange another chance for members to see this iconic show while it is on tour around the UK in 2020.

Our visit comes while the show is at the New Theatre in Cardiff and both lighting designer Rick Fisher and touring associate Will Evans will be on hand to chat through the history of the show, its award-winning lighting design and how it has been adapted over the years to work for the rigours of weekly touring.

In addition, discounted tickets for members are available for either Thursday 12 March evening show (£26) or the Friday evening (£28). Please quote the code AMD (*not* ALD) when booking directly through the theatre box office. For more information about the show itself, visit the official show website.

PLEASE NOTE: Exact timings are not confirmed at time of release. Once we have confirmed details of the full schedule we will let you know first through Eventbrite registrations form here: <https://aldaictour2020.eventbrite.co.uk>.

Corporate members

<p>4Wall 01254 698808 www.4wall.com</p> 	<p>Ayrton Lighting www.ayrton.eu</p> 	<p>Claypaky +39 335 72 333 72 www.claypaky.it</p> 	<p>German Light Products +49 7248927190 www.glp.de</p> 	<p>Martin Professional UK 01707 668136 www.martinpro.co.uk</p> 
<p>AC Entertainment Technologies 01494 446000 www.ac-et.com</p> 	<p>Blitz, a GES company 020 8327 1000 www.blitzges.com</p> 	<p>DTS Lighting +39 0541 611131 www.dts-lighting.it</p> 	<p>Global Design Solutions 0117 325 0063 www.gds.uk.com</p> 	<p>Music & Lights +39 0771 72190 www.musiclights.it</p> 
<p>Adam Hall Ltd 01702 613922 www.cameolight.com</p> 	<p>Chauvet Professional 01773 511115 www.chauvetlighting.co.uk</p> 	<p>Eaton Lighting Systems – Zero 88 01633 838088 www.zero88.com</p> 	<p>Green Hippo 0203 301 4561 www.green-hippo.com</p> 	<p>PRG XL Video 0845 470 6400 www.prg.com/uk</p> 
<p>Adlib 0151 486 2214 www.adlib.co.uk</p> 	<p>Christie Lites 02476 017270 www.christielites.com</p> 	<p>Elation Professional +31 45 546 85 66 www.elationlighting.eu</p> 	<p>Hawthorn 01664 821111 www.hawthorn.biz</p> 	<p>Robe UK Ltd 01604 741000 www.robeuk.com</p> 
<p>Ambersphere Solutions 020 8992 6369 www.ambersphere.co.uk</p> 	<p>City Theatrical 020 8949 5051 www.citytheatrical.com</p> 	<p>ETC 020 8896 1000 www.etcconnect.com</p> 	<p>Lee Filters 01264 366245 www.leefilters.com</p> 	<p>Robert Juliat +33 (0)3 44 26 51 89 www.robertjuliat.com</p> 

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

<p>Roscolab Ltd 020 8659 2300 www.rosco.com</p> 	<p>Vari-Lite Strand +31 534500424 www.philips.com/entertainmentlighting</p> 
<p>Schnick-Schnack-Systems +49 221 99 20 19 18 schnickschnacksystems.com</p> 	<p>Vectorworks UK Ltd 01635 580318 www.vectorworks.net/uk</p> 
<p>SGM Light UK 01233 460 400 www.sgmlight.com</p> 	<p>White Light 020 8254 4800 www.whitelight.ltd.uk</p> 
<p>Sound Technology 01462 480000 www.soundtech.co.uk</p> 	
<p>Stage Electrics 03330 142 100 www.stage-electrics.co.uk</p> 	

In the next issue...

We are looking for people working in video and/or lighting with a physical disability or impairment for an article in the April/May issue of *Focus*. If you are willing to share your experiences, for instance how your work has been impacted and any changes made to your working environment, please email editor@ald.org.uk by 15 March 2020.

We would also be interested in hearing from people who have experienced a temporary impairment, for example a broken bone or other significant injury, and how this affected your ability to work in the short term.

We are keen to hear from freelance and in-house staff alike, and you may remain anonymous if you wish. 🍀

Lumière scheme fundraising

Johanna Town on the future of the scheme

The Lumière scheme is a professional development programme that provides pathways into the industry for promising emerging designers. There are so many talented emerging designers out there, and we've been overwhelmed by the number of applications each time we've advertised it ... so we want to help more of them.

It is an exciting stepping-stone for an emerging lighting designer, allowing them to take the leap of faith they need to pursue a career in lighting design. The ALD especially looks at applicants who may have not had a college education, or who started their careers as lighting technicians and who need a little help and encouragement to move into a more lighting design-led role, and for other people who have barriers moving into lighting design full time.

The scheme has taken several forms over the past four years, as we have been learning how it can work best for the Lumières. We feel now that a six-month annual candidate working over that period with lighting designers on specific projects of all scales and genres is the best use of resources for both Lumière and the ALD.

Since 2015 we have helped four Lumières establish the skills they need to work in large-scale entertainment. We have helped them

build their experience within the industry and provided mentorship and working relationships with participating lighting designers, which can last them a lifetime.

Thanks to your help and contributions since 2015 we have been able to raise funds and have had successful collaborations with theatres. We have also received monies from foundations such as the Andrew Lloyd Webber Foundation and the Cameron Mackintosh Foundation. However, this is not enough to keep the scheme running full time.

We need to fundraise to help make this run every year. Regular contributions from the ALD membership itself are exactly what other fundraisers want to see – lighting professionals supporting a scheme from the inside – so the more people who contribute, even a small amount, the more other organisations see the scheme as a welcome addition to the industry.

The ALD has set up three different ways you could contribute a donation:

- £33 a year for three years – that's less than the price of a coffee a week.
- A monthly or yearly direct debit of an amount of your choosing.
- Or you can download a form from the website and send in a donation directly.

Larger donations make a huge difference to the scheme so do please consider making a larger donation if you are able to.

You can learn more by visiting the Lumière page on the ALD website (www.ald.org.uk/lumieredonation) or by contacting the Lumière working group (lumiere@ald.org.uk), who will be happy to answer any questions you may have.

Thank you. 🍀

Charlotte Burton, 2015 Lumière:

Taking part in the scheme was an invaluable experience that meant I got to be in the room and learn from people I would not have met otherwise. Since then I have been able to put all that I learned

to use in my working life. The relationships I made with the designers, programmers and production electricians have provided me with mentorship, friendship, advice and support within the industry.

The skills I gained meant I was able to continue assistant work with people



from the scheme as well as other lighting designers I continue to work with. This has led to being involved in productions I am very proud to have contributed to in the UK and abroad. The scheme provided real-world experience working as an assistant on various scale productions, which allowed me to develop from show to show over the six months. Without this opportunity I believe my career would not have progressed in the way it has in the last five years."

Since the scheme, Charlotte has been an associate and/or assistant lighting designer for Peter Mumford, Ben Cracknell, Lee Curran, Tim Lutkin and Johanna Town on productions including *Joseph and the Amazing Technicolor Dreamcoat* (London Palladium), *A Long Day's Journey Into Night* (West End, New York and Los Angeles), *The Olivier Awards* (Royal Albert Hall), *The Son*, *Young Frankenstein*, *Annie* and *Big!* *The Musical* (West End), *The Addams Family*, *The Wedding Singer* and *Sunset Boulevard* (UK tours). She has also designed shows of her own, including *Memoirs of An Asian Football Casual* (Leicester Curve) and *A Table Tennis Play* (Edinburgh Fringe).

Jason Addison, 2018 Lumière:

Ever since the Lumière scheme started I had always wanted to take part. As someone who hasn't been to drama school and started out as a technician working my way through various on the job training,

I felt this was the perfect opportunity for me to take the next step in my career and move into lighting design.

My experience on the scheme was even better than I ever imagined it would be. It gave me the opportunity to work on productions, with creatives and in venues I never thought I would get the opportunity to, and it gave me a real insight into various scales and types of productions. It also built my confidence in working in bigger spaces. Somewhere I thought was a massive space to light a show before the scheme seemed much more manageable to me after. I was able to gain the skills needed as an assistant and a designer that I have been able to take forward with me. I also got the opportunity to transfer a show to Oxford Playhouse, which gave me the added experience of drawing a plan for a new venue and the process of relighting this. I really enjoyed being an assistant/associate, and I feel the designers I got to work with found having an assistant enjoyable, helpful and a support in their work.

As someone with a young family the scheme was a perfect way for me to transition from technician to lighting designer knowing I had the support and safety net throughout of the ALD and the lighting designers, creatives and crews I was working alongside.



The relationships and friendships I made have continued, and I feel I wouldn't be where I am now without the Lumière scheme."

Since participating in the scheme, Jason has been associate lighting designer for Colin Grenfell on *The King of Hells Palace* at the Hampstead Theatre in London, in addition to designing shows of his own, including *Beauty and the Beast* (Jordan Productions, Gordon Craig Theatre, Stevenage – nominated for Best Lighting Design at the Great British Pantomime Awards), *Beauty and the Beast* (Jordan Productions, Fareham Ferneham Hall), *Henry Moon and the Greasy Spoon* (Rhubarb Theatre, UK tour), *The Baron in the Trees* (Lost in Translation Circus, Timber Festival), *Farewell My Lonely* (Hull Truck Theatre ACT III Company), *Two Pianos – Rock 'n' Roll Experience* (The Two Pianos, Hull New Theatre), *Humbug! The Hedgehog Who Couldn't Sleep* (Dumbshow and Nuffield Southampton Theatres/The Albany Deptford), *The Boy Who Wanted to Fly* (Rhubarb Theatre, UK Tour), *The Taming of the Shrew* (Petersfield Shakespeare Festival, Winchester Theatre Royal), *Slime* (The Herd Theatre and Hull Libraries, UK tour), *Dark Winter* (Ensemble 52), *Turn and Face the Strange* (Centre for Contemporary Storytelling), and *Turning the Tide* (Centre for Contemporary Storytelling). 🍷

Please see the enclosed leaflet or visit the Lumière website for more information on how you can donate.

Critics' Circle awards

Paule Constable wins special award for services to theatre

This year's Critics' Circle Theatre Awards were held at the Prince of Wales Theatre in London on 11 February.

The Critics' Circle is the oldest organisation of its kind in the world and to date has over 500 members who work in the media through the United Kingdom.

The Critics' Circle Theatre Awards, founded in 1989, are run by the Drama Section of The Critics' Circle, which has existed since 1913 to protect and promote cultural criticism in the UK. Each member of the Drama Section independently casts their vote based on personal choice, free of any discussion or industry influence, ensuring a highly democratic voting process.

Lighting designer **Paule Constable** was honoured this year with a special award for services to theatre. The award was presented by long-time ALD supporter and theatre critic David Benedict.

Some photos of Paule's recent work at the National Theatre are featured on this spread and on the cover of this issue. 📌



The Ocean at the End of the Lane
National Theatre
Director: Katy Rudd
Set designer: Fly Davis
Costume and puppet designer: Samuel Wyer
Lighting designer: Paule Constable
Photographer: Manuel Harlan

Follies
National Theatre
Director: Dominic Cooke
Designer: Vicki Mortimer
Lighting designer: Paule Constable
Photographer: Johan Persson



Master Harold ... and the Boys
National Theatre
Director: Roy Alexander Weise
Designer: Rajha Shakiry
Lighting designer: Paule Constable
Photographer: Helen Murray



ALD Fellowship

Former ALD chair *Peter Mumford* awarded at a special event

To mark the occasion of Peter Mumford's 50th year of his career in 2019, the ALD held an event at the National Theatre in December 2019 where he sat down, following his press night there the previous evening, with his collaborator and programmer Victoria Brennan to look back at his work across five decades and how it has developed and expanded.

Here is his introduction to the event to set the scene on his very early days...

"So while I don't like being nostalgic, I think that since it is fifty years since I left the Central School of Art to begin working professionally, there is no harm in being reflective.

When you begin you only look forward, one project leads to another. A single decision can change your direction entirely. Your life or your next piece of work. A chance meeting can turn into a relationship that will last for years. A success can make your future, and a failure shatter your dreams, but most of these events ultimately do not prevent one from looking forward. Like Lot and his wife or Orpheus and Eurydice, don't look back or something dies or turns to stone.

So you move forward only thinking of the now and what is or might be to come

in the future. Working as an artist in the world of theatre, this comes quite naturally as each project demands originality. Each piece of work has to be fresh and new and of its moment in time.

I worked like this for years. Each piece of work that I created led to the next, the challenge being to constantly create something new each time, something that hadn't been seen before. In a way, I rejected the idea of having a history, and much of my early work was disposable, a one-off. When the show was over, it pretty much disappeared. Designing for theatre as an art form is very ephemeral, unlike the work of a writer, painter or sculptor. I think this is a natural and totally justifiable approach to the early part of one's career in theatre.

There does become a point, maybe two to three decades in, when you have to recognise that you have a past. People remind you that you made this opera or play ten years ago... or twenty, even.

It's this moment of recognition that you do have a history that may be worth looking at that creates another change – in life, art and the working process. At first, you reject this, it's a bit like a mid-life crisis, but then you realise that through that early period of acceleration you have developed a style – a

visual continuity, however diverse, that is not simply repetitive but one where each piece of work feeds and informs the next. A palette and a vocabulary have evolved that can enable you to continue being innovative ad infinitum.

Then you embrace it, the fact you have history, and use it. You start to enjoy it when others say, 'that looks like a piece of work by...' you! It's actually quite a maturing event, although it doesn't happen like a flash epiphany, but you gradually realise you can use your past portfolio by incorporating into your future work in new and innovative ways and still move forward. It's the birth of style, by which I mean the stamp you put on your work that makes it your own. I still approach each project I take on by looking to create something original and fresh but now I believe and understand that I have a backlog, a library if you like, of work that I can refer to and redefine, mixed in with ideas that will be entirely new and fresh. Sometimes it's a new juxtaposition of previous ideas that create something original and new, a new flavour that can include older ingredients.

I'd been involved with drama at school, even designing a set for *Henry IV* – and performing – but had no real idea of where



Victoria Brennan and Peter Mumford in conversation

to go next. A year doing a pre-diploma foundation at Wimbledon School of Art changed my life. All the preconceptions of art in the context of grammar school art department were entirely blown away, torn up – literally sometimes. But the theatre course at Wimbledon at the time felt too academic for me, so I applied to the Central School of Art theatre design course and, amazingly, was accepted. There I studied stage design under Ralph Koltai. What an extraordinary time that was among such contemporaries as Maria Björnson, Alison Chitty, Sue Blane and many others. And working on projects with directors that Ralph brought in such as Clifford Williams, Charles Marowitz, John Bury, Frank Dunlop

February/March 2020 – “More art, less tools...”

and many others. We were very fortunate and quite small in number of students compared to nowadays.

There were no lighting design courses in existence at that time, and only a few other stage design courses. We did, however, get a ten-week lecture series from lighting designer Brian Benn who worked with Ralph lighting the iconic all-male *As You Like It* at the Old Vic when the National Theatre was there. Although I trained as a set and costume designer and did costume designs on a number of occasions, I've always been more comfortable with the combination of space and light. For the first couple of years at Central, Ballet Rambert was based at the Cochran Theatre and attached to

our department, and ran a season called Collaborations in which emerging designers and choreographers created new work. This introduction to the new contemporary dance, very much imported from the USA, became a big influence on me. It seemed this genre opened up enormous possibilities for imaginative design and, in particular, lighting design. I was able to watch much of the early work of John B Read.

It was during one of these seasons that I met the young choreographer Geoff Moore and his piece *Remembered Motions* set to text I'd really liked. During my second year I was working at the Palladium as stagehand to make some extra money in the evenings, and coincidentally re-met

Geoff who was working there on props, also trying to support himself while trying to establish his own work. He spotted me reading a copy of *Dance and Dancers* while sitting on the steps at stage door – probably an unusual thing for a stagehand – and the next thing he was telling me that he had got a commission – of £400! – from the recently created ICA to make a programme of work. He was planning to use the money to create a permanent group and offered me the role of designer, lighting designer, and, effectively, technical director. I was coming into my final year at Central with exhibitions to prepare, a thesis to write, a busy year ahead.

So of course, I said yes...” 🍷

You can hear the rest of Peter's “In Conversation...” event where he chatted with Victoria Brennan at the National Theatre in December 2019 in the two-part ALD podcast available at <https://anchor.fm/ald>.



Lucy Carter and Peter Mumford

The Sinclair Method update

Claire Gilligan with good news and help for the industry

September 2019 was definitely a glorious high in C3 Foundation Europe's journey, as, to our huge pride and delight, we were declared winners of the Charity Today "2019 Health & Social Care Award" at a ceremony in Peterborough, England. From an initial 675 nationwide nominations, 36 charities, organisations, and individuals were finalised into nine categories.



Further wonderful news as we move into a new year and a new decade: We are now in a position to be able to share with you our biggest achievement to date – one which will soon give everyone an equal opportunity of receiving #TheSinclairMethod on the UK's National Health Service.

In 2014, C3 Foundation Europe was founded with a mission: to increase awareness of and access to The Sinclair Method. In only six short years, with hard work, dedication, relentless passion for our

cause, and using our own individual skills accordingly, we can now share the result of such strong and unbreakable teamwork.

In 2020, the roll-out of the Sinclair Method on the NHS begins in partnership between Psychiatry-UK LLP and our newly formed company, Sinclair Method UK Ltd.

Coming soon: Mission accomplished.

But for today, I can confirm that during 2019, we provided counselling support to 291 individuals and answered 2,399 emails from people desperate for help and/or information on The Sinclair Method.

One happy recipient, Stuart Fenwick, had this to say: *"The Sinclair Method has totally changed my drinking priority, obsession and therefore my outlook on life. It's brilliant. I honestly cannot believe it. Trust is coming back to my friends and family. I am not unpredictable now and can say no."*

If you feel like you need some support or are simply curious and want to know more, please reach out to Claire at gilliganclaire@yahoo.co.uk or contact Joanna at joanna@c3foundationeurope.org. 🇬🇧





















StandbyVA.com

Claire Gilligan Virtual Assistant



Commercial members

<p>10 Out of 10 Productions 020 8659 2558 www.10outof10.co.uk</p> 	<p>The Fifth Estate 01273 660 784 www.thefifthestate.co.uk</p> 	<p>Lamp & Pencil 01279 902819 www.lampandpencil.com</p> 
<p>Artifice Industries Ltd www.artificers.co.uk</p> 	<p>Entendi 020 3598 3131 www.entendi.com</p> 	<p>Panalux 020 8832 4800 www.panalux.biz</p> 
<p>Chroma-Q 01494 446000 www.chroma-q.com</p> 	<p>Fineline Lighting 01275 871800 www.finelineighting.com</p> 	<p>SLX 03300 161 300 www.slx.co.uk</p> 
<p>Collaborative Creations 020 3743 2691 www.collaborativecreations.co.uk</p> 	<p>Goboplus/ Cut Colour Plus 020 3603 1335 www.goboplus.com www.cutcolourplus.com</p>  	<p>TLSPixelite 01603 295 111 www.tlspixelite.co.uk</p> 
<p>Drafty www.drafty-app.com</p> 	<p>Illuminate Design 01223 969694 www.illuminedesign.co.uk</p> 	<p>Zeal Events 01256 359264 www.zeallive.com</p> 

Thank you for your support! For Corporate members, see page 30.