



ALD #

FOCUS

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

February/March 2021

In the spotlight this issue:

- Launch of the ALD Academy
 - Equity and Bectu updates
 - We Make Events news
 - Virtual Showlight
- ...and much, much more...

Price to non-members £5.00

*Sunset Boulevard
Curve Leicester*

Director: Nikolai Foster

Designer: Colin Richmond

Lighting designer: Ben Cracknell

Associate lighting designer: Charlotte Burton

Sound designer: Tom Marshall

Video and projection designer: Douglas O'Connell

Photographer: Marc Brenner

Contents



From the chair

ALD chair Johanna Town looks ahead.

Page 3



Reframing

Lucy Carter on looking at things differently.

Page 4



ALD Academy

Rob Halliday introduces this new freely available resource.

Page 8



Lighting panto

Adam Murdoch lights some Christmas shows.

Page 10



B-Equity

Union updates from Zoe Spurr and Nick Woolley.

Page 16



Office Oracle

All the news from Ian and the ALD office.

Page 18



Marko returns

Mark Jonathan revisits ten years ago.

Page 22



Showlight

Showlight is moving online and looking for speakers.

Page 32



WeMakeEvents

The latest campaign details from WeMakeEvents.

Page 33

From the chair...

W elcome to 2021. The start of this year, unfortunately, has not been quite as we had all been hoping for, so I hope everyone is coping in the current lockdown and you are finding the support you need at this time. Please do get in contact if there is anything the ALD can do to help.

At the beginning of January I was asked to say a few words at our Lumière social, and it was great to see so many young people from the Lumière scheme attend along with many of our lighting designers, production staff and programmers. I did really enjoy all the breakout rooms with focused discussions from agents, programmers and lighting designers; it all worked really well. We have had some lovely feedback, so a big thanks to Charlotte Burton, Rick Fisher and Tom Wilkes for organising it all.

As part of my chat I was asked to say why I feel being a member of the ALD is so important, and as I was talking I realised that being a member of the ALD was not just about joining us – it was that being a member means you are joining a much larger and amazing theatre community here in the UK and across the world.

If there has been any good part to 2020 it has been that people who work in live

events, from corporate shows to music events, from local theatre to the West End, have come together. Live event and theatre communities are being formed from scratch; existing associations and organisations have become stronger and shout louder than ever before. Some organisations are member led, like our own, others are more individual action groups, and some are well-established organisations.

During 2020 the ALD has worked alongside all areas of our industry, trying to understand our industry's needs now and in the future. We have shared and contributed to helplines, resources, socials and campaigns. We helped the formation of AAPTLE, one of the many new alliances that have been so important in 2020 to help create action for change. We support and have links with Freelancers Make Theatre Work, We Make Events, Stage Sight, Scene Change, Back Up and Video Code, as well as all the established organisations such as the ABTT, ASD, PMA, SMA, SBTD, PLASA, UK Theatre, SOLT, and our unions, to name but a few – and I am sure I may have missed someone out!



Johanna Town
ALD chair

Being active and collaborative with so many different groups has helped us inform you of changes within the industry and has helped bring much-needed help and support. Being part of this bigger voice in our industry has helped us grow and understand who we are and what our values for the future should be. So, this is the real reason why we should all be members of the ALD and why we should encourage others from all the different fields of lighting in live events to be members too. Because together with the rest of our friends, work colleagues and collaborators, we can support each other and become stronger and help make this a sustainable industry for us all.

Wishing everyone health and happiness during 2021.

Jo ✨

How to reframe

Lucy Carter looks at things differently



Happy New Year from me. This is the first article I have written this year and, therefore belatedly, I am sending lots of light and positivity in everyone's direction for a better year this year.

As home schooling has started the year off with a far from relaxing and productive attitude from me, I thought I would reflect a little on how to find a more positive mindset. Someone said to me this week that reframing things helps you find a better outlook. So I have applied this to some of my challenges and I can honestly say, it certainly suspends the gloom somewhat.

Rather than bemoaning being stuck at home with two teenagers, who can't see

their friends and do teenager stuff out of my earshot, and who complain about everything from the food we provide, to what we wear, to how we speak to them and what time we go to bed, I am trying to enjoy this extra time I wouldn't have had in their company normally, due to me working away from home, or them being at school, etc. How lucky am I to finally spend time persuading them to get out of the house, do some exercise, eat properly, talk to me politely and get onto their Teams lessons on time! See – it works ;-)

So I am looking back at last year and reframing some of my experiences. By far the most positive and productive time was spent creating a new light work for a light and literature festival in my hometown. I had been in discussions with LIT festival in Macclesfield for a year or so about producing a light installation for them, but as the year progressed the conversations changed and finally, in a scaled-back version, I produced a small-scale light work that launched at the start of December. It helped me focus my creative thoughts during the year, and although it had to be scaled back and was postponed a couple of times, and because it ended up being

behind glass in a window of a closed bar, it did actually happen last year.

When I was commissioned to create this piece, the country was in turmoil and suffering from a lack of clarity around the Covid situation, and I therefore wanted to create a positive and forward-looking work based around confusion and clarity and to engage the community in a collaborative experience. I wanted to create a sculpture that evoked a positive and uplifting feeling, and warm white fairy lights in the darkest winter always make me smile and feel joyful.

I asked the local communities for a single word that represents their hopes for the future, and I then instinctively selected the seven words that resonated with me from the numerous words that were submitted.

What was extremely refreshing – and daunting at the same time – was that I was going to have to make a lot of the piece myself. I contacted Lamp and Pencil, who I often use in my theatre work to create bespoke pieces for me. With the limited budget and restrictions on travel and Covid-safe working practices, we came up with a plan where I would make the words and they would make the frame. Then I



would go to their workshops for two days and we would assemble it together and they would do all the wiring and electrical bits. It had to fit in my car for transport and be powered from a 13 amp supply.

It was very much developed from my sketches, research and budgeting on what lights were readily available and cheap and what I could personally manage to sculpt the words from.

Basically, during September and October, I could be found bending wire into words, and then wrapping copper-wire LEDs around the wire to create words from lights. It was a new and different practice for me to be using my hands and playing with light strings. After various test words and light experiments I settled on the best method of construction and the best products to use, and I set up a mini workshop on my dining room table with borrowed tools from my partner, as it's been a long time since I needed a toolkit for my work at the production desk!

The team at Lamp and Pencil was busy creating the control system and prepping the frame from my drawings. Once the words were all made, I set off down to Bishops Stortford for two days to put it all together. It was quite an organic process: they had prepared the central supporting pole and base before I arrived, but we had to test the lengths of the other arms that would support the words and we played about with various positions and layouts with cables ties before they welded the structure together.

I then worked on attaching the words to the frame and the expert electricians took care of the wiring and control. Once the words were all in place and working, I added strings of fairy lights over the front and back to make the tangle and to ensure when it was all illuminated together the words disappeared into the tangles and confusion of the strings of lights. The tangles all then needed wiring up together so I could control that element as one channel and each word individually.

The control system is Arduino, which Lamp and Pencil suggested once we had discussed the required programming parameters. Once it was all tested and safe and I had been given a basic explanation of how to programme it, off I went back up the motorway and set it up in my kitchen again. Of course I failed to master the simple programming of the Arduino! It's been a long while since I was a programming wiz on the Arri Imagine back in the day. So I begged Jen Kershaw out of programming retirement to help, and she adjusted the programming on her PC during various phone calls and emailed me the file to upload. It's always delightful to work with Jenny as she totally understands me when I explain things in a weird way.

There were a few instabilities in the LED copper wires and one of the Lamp and Pencil team came up to Macclesfield to solve the problems, obviously in a socially distanced and Covid compliant way. Then I had to enlist my partner and my son for

How to reframe

Lucy Carter

Tangles

LIT Festival Macclesfield

Artist: Lucy Carter

Electrical and fabrication: Lamp and Pencil

Programming support: Jenny Kershaw

Photographs by Lucy Carter

the fit-up and we squeezed it back into my car and drove into town to do the get-in – which took five minutes to unload and plug in!

It ran every day from 8am until 11pm for over a month and certainly brightened up my day every time I drove past it and saw the lovely warm glow and got to contemplate whichever word was highlighted at the moment I passed by – and it became my word of the day.

It was a two-and-a-half-minute programmed loop that evolved from an apparent tangle of fairy lights that covers and enmeshes the words, and then variously the words emerged from the confusion with clarity and positivity. Sometimes one word, sometimes a few together. I had some nice feedback and people found it uplifting and joyous, so it helped knowing that it had brightened other people's worlds as well as my own. I certainly missed having it running in my kitchen, but it's home again now and every now and then when I need an injection of sunshine I turn it on and let the light glow and cheer me. When the whole tangle is lit and all the words disappear into it, it really is like switching on an injection of happy.

We would love to hear from you about any projects you have been doing during the “pandemic pause” that are different from what you normally do.

In terms of reframing other things from last year, despite sitting on so many Zoom calls that were deeply exhausting about the future, the past and present practices of our industry I can say with great confidence that things are moving in the right direction and we will come out of this with many new and positive outcomes. That's if we keep pushing and challenging bad practice as we all start hopefully discussing new contracts or projects for the future.

I am going to say it again: please don't accept terms and conditions and fees and day rates that are worse than before the pandemic, without questioning why. Certainly you should refer to all the guidance on our website: the AAPTLE statement the ALD has signed up to, the contact and deal memo checklists, the code of conduct and producers' guides, as well as a newly updated suggested fees document. Links to all of these are at the end of this article. Be confident that all our members are doing the same, and push for parity in these areas. We have heard

of some success stories. However, we all need work and if we are understandably agreeing to work for lesser terms, fees and conditions at this difficult time, make sure you get it in writing that this will not set a precedent for future contracts and is only specific to the Covid pandemic period. My personal suggestion is to send out any or some of these ALD documents to producers to enforce the idea of good practice as we emerge out of this pause, to encourage fair pay and, if all else fails, to guilt them into paying correctly and responsibly. I have been contacted by people who sent the producers they were working with these things and the producer came back and offered a larger fee and some travel expenses that hadn't previously been on the table. It's often just that we need to explain or ask.

If you could follow and support the ALD and AAPTLE social media channels and like and share the posts as much as possible then you will be helping activate the wider industry by making the issues heard more



loudly. The more we get the messages out and the more widely they are read, the better. It's a small way you can all help.

We have much more work to do on educating producers and venues on what our roles involve, and why we are asking for the fees and rates to be maintained – and ultimately raised – to an acceptable level. We at the ALD have many working groups that are working on areas to improve things for all of us. We have a wellbeing group, a diversity group, a sustainability group, our professionals group, Equity and Bectu groups, and we all need more help to work on things and to push things forward.

We just don't have enough time to do everything that needs to be done. Everything we are doing is for you, our members, and so if you have some time to spare and feel able to offer a few hours a week or month to help we could definitely find things for you to do. You do not have to be on the executive committee to be in the working groups and contribute to a better future for everyone. Please get in touch with us at professionals@ald.org.uk and we can discuss what you could do to help us. ANY help would be appreciated as some of us are reaching burnout with everything that needs to be done at present. 🍀

ALD resources:

www.ald.org.uk/resources/statement-on-professional-behaviour

www.ald.org.uk/resources/ald-professional-practice-guides

www.ald.org.uk/resources/ald-contract-checklists

www.ald.org.uk/resources/ald-substantiated-fees-document

www.ald.org.uk/resources/coronavirus-financial-guide

The ALD Academy

Rob Halliday introduces a fantastic new resource

Coronavirus, can we just agree, sucks. Being stuck at home with no shows to do, can we just agree, also sucks. But can we also look on the bright side, at some of the new and surprising things that the various lockdowns have brought us, since it has given people space and time to pursue side projects that they might not otherwise have thought of, or had time to pull off. There's the campaigning, of course, the #WeMakeEvents and Freelancers Make Theatre Work and the work to improve the world in the reborn entertainment industry environmental group SIPA.

Narrow down the focus a little more to the actual work of lighting (remember that?) and you'll find other gems. The Making Theatre Podcast that Bruno Poet and James Farncombe have been making has made for fascinating listening. And then in the summer there was Tim Deiling and Rob Casey with their aLD Bootcamp.

Produced in association with the ALD, Bootcamp was a week of online learning aimed at anyone trying to make their way in the world of entertainment lighting. It set out to – and succeeded in – teaching the practical skills you'd need to be an assistant or an associate lighting designer

or a programmer, doing so with real examples from real shows, and talks, information and advice from people who really do this for a living (in normal times, at least). Just look at the cast list: in no particular order, Ken Billington, Hugh Vanstone, Jo Town, Andy Voller, Ryan O'Gara, Paul Miller, Sarah Brown, Dan Murfin and many, many more. Tim Deiling's summary of what was on offer: "I think of lighting as two Cs. The design part is the first: be creative, have a great idea – shining lots of lights through the window in the set, say. But the course would be about the other C, curating that idea – like a parent raises a child you have to nurture that idea from birth to delivery. That was the part Bootcamp was all about."

The screenshot shows the ALD Academy website interface. At the top is a navigation bar with the logo and links for Home, Personal, Design Tools, All Lighting Design, Programs, Further Learning, Lighting articles, and Contact. Below the navigation is a large image of a person working at a computer with the word 'SESSIONS' overlaid in large red letters. Underneath is a grid of course topics:

- INTRODUCTION**
 - WHAT IS A LIGHTING ASSISTANT AND ASSOCIATE?
 - THE PROCESS
- SKILLS**
 - DRAWING A BROADWAY LIGHT PLOT
 - FOCUS CHARTS
 - FOLLOWSPOTS
 - LIGHTWRIGHT
 - SET ELECTRICS
 - MOVING LIGHT ASSISTANT
 - MAGIC SHEETS
 - STAMP
- PROJECTS**
 - DELOREAN PROJECT
 - MAGIC SHEET PROJECT
 - B'WAY CHARITY NIGHT PROJECT
- GUEST SPEAKERS**
 - KEN BILLINGTON
 - ANNE F. MCMILLS
 - ROB HALLIDAY
 - HUGH VANSTONE
 - JOHANNA TOWN
 - JOHN MCKERNON
 - ANDY VOLLER
 - THE NATIONAL THEATRE
 - PAUL MILLER
 - ROYAL ABBA & LUCY CARTER
 - RYAN O'GARA
 - ROB CASEY
 - TIM REED
- CONCLUSION**
 - THE TWO 'P's' - PLANS AND PAPERWORK WITH ANNE MCMILLS



And his reason for doing it: "I wanted to create something that would enable my professional friends stuck at home to give back and help all these young designers not feel forgotten and left out. It felt like a win-win for both sides."

The organisers thought maybe thirty people from the UK would (virtually) show up. In fact, they had almost 160 from around the world, many getting up very early or going to bed very late in their timezones in order to be able to take part. Participants learned from speakers, of course, but also from each other, sharing thoughts, information and advice via chat windows during and between sessions. It was, by any measure, a triumph.

You missed it? Don't worry. Once the hints that his hit show *Six* might burst back to life turned out to be unfounded, another lockdown meant Tim had time to give the Bootcamp a new and ongoing life, reborn as the online ALD Academy

website. This is all of the material from the live course, including the videos of all of the sessions from the Bootcamp, all of the example material speakers provided to support their sessions, a new section with more information for programmers, an archive of paperwork from shows old and new, links to other lighting-related resources across the web, and much, much more besides, all freely available to anyone.

"We wanted to make it a learning platform for the ALD," Tim Deiling explains, "transferring knowledge from professionals to people looking to get into the industry, trying to fill in some gaps in what's taught at universities or drama colleges, particularly about the practical aspects, whether that be working as an assistant or associate or just the practicalities of having a career in lighting. In the long term, we

hope it never stops growing, with anyone welcome to contribute to it." Supporting him in the website's

creation have been his co-host from the live event, Rob Casey, plus Rory Beaton, who interviewed designers for the designer talk section, and Sarah Brown, who is expanding the programmer section.

We could carry on talking about what's in it, but the pictures should give you clues. Or, joy of the internet (how would we have survived all these lockdowns without it?): it's there, freely accessible and just waiting to be explored. Why not go take a look? www.aldacademy.co.uk

And the "live" version, the Bootcamp? One of the very few benefits of all of this continuing through the summer, as I think we should start to acknowledge it might, is that maybe that'll be back for a second round as well. Looking forward to it... 🍀

Lighting up panto

Adam Murdoch manages to squeeze in some Christmas shows

Well, it's safe to say that 2020 will not be forgotten: a year that no one could have predicted and one that made our whole industry shut down within a matter of hours.

It's true that there have been a lot of hurdles to jump over, and for the near future in our world of entertainment and events that is likely to be the case.

Sleepless in Seattle was the first show that proved that shows could re-open if they followed strict guidelines, followed by the experiments trialled at the London Palladium, with socially distanced audiences and one-way systems.

I was lucky enough to design two productions last December in theatres, plus one long-distance co-design over on the Isle of Man. From March I was hopeful that Christmas would not be cancelled and that all pantomimes could go ahead; however, we all know that this sadly was not the case. Before the lockdown, I was contracted to design seven different pantomimes in 2020, but this quickly changed when venues themselves did not want to go ahead with putting any sort of production on. Due to the uncertainty of the ever-changing government guidance, we were apprehensive about

the rescheduled productions even going ahead.

The Isle of Man pantomime, *Sleeping Beauty*, was a co-design with designer Lee Stennett. There was a remote webcam feed that was linked up into the theatre,

which meant I could log in and watch live rehearsals, and they would be saved privately on YouTube so I could watch later to check for any notes required.

Christmas Cracker was a Christmas variety show mixed with pantomime comedy routines and tricks. The show was due to transfer to two additional venues; however, they were unable to go ahead due to the tier systems in place by the government, leaving us with Barrow – the initial and only venue. There was still a chance that Liverpool would not be allowed to go ahead, as one more government announcement was due the day before Liverpool was due to open. It was such a strange feeling knowing that there was a risk that we could have gotten through technical rehearsals to then find the whole show may not have been able to go ahead. However these feelings would have to be pushed aside. There were no special limitations I had to consider as every fixture could be rigged by one person and maintain social distancing. Due to Covid, I had to find myself a job in my local Amazon warehouse, meaning I would work an eleven-hour night shift then come home

Christmas Cracker
Forum Theatre, Barrow
Shone Productions
Lighting designer: Adam Murdoch
Sound designer: Dom Beale
Costume design: Shone Productions
Photo credit: Shone Productions



*Christmas Cracker
Forum Theatre, Barrow
Shone Productions
Lighting designer: Adam Murdoch
Sound designer: Dom Beale
Costume design: Shone Productions
Photo credit: Shone Productions*



and reply to emails and create lighting documents. I'm certainly glad that I don't have to go through that process again!

On the first day I stepped onsite at the M&S Bank Arena Auditorium, it was such a great feeling! After not being inside a theatre for over nine months, it felt so surreal. So much had changed in the world outside of it, yet nothing within (as Covid alterations were due later that day). Being inside just instantly filled me with such relief and joy that theatre is not

dead and we will all be able to start telling stories again together at some point soon. Our industry will not stop, nor do we need to "retrain" as our jobs are viable, and theatre is just as important as other forms of escapism.

My favourite part of designing any show is when it gets to the creative stage within the theatre; sitting behind the lighting desk plotting away is certainly the place I'm most happy! I was slightly worried that it'd take me a while to get back into

designing after nine months of being away, but happily this was not the case. The words "duck" and "water" spring to my mind! It just felt like home, and the break made me more focused to design the show as best and as quickly as I could. The show had to have two teams of venue technical crew (due to the venue's Covid policy) so the show had to be taught to two operators and two teams of followspot operators! Because of the tight production schedule, it meant that the team that teched half of the show would not have gotten to tech it at all until the dress rehearsal, five hours before the first performance – which certainly wasn't the most ideal nor smoothest of processes. We managed to deliver a quality product for opening night with lots of hard work and notes in between. Production quality was not cut in any way – full scene changes, flying, dancers, live musicians – nothing had to be cut as every risk had been taken care of and had sufficient Covid measures in place.

It was then time to plot and open *Christmas Cracker*, which featured several circus artistes including a juggler with LED balls and flaming pois, a unicyclist, a

Lighting up panto

Adam Murdoch

table-skating duo, comedy routines, and singing and dancing – certainly, it was a show filled with talent and was such a fun, interesting and unique Christmas show to work on.

There was no set, apart from a glitter gauze, so it was down to me to create a visually interesting aesthetic onstage using lighting and a star cloth. I love having a blank canvas to create a variety of moods and atmospheres for each number.

I decided to go with a classic base colour theme of red and open white using generics, allowing me the flexibility of colour with the R2 washes to create individual looks along with the floor package of 4Beams and LED batons.

Before we knew it, it was time for the first show. The first moment of the opening number was magical! Christmas spirit filled the theatre – the multi-track began, Christmas bells were ringing, the audience was cheering (under their masks), all mixed in with my own nerves and excitement for the show. It was truly such a heart-warming and magical feeling – one that I'll never forget and one that I cannot wait to feel again.

It may have been a slightly different experience from the normal, but it certainly “kept the fire alive” and gave me and everyone else involved in these shows hope for the future. If companies, theatres and artists can last one more push, then theatre will return to normal and we can continue to make and tell magical moments for anyone attending a performance.

Stay safe! 🍀



Adam Murdoch is a graduate from the Liverpool Institute for Performing Arts. For the past nine months, Adam has been opening thousands of boxes for Amazon in its receiving department. He loves

driving to work while listening to musicals soundtracks and Ariana Grande! He looks forward to returning to work in theatres soon.



*Jack and the Beanstalk'
M&S Bank Arena Auditorium, Liverpool
Shone Productions
Set design: Glitter Pantomimes
Lighting designer: Adam Murdoch
Sound designer: Ari Levy
Costume design: Shone Productions
Photo credit: Shone Productions*

Jack and the Beanstalk'
M&S Bank Arena Auditorium, Liverpool
Shone Productions
Set design: Glitter Pantomimes
Lighting designer: Adam Murdoch
Sound designer: Ari Levy
Costume design: Shone Productions
Photo credit: Shone Productions



My favourite production

Alastair Griffith on the original production of *Oliver*

I saw the original production of *Oliver* shortly after it opened in 1960 at the age of twelve or thirteen. This production fired an interest in theatre lighting and design that still lives with me sixty years later. The ground-breaking design by Sean Kenny and lighting by John Wyckham provided a riveting series of images that flowed seamlessly from scene to scene. The mobile scenic elements coupled with the pools and shafts of light so held my attention that I was resolved to understand how it was done and to do it myself. In the lifetime since I have worked my way from the schoolboy amateur through to working professionally back to the serious amateur and still, I can't stop doing it at 70+! The technology by today's standards would be regarded as basic but in the right hands produced a captivating impact on my young mind that has never faded. 🌟

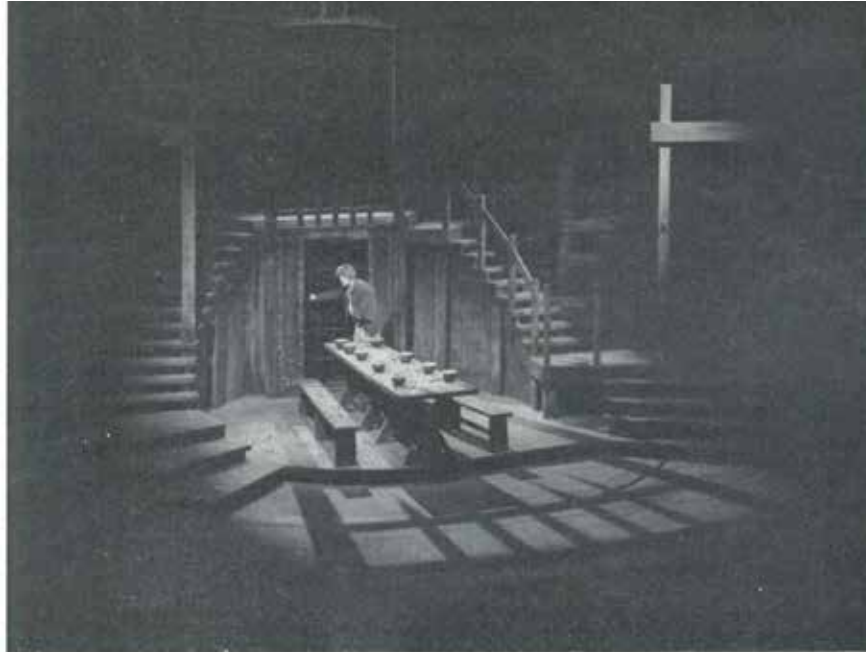


Image from TABS volume 18 issue 2, from 1960. Available from the Backstage Heritage Collection at www.theatre crafts.com/pages/home/archive/publications.

ABTT/PLASA announcement

Two trade shows in one in 2021

PLASA and the ABTT are pleased to announce a collaboration that will bring the 2021 editions of both the PLASA Show and the ABTT Theatre Show under one roof from 5 to 7 September at Olympia London.

For 2021 only, this partnership between the two established associations aims to reduce pressure on the exhibition calendar as the industry's ecosystem recovers from the impacts of the pandemic and will bring the broad sector together for one landmark event.

As previously planned for 2020, PLASA Show 2021 – for this year with the ABTT Theatre Show – will debut at Olympia's largest hall, the Grand. The ABTT Theatre Show will run in its own defined space, retaining its own unique identity, and celebrating the ABTT's 60th anniversary. The more spacious hall will also make room for more inspiring stands, more show features, and perhaps most importantly, extra aisle width for visitors to move around freely.

It is with regret that PLASA Focus Leeds, due to take place from 11 to 12 May at the Royal Armouries Leeds, has been postponed for a second year. Following careful consideration of the uncertainty

around the UK's lockdown restrictions and the complex challenges facing the industry, PLASA made the decision to only present the PLASA Show this year and are very excited to be able to work with the ABTT in order to collaborate with the ABTT Theatre Show. By consolidating the trade show calendar to a single date line both PLASA and the ABTT are confident they will deliver the most beneficial and supportive event for the sector.

Furthermore, to maintain industry energy and connection, PLASA is pleased to announce, following its debut in October 2020, a second PLASA Online from 10 to 14 May and that the ABTT, which has been supporting the industry with online seminars over the past twelve months, will also be collaborating in this and hosting some sessions.

Peter Heath, managing director of PLASA comments: "With everything our industry has faced in the past 12 months, we have thought long and hard about how best to serve our exhibitors and visitors in 2021. We couldn't be more pleased with our partnership with the long-serving and respected ABTT, who will bring their usual high standard of technical knowledge

to PLASA Show this year, as well as our second PLASA Online this May. We are of course saddened that Leeds must wait another year, but we believe that our strategy for 2021 is absolutely the right thing to do while our industry recovers."

Robin Townley, CEO for the ABTT, comments: "We are very much looking forward to joining forces with the PLASA Show this year to create a meeting place for the whole industry to get together. The ABTT will have its own distinct area and will be creating the same friendly atmosphere that our visitors love about the ABTT Theatre Show. We look forward to seeing exhibitors and visitors, old and new, and to celebrating our huge 60th milestone."

With several months for the industry to re-open and regain its strength, the PLASA Show and ABTT Theatre Show partnership is anticipated to be the "come-back" event for the live entertainment technical and production sector. To be the first to know when registration opens, you can register your interest at www.plasashow.com.

PLASA Online 2021 in collaboration with the ABTT will run from 10 to 14 May with an abundance of free specialist content. More information on how to register and watch the programme is coming soon. 📌

Introducing B-Equity

Nick Woolley and Zoe Spurr with Bectu and Equity updates

Bectu and Equity – both determined to achieve better working conditions and pay, and both have the potential to transform our industry. Nick Woolley and Zoe Spurr (your Bectu and Equity ALD reps, respectively) have teamed up to become the (very) unofficial “B-equity”, with the aim of sharing achievements and feedback to further benefit and inform all members.

Alongside the ALD catch-ups and Exec meetings, we also attend professional working group meetings. Our aim is to broaden the conversation between both members and non-members of the ALD in order to share and action information more effectively. We are keen to hear from colleagues who would like to join us either actively or in a backseat capacity. You can contact us directly via email to Nick and/ or Zoe (email addresses in the “Contact Us” section on page 28). Alternatively, sign up for future meetings (watch out for ALD bulletins) where we will all Zoom together in a “safe space” to discuss ideas, successes and, let’s face it, gripes we have with the unions as they currently stand.

Equity has recently released the Covid Variation Agreement for Directors and Designers; we’ve outlined the headlines

below, but please do take a look at the full document online. Each of the various disciplines have been carefully negotiated to respect our processes and also protect our work. The leading point ensures that show confirmation will be given no more than eight weeks before rehearsals begin. Equity pushed for a minimum of twelve but, alas, had to meet in the middle.

For lighting designers, contract instalments should be structured with 25% of the fee on signature (hang on in there with me, I hear you crying, “but it’s normally 33%!”), then another 12.5% on the “green light” of the design work. Now at 37.5%, we find ourselves in a more advantageous position than before. On approval of the design, you would receive the next instalment of 27.5%. The new variation deliberately leaves room for interpretation on “design approval” as every production is different – this could be submitting plans or first day of rehearsal, so generally it’s whichever comes first and what best reflects the amount of work completed. The final third of the fee is then due on press night. Furthermore, if the production is cancelled due to Covid-related issues, you would be owed 60% of



the next instalment – and, again, this is up for negotiation. Should they, for example, cancel the day before press night, in this case you’d expect your full fee to be paid. This agreement was made by SOLT/UK Theatre and Equity, with SOLT/UK Theatre approaching Equity and expressing the need for a new variation in light of the pandemic. Currently, the variation ends April 2021 but will be reviewed and extended if necessary.

Work is continuing through AAPTLE aiming to increase our (self-employed workers) engagement and representation in Bectu. Early conversations are starting with a view to creating a new branch system that works for freelancers that have a transient nature with their work,

A screenshot from the Equity Directors and Designers Committee meeting on 11 February 2021 (source: @EquityDandD)



focusing on people that charge a day rate for their work.

The variation to the UK Theatre Bectu agreement was recently passed by the membership. In a nutshell, it changes the following clauses, but please look on the Bectu website for the actual agreement differences. This was a good outcome as UK Theatre wanted to adjust lots of clauses around get-outs and film/TV payments.

The temporary COVID-19 Variation Agreement will run until 3 April 2022 when the pre-existing sections of the current agreement will prevail unless otherwise agreed.

Pay rates are to be maintained at current levels although increases to the National Living Wage will apply. The first date that Bectu will be able to submit a pay claim will be April 2022. All overtime terms remain the same except in instances where a call is extended for Covid-19 related reasons. All Covid-19 related extensions will be paid at single time.

The big change that will affect lots of people is that Sunday is to be treated as part of the normal working week in all respects until 31 October 2021, then 0.5T payment on top until 3 April

2022. The current agreement of 2T will then prevail unless otherwise agreed.

Obviously Bectu and its members are unhappy with these changes and have made it abundantly clear to UK Theatre that these variations are most definitely not permanent changes. There is an understanding that the union has to work with the industry in these strange times to enable us to come back in the best possible way, while saving as many jobs as possible.

In other news, Zoe would like to introduce Jason Addison as the newest Equity Director and Designer Committee member. Both Zoe and Jason will be attending meetings and feeding back your comments, concerns and achievements. In turn, we will communicate action points decided by the committee, allowing better communication and generating a more transparent and approachable union.

Please know that we are all too aware that Equity minimum rates urgently need addressing – they simply aren't fit for

purpose and risk not only cheapening but also undervaluing the industry's incredibly skilled, world-leading designers. With this in mind, the ALD has updated its Substantiated Fees document for lighting designers (on the ALD website). Several members of the Exec have collated the information to best reflect what we understand of fees in the industry, and we hope it's of some value to you. We strive to achieve these fees (or higher!) wherever possible. However, we should also remember that negotiation of time/days can be a factor so if a fee is lower, perhaps look at how you can deliver the lighting design in fewer days. The document for other lighting professionals is currently being worked on, and thanks to everyone so far who has shared fee/royalty/ expenses information; these contributions are invaluable. 🍷



Office Oracle

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

2021/22 subscription fees

As advised in previous issues of *Focus*, email bulletins and at this year's AGM the Executive Committee has decided that due to the Covid crisis that the proposed increase of membership subscriptions in April 2021 will no longer take place and fees will remain at the 2020 level until such time as we feel the industry is back to some semblance of normality.

Therefore, current members should expect to renew at the following rates:

Professional	£102
Standard Affiliate	£60
First-year Affiliate	£48
Associate	£48
Student	£36
Retired	£36

Since the last issue, however, it has been brought to our attention that some categories of membership would see an automatic increase in fees as they move from either first or fifth-year affiliate to standard affiliate or professional member. For this reason, the Executive has decided that it will extend memberships of those affected in these categories for another year. We will write to you directly ahead of the renewals process if this affects you.

Direct debit payments

In 2020 we started offering members the opportunity to pay by monthly direct debit to help spread the cost and manage cash flow. That was extremely fortunate timing given the events of the last year. Around 50 members now pay at the start of each month rather than paying in a single upfront lump sum each April.

It is not too late to pay your 2021/22 membership fees monthly, so please contact the ALD Office as soon as possible – especially if you currently pay by annual direct debit – or visit www.ald.org.uk/direct-debits to sign up for a new direct debit mandate.

Combined liability insurance scheme

The combined liability insurance scheme fee will be set once we have received our renewal cost from our insurers in March 2021. Please note that due to the expected reduction in our income, the ALD is no longer able to subsidise 15% of the cost of this benefit per member as we have for the last three years so the price is likely to increase for each member opted into the scheme.

It is worth noting, however, that even with this expected increase, the cost – which will remain in addition to membership fees – will still be considerably cheaper than trying to organise your own personal policy with the same levels of cover.

If, however, you decide that you no longer wish to be covered through the ALD, please contact the ALD Office so that we can remove you from our list, as the cost to us is directly related to the number of members we have on the scheme.

We have written directly to each member who is still opted into the scheme to let them know and given the option of removing this membership benefit from their account before we send the final numbers for the quote.

If you want to know more about this benefit of membership that is available to Professional and Affiliate members, you can find full details and how to sign up on the members' side of the website: www.ald.org.uk/members-benefits.

Did you graduate from your course this summer?

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

If that was listed as being the summer the 2020, we will have now changed your membership category to the Affiliate membership for early career professionals, and with that you will be able to start accessing the same benefits as the Professional members do, with the exception of voting on Association issues.

Under the Constitution of the ALD, with the exception of the Sponsored Student Scheme, 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 2021.

The sooner you do this the sooner we can ensure you are sent a reminder for the correct level of subscription for 2021/22 or, if you have chosen to stop your membership, do not send you a reminder.

Focus back issues

As you would expect we always have a few extra copies of *Focus* printed for each edition for future use. Usually these are sent to new members, who receive the last two issues in their welcome pack, and we have a selection that we hand out on visits to colleges and from our trade show stand at events across the year.

We have back issues for most editions since we converted to the landscape format, which are taking up an increasing amount of space that we really need to free up. Therefore, if there are any editions since 2007 that you would like to have in person rather than reading on the website – www.ald.org.uk/focus – then please contact us to see if we have any available

outside of our own archived copies. We will need to charge £1 per issue to cover postage costs but if multiple issues are requested, we could probably be flexible on the price.

ALD online meetings

We are continuing to offer online meetings for members during the current situation, with the details of confirmed events posted on the members' side of the website: <http://www.ald.org.uk/meetings>.

With events being set up at short notice, as well as news of current issues and opportunities coming from all directions, our email bulletins remain the best way to ensure you receive all the information you may need at the current time.

If you have anything you would like to introduce or know someone who would, please email meetings@ald.org.uk.

Do we have your correct contact details?!

Please ensure that you update your information on the website directly via

Office Oracle

Ian Saunders

the “Contact Details & Preferences” page or contact membership@ald.org.uk. An incorrect address can result in your not receiving membership renewal notices and places the continuation of your membership at risk.

The website also requires each member to have an email address to be able to operate it to its full potential, so please ensure that your current or preferred address is on our system. If you are reading this and you have never registered an email address with us but wish to access the members’ side of the website and/or receive our email bulletins, please contact us as soon as possible so we can update your details.

2021 AGM

Following the events of the last year, the Executive is holding on to see whether it may be possible to hold an in-person AGM during the summer of 2021 or whether it will need to be fully virtual again as it was last year. We are sure, however, that there will be the ability to attend virtually, whatever is chosen.

There will be plenty of notice of a date, however, as the director elections have to follow a set timetable for the nomination procedure. It must also be held within 15 months of the last AGM so that will mean before early September 2021.

For anyone interested knowing more about becoming a director then please visit www.ald.org.uk/director-elections for full details. We already know that there is at least one director not standing for re-election this year. If you want to know more information, you can contact any of the existing directors who are listed here: www.ald.org.uk/about/executive-committee.

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 an introduction to ALD membership, and so if you applied in 2019 or earlier, please note that your membership will stop at the end of March

2021 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 2021/22 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 2020, the information above does not apply to you at this time, although will do in 2022. 🌸

Remembering Jason Salvin

Jason Salvin, ALD member and founder of Production Light and Sound, passed away on 4 November 2020. This tribute and these photos were posted on the PLS social media accounts in the following week:

It is with a sadness we are unable to fully express that we have to bring you this news. Jason Salvin, our founder, boss, organiser, everything-er passed away on Wednesday 4 November. He was an amazing talent and we know that it goes without saying that he will be missed. But we at PLS are determined to continue his work, share his passion and love for the industry and as such are very much open for business. These are difficult times for theatre, events, film and television but things are slowly coming back and it is our belief they will fully return. We want to be a part of this new process, a part of moving forward – we know it's what Jason would have done. We know it's hard for you to come to us in light of this news; we understand it's awkward and sad, but please know we want you to. We want to work, we want to build Jason's legacy, and we want to support the industry. As Jason said daily – "the doors still open at 7.30pm." Rest easy, Jason. 🍀



PLS is fundraising in Jason's memory, raising money for the Sue Ryder Wheatfields Hospice and the Leeds Cancer Centre at the Bexley Wing at St James' Hospital, through Jacqui's Million. For more details and to donate, visit www.justgiving.com/crowdfunding/jason-salvin

Marko's miscellany

Mark Jonathan returns ... from the past



We were missing Marko's usual article this month, so we've gone back through the Focus archives to see what he was up to ten years ago. This is from the February/March 2011 issue...

Cold Christmas lunch?

Well done to those of you who managed to get to the 17th Annual Lighting Lunch despite the chaos caused by the bad weather. It was sad that for the second year running the weather interfered and stopped so many people from coming on the day. I was especially impressed that a number of Fellows of the ALD weren't going to be put off: top marks to Francis Reid, who despite the lack of trains from Norwich, came via Cambridge.

Meanwhile, Robert Bryan, Mick Hughes, Brian Croft, John Simpson and Jim Laws battled through the snow to help us knock back more than a few bottles of wine;

sadly, David Hersey was stuck at Nice Airport, while Enrico Caironi from Clay Paky flew in the night before and made it to London. Enrico had to leave early because of his concern about getting back to Stansted Airport, where his colleague Pio Nahum arrived in the morning in time to attend the lunch but couldn't get any transport from Stansted to London. So he spent the day waiting at the airport for his flight home again. What bad luck, Pio. I'm really not impressed with the UK's failure to manage some bad weather.

Moving the event back to lunchtime seemed to be a popular choice but I do wonder if we should move the event to a less risky month weather-wise? At the lunch Rick Fisher presented Andy Bridge with his ALD Fellowship. Rick also announced that Peter Mumford will stand as Chair which is great news for the association.

Cold Christmas in Luton airport?

Two days later on the 22nd December I was at the airport in good time. The EasyJet flight showed a one-hour delay. At the gate we were kept waiting a long time – one of the flight crew had gone sick.

Eventually, that crew member was replaced, but Luton failed to give us a take-off slot before Geneva shut for the night. We were offloaded and given our baggage back. Then a man (without a loudhailer) and whose command of English was limited, arrived to say we could go home and we'd get a refund. It's 11pm in Luton! While some people left, others formed a group declaring they would hire cars and drive to Geneva; given the weather in France that was an extremely risky decision. The rest of us groaned audibly and urged the man in the fluorescent jacket to do something in terms of getting us out before Christmas. Many of my fellow passengers were Swiss, so his assumption that we all lived near Luton and could simply 'go home' wasn't really an option. I mention this because many of you travel and it's when things go wrong that you get the real measure of how hard your airline will try to get you to your destination.

Ironically, a year earlier, when the Swiss Airplane I was booked on went 'tech' at London City, I was limo-ed to Heathrow and booked on BA. But meanwhile, back in Luton, we were on the verge of being



Theater an der Wien

abandoned. It was now midnight. Our man returned (he really did need a loudhailer) to say the only flights out of the UK before Christmas were via Liverpool on Christmas Eve. We waited until 3am when a coach turned up. Our man in the jacket had disappeared, so we asked the driver if he was going to Liverpool. He thought he was, so we got on the bus. Of course, the heating wasn't working so we froze, but finally arrived in Liverpool at 8am.

Now, I do need to give a house point to EasyJet who put us up in a good hotel, but

next morning to get us to the airport.

Well, in the end we got to our destination and I was just in time to buy all the groceries for Christmas and the last, short, slightly tubby Christmas tree. I offer this story merely to remind you to think about what happens when things go wrong. On this occasion I wasn't rushing to get to a lighting session but quite often I am.

Ghosts in Wein

While I was in Switzerland for the skiing, I took the opportunity to go on to Vienna for

at this stage I thought we would probably spend Christmas in Liverpool. EasyJet then lost marks because they offered no further information, so we booked taxis for 5am the

a recce. I thought I would have a lonely visit. As I walked across the deserted stage of the beautiful Theater an der Wien, imagining the spirits of the theatre's founder, Emanuel Schikaneder and its first musical director, Ludwig van Beethoven, a voice came from behind me: "Excuse me," said the voice, "I have to ask you to leave the stage!"

I wheeled round and there was my old friend Niv Hoffman. I first worked with Niv in Israel where he's a staff director, and now here he was working on *Castor & Pollux*, the opera that would precede the opera I was going to light. Suddenly, I wasn't all alone in Vienna. Niv told me he had been sitting at the production desk and had seen me walk across the stage. He'd said to the Austrian lighting designer and ALD member Bernd Purkrabek: "Who's that? I know him..."

"That," announced Bernd, "is Mark Jonathan."

Well, it turns out I had met Bernd in Munich when he was working at the Bayerische Staatsoper. What a small world it is. Needless to say, I had a little hangover the next day!

Marko's miscellany

Mark Jonathan

Less art, more tax

While I was briefly back in Blighty I was interested to read about the lighting and sound Water-Tower installation by Bruce Munroe in the medieval cloisters of Salisbury Cathedral. Visitors can experience sound magically translated into light and colour as sixty-nine glowing towers, made from 15,000 stacked recyclable water bottles, illuminated with fibre optics and LED projectors change colour to selected music through which visitors walk while listening to the music. It sounds like it's worth a visit.



Meanwhile, I spotted the headline in The Times: "That's not art, that's a lamp, says EU." The story is about a video-art installation at St Paul's Cathedral by the San Francisco-based video artist Bill Viola which uses a number of plasma screens. Now, art works usually have a nominal 5% VAT applied to their value. But the European Union has deemed that electrical goods that are used in modern art installations should be taxed as consumer goods at 20%. However, when valuing the goods in this case they are not applying the high street value of the screens but the full artistic value of Viola's video altar pieces – £2 million. That's a lot of VAT at 20%. The new European regulation passed last year says that lighting and electrical equipment cannot be considered as a work of art even if an artist has worked on them. Watch out, I'm sure the HMRC will try and tax us out of existence too.

Screen saver mode

Fast forward a few weeks, one hour before my departure to go back to Vienna and the screen on my MacBook Pro went blank.



Thanks to the lighting colleagues who advised me, I gather it's a known Apple fault but that was no great comfort as I started to think of all the paperwork and plots that I generate... I arrived in the evening in Vienna, this time without incident. The next morning, I found an Apple franchise, handed the Mac in for 'express service', caught the U-bahn and tram and found the rehearsal studios by 11am. Not bad for an English boy. First the flight, and now the Mac crashing made me think should I have a spare? Or maybe it's just best not to worry; lest we forget it was only a few years ago that I laundered and destroyed two passports a few hours before my scheduled departure to Munich.

Getting the operatic spirit

On Sunday, I went to the last performance of *Castor & Pollux* and Bernd had done a beautiful job. You'll



Marko and Bernd Purkrabek

be able to catch Bernd's work at Geneva and Glyndebourne soon. On the subject of the small world, in the interval met a conductor, two directors and a designer who I'd worked with before. Oops, another slight hangover prevailed the next day.

Well, I'd better get back to work. I hope that the ghost of Emanuel Schikaneder who built the Theater an der Wien (as well as being an impresario, dramatist, actor, singer, composer and Mozart's friend and librettist of the *Magic Flute*) and the ghost of Beethoven, who actually lived in the theatre while he worked there, will smile upon me.

I'm sad to report that Schikaneder lost all his money when the currency was devalued and he then went insane. Like Mozart, he died a pauper, as we shall too... courtesy of the taxman and the cutbacks in the arts, unless we are very lucky. 🍀

the hangover I had after my first night in Vienna with ALD member Bernd Purkrabek, who went onto light many productions in Vienna and is scheduled to return to Glyndebourne this summer. My plan of skiing all winter was scuppered by Covid. All theatres are still shut but if they weren't those of us who travel to the EU for work would be discovering the true grim picture of the restrictions on citizens of non-EU countries.









Travel tip:

Check the expiry date of your EHIC card and apply online for the new UK Global health insurance card (GHIC). 🍀











An update from Marko in 2021:

Hello, dear readers. It's interesting to review how things were ten years and now. How time flies and how some things we took for granted have changed. My opera at the Theater an der Wien was a big success. I went on to light two more operas there and I still haven't visited all the galleries and palaces that are full of wonderful works of art in Vienna so I'm looking forward to returning there in December 2021. However, I'm concerned that the Austrians think they will still have Covid restrictions in place. I still remember

Corporate members

<p>4Wall 01254 698808 www.4wall.com</p> 	<p>Chauvet Professional 01773 511115 www.chauvetlighting.co.uk</p> 	<p>Elation Professional +31 45 546 85 66 www.elationlighting.eu</p> 	<p>Lee Filters 01264 366245 www.leefilters.com</p> 
<p>AC Entertainment Technologies 01494 446000 www.ac-et.com</p> 	<p>City Theatrical 020 8949 5051 www.citytheatrical.com</p> 	<p>ETC 020 8896 1000 www.etcconnect.com</p> 	<p>Martin Professional UK 01707 668136 www.martinpro.co.uk</p> 
<p>Ambersphere Solutions 020 8992 6369 www.ambersphere.co.uk</p> 	<p>Claypaky +39 335 72 333 72 www.claypaky.it</p> 	<p>German Light Products +49 7248927190 www.glp.de</p> 	<p>PRG XL Video 0845 470 6400 www.prg.com/uk</p> 
<p>Ayrton Lighting www.ayrton.eu</p> 	<p>DTS Lighting +39 0541 611131 www.dts-lighting.it</p> 	<p>Hawthorn 01664 821111 www.hawthorn.biz</p> 	<p>Robe UK Ltd 01604 741000 www.robeuk.com</p> 

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

<p>Robert Juliat +33 (0)3 44 26 51 89 www.robertjuliat.com</p> 	<p>Sound Technology 01462 480000 www.soundtech.co.uk</p> 	<p>White Light 020 8254 4800 www.whitelight.ltd.uk</p> 
<p>Roscolab Ltd 020 8659 2300 www.rosco.com</p> 	<p>Stage Electrics 03330 142 100 www.stage-electrics.co.uk</p> 	<p>Zero 88 01923 495495 www.zero88.com</p> 
<p>SGM Light UK 01233 460 400 www.sgmlight.com</p> 	<p>Vari-Lite Strand +31 534500424 www.philips.com/entertainmentlighting</p> 	
<p>SLX 03300 161 300 www.slx.co.uk</p> 	<p>Vectorworks UK Ltd 01635 580318 www.vectorworks.net/uk</p> 	

Diary dates 2021

- 10–14 May 2021** PLASA Online*
25 May 2021 Virtual Showlight 2021, 3.00–11.00pm BST
5–15 August 2021 World Stage Design, Calgary, Canada
5–7 September 2021 PLASA/ABTT show, Olympia, London*

Keep up to date with ALD events via the online diary:
www.ald.org.uk/diary. Keep up to date with members' meetings
information at www.ald.org.uk/meetings.

* The ALD will have a presence at these events.

Contact us

The Association of Lighting Designers Ltd
Redoubt House, Edward Road, Eastbourne BN23 8AS
www.ald.org.uk 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, 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, David Ayton** professionals@ald.org.uk

Companies: **Stuart Porter** 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: **Zoe Spurr** equity@ald.org.uk

Bectu: **Nick Woolley** bectu@ald.org.uk

Co-opted committee members

Rory Beaton, Jess Bernberg, Charlotte Burton, Paule Constable, Tom Harrison, 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 2021

Professional members' shows

opening in February and March

February

1 February Jason Addison *Dustbin Doris* UK tour

3 February Will Evans *Love and Information* Manchester School of Theatre

6 February Michael Grundner *Priscilla Queen of the Desert* Musiktheater Linz

13 February Joe Price *What Songs May Do (Live Stream)* Dance City, Newcastle

19 February Malcolm Rippeth *Hercules (postponed)* Baadisches Staatstheater Karlsruhe

20 February Michael Grundner *Jesus Christ Superstar* Theater St. Gallen (CH)

22 February Charlie Morgan Jones *Derren Brown: Showman* Orchard Theatre, Dartford

March

1 March Jamie Platt *The Shark is Broken* Ambassadors Theatre

2 March Jonathan Chan *Don't Send Flowers* White Bear Theatre

4 March Malcolm Rippeth *The Seven Pomegranate Seeds* Rose Theatre Kingston

12 March Harvey Nowak-Green *Spring Awakening* The Embassy Theatre

23 March Jason Addison *Turn & Face The Strange – The Story of Mick Ronson* Hull Truck Theatre

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.

For the next issue...

We want your contributions! Designers, technicians, programmers, in-house, freelance, amateur – all welcome!

- *Send us a **postcard** from anywhere in the world! 100 words maximum, plus 2–3 images.*
- *Tell us about your **favourite production**. It can be something you worked on or something you saw. 150 words maximum, plus 1–2 images.*
- *If you are working on an interesting production, in an interesting place, or with an interesting premise, **write an article** about it! Anything up to 1,000 words, plus 3–4 images.*
- *Keep updating your **show listings**. We want to know what you are working on and where.*
- *Any other ideas? Email the editor and we can chat!*

Send all contributions to editor@ald.org.uk before 15 March for the April/May issue. 📧

New members

Welcome!

Professional members

Matt Walters, Ilford

Matthew Wright, Hertfordshire†

Student members

Liam Aston, Derbyshire

Joseph Martin, Bourne

Oliver McNally, Glasgow

Non-profit organisation member

Leeds City College

Commercial member

StadiumFX

Sponsored Student members

Jade Fearnley, Bradford

Efa Gregory, London

Ruth Harvey, Swansea

Jamie Holden, Cardiff

Domino Mannheim, Eltham

Rhia Mitsuhashi, Glasgow

Amy F Robertson, Wakefield

Jonah Stein, Cardiff

Lovisa Sundqvist, London

Joel Williams, Orpington

* Re-joining the association

† From Associate/Affiliate member

Virtual Showlight 2021

Showlight moves online this summer



Following the recent announcement of Virtual Showlight 2021 which will take place online on **25 May 2021**, Showlight is renewing its call for papers from speakers keen to be a part of this inaugural event.

Showlight has always centred on its fascinating programme of papers, delivered by lighting practitioners from around the world. Determined to uphold the spirit of Showlight despite the global restrictions caused by the Covid-19 pandemic, Showlight will treat its delegates to a day of talks and networking opportunities that give a flavour of the full event.

Showlight is therefore issuing a fresh call for papers to anyone involved in lighting – be they lighting designers, lighting directors, directors of photography, architectural lighting designers or associated crafts like programmers and manufacturers – to submit papers ideas suitable for presentation in the virtual conference on 25 May 2021. Papers are to be 20–30 minutes in length, followed by a Q&A. Full technical support will be given in advance, so don't be daunted by the virtual platform!

We aim for variety, across topics relevant to all aspects of the lighting industry today, and we envisage this will be especially appealing to speakers whose

commitments usually prevent them from speaking at a full Showlight event. We want to hear about your experiences, your ambitions, your inspirations, your concerns, your successes and your failures. We are not looking for simple product promotion.

Typical subjects might include:

- Innovative and interesting designs
- Unusual projects large or small
- Solving the impossible
- Your unique corner of the lighting world
- The future and the past – where should we be going and what should we have learnt
- Issues that are affecting our industry and how we work

If you would like to become part of Virtual Showlight 2021 by presenting a paper, please send the following to papers@showlight.org:

- Name(s)
- Company
- Mobile number
- Email address
- A brief summary of the paper you are proposing
- Is your proposal for Virtual Showlight or full Showlight?

Showlight is always on the look out for new speakers, so if you prefer to submit your ideas for the full Showlight event as soon as it returns, we are also happy to hear these – just specify on your submission if you are applying for Virtual Showlight or full Showlight.

Please note: all papers will be considered by the Showlight Papers Committee, and if selected you will be contacted for further details, and with technical requirements and accommodation information.

We look forward to receiving your exciting ideas!

Showlight would not be possible without the generosity of our sponsors. The following sponsors have signed up early in support of Virtual Showlight: Robert Juliat as headline sponsor, ACT Lighting, Inc., Altman, ARRI, Ayrton, Copper Candle, ETC and Robe. Virtual Showlight is also kindly supported by our media partners, LSi, and by LSA. If you would like to become a Showlight sponsor, contact sponsorship@showlight.org.

Website: www.showlight.org

Facebook: [@showlightevent](https://www.facebook.com/showlightevent)

Twitter: [@Showlight2021](https://twitter.com/Showlight2021) 

We Make Events

Campaign updates

A survey conducted this year found that 93% of individuals and businesses in the live event supply chain have seen their income fall dramatically as a result of the pandemic – 65% have seen a fall of over 50%, and 30% a fall of over 90%.

As a result, 50% of individuals have had to take work outside of live events to supplement their income. A third have been forced to leave – or are considering leaving – the sector. On top of that, 43% of live event supply chain businesses say they don't have the resources to last until the summer.

This makes us one of the most heavily impacted sectors from the pandemic, but despite this we have received practically no targeted government support. Put simply, the government clearly can't see the desperate human and economic impact the pandemic has had on the live event supply chain.

That's why we're calling for:

Visibility in government: the individuals and companies in the live event supply chain are frequently overlooked, therefore we need to be formally recognised by government as a sector, and included in the data they use to target support.

Support to survive: Currently, many in our sector have been unjustly excluded from financial support, this must change or we will lose our cultural expression and reputation for delivering world-class events.

Pathway to reopening: Despite knowing it takes many months of preproduction work to make a live event happen, we have been given no clear pathway to reopening. On top of that, the government has refused to introduce a COVID-19 cancellation insurance scheme, despite the whole live events industry calling for this.

We need you to write to your MP. **Tell them why** you are writing to them – the government can't see the live event supply chain, so we aren't getting the targeted support we need from government to survive the pandemic, nor is there a realistic plan for reopening. You want them to use their power and influence to change that. **Tell them why** you are supporting our campaign. Let them know why the live

event supply chain is important to you. **Include examples.** If you work in the live event supply chain and have seen your income drop, or if you've been excluded from support, talk about it. If you know someone in this situation, share their story. If you just want to go to an event again, whether that's a wedding, a festival, a conference or any other type of live event, say why. **Be polite!** While the temptation will perhaps exist to 'emphasise' your message, it's all too easily ignored if the language used is anything less than civil.

Find more resources and join the latest campaign at gcsu.wemakeevents.com. 🇬🇧

#GovtCanSeeUs

93%

of people who work in **live events** have **lost income** due to COVID.

We are at breaking point.

Source: Survey January 2021

wemakeevents.com/gcsu

#WE MAKE EVENTS

ETC Rent

This issue's advertorial, from [Matt Cowles](#) at ETC



I'd like to start by asking you to cast your mind back to before the pandemic came and changed our lives and our industry, because that is where the idea for ETC Rent started. We wanted to find a way to provide much easier access to our newest products when they have launched. The launch of a new product for a manufacturer brings the challenge of informing specifiers about the product and why it is worth specifying as well as proving to rental companies that it is worth the risk of investing their hard-earned capex. This can sometimes lead to a period where specifiers aren't asking for it because rental companies don't have it in stock and they aren't stocking it because people aren't specifying it. So we wanted to find a way to make that period as short as possible while offering much easier access to our equipment.

Fast forward to February 2020 and Covid-19 brings that issue into much sharper focus. Suddenly the world lost

all certainty and rental companies have a whole new and unprecedented set of challenges to overcome just to survive, let alone deciding what stock, if any, they will invest in. This led us to take an idea from something we had only just started talking about to something that we felt we simply had to do to help our industry navigate through what would, no doubt, be an uncertain and difficult recovery period.

So what exactly is ETC Rent? Put simply, ETC Rent is a programme that gives venues, rental companies and creative designers access to some of the latest fixtures from ETC and High End Systems that were not already established in the rental market. We have partnered with Black Light, SLX, TSL and White Light to act as rental hubs for the ETC Rent equipment. The hope is that this will help a vibrant rental market develop

with access to those products in the scheme. You still have a choice of where you rent from and the programme is set up so that sub-rental is very affordable, meaning this equipment is accessible to everyone.

The fixtures we have placed in the programme have been chosen because they are the latest we have to offer – we wouldn't want the pandemic to stop you from reaping the benefits of an LED moving head over a discharge one. So we have made SolaFrame 1000 and SolaWash 1000 available as well as the versatile and extremely bright SolaHyBeam 3000. We have also included our SolaPix units and the unique TurboRay. As the pandemic has continued, we have seen that people are taking the opportunity to diversify and more and more events involved some form

SolaHyBeam 3000



SolaFrame 1000

SolaPix



of live streaming. We knew that we had to get some of our new range of fos/4 fixtures into the programme and that's exactly what we did. fos/4 is designed specifically for the studio and film industry, but as more and more people take a step into that world, the familiarity of ETC's long-trusted Lustr colour engines combined with the addition of deep red LEDs presents an ideal unit for the broadcast world. Alongside the Lustr units, we have also included the Daylight HDR fixtures if brilliant whites are more your thing.

We don't intend to stop at the kit that is currently available either. The aim is to add more products to ETC Rent as our product range expands so we can continue to support the industry as we all strive to get back to something like normal. If you would like to rent any of the equipment in the ETC Rent programme please do contact one (or all) of our rental partners. If you'd like to take a closer look at any of the kit in the programme, please drop me a line at matt.cowles@etconnect.com and we would be happy to sort out a demo. 🍀



















fos4 family



TurboRay

Would you like your company or product to be featured in a future issue of Focus? Contact the ALD's Companies representative, Stuart Porter, at companies@ald.org.uk for more information. 🍀

Commercial members

<p>10 Out of 10 Productions 020 8659 2558 www.10outof10.co.uk</p> 	<p>Drafty www.drafty-app.com</p> 	<p>Follow Me Tracking Solutions 0203 743 2691 www.follow-me.nu</p> 	<p>LX1 Production Services 03330 118 512 www.lx1.uk</p> 
<p>Artifice Industries Ltd www.artificers.co.uk</p> 	<p>Entedi 020 3598 3131 www.entedi.com</p> 	<p>Goboplus/ Cut Colour Plus 020 3603 1335 www.goboplus.com www.cutcolourplus.com</p>  	<p>Panalux 020 8832 4800 www.panalux.biz</p> 
<p>Blue-i Theatre Technology 0113 289 1030 www.blue-i.tv</p> 	<p>The Fifth Estate 01273 660 784 www.thefifthestate.co.uk</p> 	<p>Illuminate Design 01223 969694 www.illuminatedesign.co.uk</p> 	<p>Stadium FX 0113 457 0127 www.stadiumfx.co.uk</p> 
<p>Collaborative Creations 020 7886 8545 www.collaborativecreations.co.uk</p> 	<p>Fineline Lighting 01275 871800 www.finelinelighting.com</p> 	<p>Lamp & Pencil 01279 902819 www.lampandpencil.com</p> 	

Thank you for your support! For Corporate members, see page 26.