

ALD #

FOCUS

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

June/July 2016



- Against the cyc this issue:*
- Lighting naturalism
 - ABTT Theatre Show preview
 - Goosebumps in the Vaults
 - Lee Filters student visit
 - ACCA members' meeting
- ...and much, much more...
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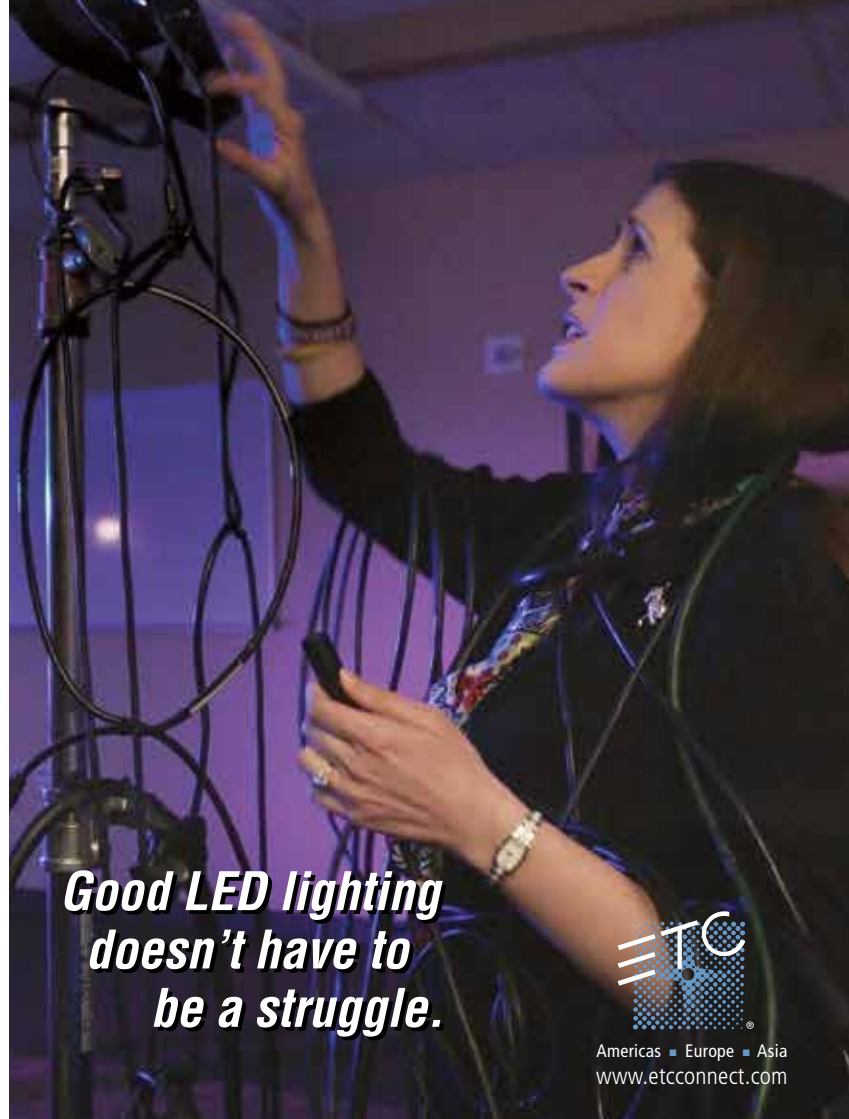
*Sun
Hofesh Shechter Company
Choreography and music: Hofesh Shechter
Set designer: Merle Hensel
Costume designer: Christina Cunningham
Lighting designer: Lee Curran
Photographer: Gabriele Zucca*

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From the chairman...



Peter Mumford
ALD chairman

Greetings to all from Leeds where I've been immersed for the last three months directing and designing Wagner's *Ring Cycle* – a concert version for Opera North that, after five years, is culminating in the entire fifteen and a half hours, all performed in a single week. It's been a huge and demanding project and being responsible for all aspects of the staging has been quite an experience and consequently has excluded almost all other activities. One of the aspects of doing such a project is what it has taught me and emphasised about the process of theatre making. When you are creatively responsible for everything it is a great and unique experience but also sometimes just a bit lonely creatively. You may never have arguments with your set or video designer but nonetheless there are those moments of self doubt. *Am I getting this right? Is that really the right colour? Should that singer do that to express an idea?* Theatre is in essence a collaborative medium and the ability to bounce ideas off the other members of the creative team is at the heart of the process. I should thank my associates and assistants on the project: Steve Parkinson, Will Reynolds and Joe Austin respectively for lighting, projection and direction, Emma Black and Emily Burns

(stalwart assistants), plus a great team from Opera North. Without their support it would indeed have been a lonesome process but all that support was absolutely invaluable. There are quite a few “go it alone” director/designers around the world and of course sometimes it's fantastic to do that, but the chemistry of theatre making is never quite a singular occupation and it's good to remind oneself of that.

All of which leads me to say that it's incredibly important to recognise the need to propagate and encourage the upcoming generation of creative artists in our world by involving them in the process. Being part of a team and contributing to whatever degree towards the end product is how this new generation will emerge in their own right.

The Lumière Scheme is designed to do just this, and I'm very happy to say that Katharine Williams is taking on the special responsibility of coordinating the scheme, which is about to launch a second six-month tenure in collaboration with Chichester Festival Theatre. Emerging designers, please apply! And may I also appeal again to our membership to support the scheme with any contributions possible – we are still struggling to fund this worthwhile venture. 🍷

Peter

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Addressing diversity in lighting.

Contracts, travel and diversity

Johanna Town's cross-country tour of the UK



Travelling round the country

With most of my shows happening outside of London this half of the year, I feel as if I have walked into Marko's world of travel! Organising all my trains and then accommodation is taking up more time than the designs themselves.

More and more of the costs of transport and accommodation are being paid as an expenses package, which, if we are frugal and clever, will just about cover the costs but rarely leave you with any living allowance. As designers we are totally dependent on other people's schedules and rehearsals, if we are lucky these are planned in advance and stuck to, but this is so very rarely the case.

Look at your contracts

I am finding more and more the information from the producers or general managers set out in our contracts is just wrong; it is not being coordinated with the production managers and the actual schedules for the productions. So a big request to all of you PMs out there: as production schedules are becoming more and more fluid and less standard, due to cost savings and general changes to theatre programmes, can we please coordinate more with the people who actually write the contracts? I am happy to help make these things work – I understand why theatre is evolving the way it is – but I need to know the real availability needed by theatres before I sign.

As lighting designers we have to take responsibility for our contracts and find out exactly where, when and for what we are needed. It is best to try to clear these things up with your agents before signing. It's hard, but when I am returning to a company I have worked with before, I can pre-empt the questions required and try to make the management see how important this information actually is, before we agree to a show. It is also possible for

us as designers to note this on the fees database, warning others that certain companies often focus and light early. The fees database is really important not just in raising the bar on fees but also for lots of other reasons such as level of expenses and timescales. This form is becoming a lot simpler to fill out and will come up as soon as you add a show to the calendar. Please take an extra few minutes to fill it in, as every little bit of shared information really helps keep the ALD an active platform as well as a focal point for all designers to work together in making this a better industry to work in.

Back to those trains

Back to the travel... I have been travelling up and down the country a lot this year and I have always thought of myself as quite a savvy ticket buyer. But more recently I have been going round the country, travelling up, going across and then back down again on one-way tickets, which seems to be crazily expensive but totally necessary on my part. I have tried several different train ticket agencies but can't find a cheap solution. If anyone out there knows the answers please let me know.



*King Lear
Royal Exchange, Manchester
Director: Michael Buffong
Designer: Signe Beckmann
Lighting designer: Johanna Town
Photographer: Jonathan Keenan*

And do we really need all these high speed trains racing up and down the country? I find most of my travel from London is around two hours: just enough time to work on a design or read a script. Any faster and I will be in trouble, especially with reading a script! I think we should be lobbying to improve our cross-country trains; the lines are slow, there are often many changes at different stations and there is never any power or decent

toilets. I would love to see these services improved before we speed up the London-centric travel.

PLASA Leeds

One of my recent cross-country tickets took me via Leeds for the PLASA show, which I have to say, along with ABTT, is one of my preferred trade shows. Next year I might be lucky enough to have the time to stay over and enjoy more of a drink in

the bar with some of my northern chums. It's a small, friendly show with lots of time to chat and meet up with suppliers and lighting designers alike as well as catch up with lighting folk from many of our brilliant northern venues.

Diversity

I attended PLASA Leeds this year especially to speak about diversity in our industry. There was an amazing panel headed by Mark Dakin and including Sky Bembury, Prema Mehta, Katharine Williams, Sorcha Docherty, Katherine Graham and me. We all spoke about our experiences within the industry and forwarded some solutions for the future. It was

clear that women have made a large step forward in technical theatre and have carved out some brilliant careers, but it was not always a simple journey and there is still discrimination in the workplace that needs addressing. I was surprised to still hear many examples of discrimination from young members of the audience. It was also very interesting how many BME issues at work were so similar to our own. But what really shone out was the limited

Contracts, travel and diversity

Johanna Town

number of BME technicians in our field and it became obvious we need a much bigger debate and forum to find solutions on how to address these issues.

Our talk unfortunately was only an hour's slot and we felt we had only just scratched the surface of the issues involved when it was time to finish. Everyone on the panel wanted to talk further and in more depth. We have just confirmed a similar panel session for the ABTT show and we are hoping to put several more panels together in the coming year. If you are interested in getting involved or have access to parties who might find a bigger debate useful do get in touch.

I also want to take this opportunity to say, please remember, if you ever feel you need to talk to anyone about discrimination at work or from colleagues or you just feel you have no one to turn to, do remember the ALD is here for you. We can talk with you directly or help you resolve the issue you are facing. The ALD is here to help you.

Keep your info updated

Last, a brief note on helping ourselves. The ALD has done some more work on website and has fine tuned some of its search facilities (see John Leventhall's web tips on page 30). The more info you put in,

the more you will get out. It's not just the shows you have done; it might help to put where you live and who you are. Make it work for you. 🌟

King Lear
Royal Exchange, Manchester
Director: Michael Buffong
Designer: Signe Beckmann
Lighting designer: Johanna Town
Photographer: Jonathan Keenan



ETC employee share ownership scheme

ETC implements scheme for employees around the world

In December 2015, as ETC celebrated its 40th anniversary, shares of ETC stock totalling a 33% ownership stake of the company were gifted to its employees (then 850) as a retirement benefit. This means that when an employee leaves the company after five years, a small percentage of that 33% will be paid as part of a retirement or leaving package. That percentage received will be based on half of the shares being allocated equally across the employee ranks; the other half are allocated based on pay levels.

New hires will qualify to participate after one year, and the stock will take five years to vest to the point where employees can sell. They will be required to sell their shares back to the company when they leave.

The decision by ETC CEO Fred Foster, along with co-owners Susan Foster, Gary Bewick and Bob Gilson, has been met with overwhelming appreciation by ETC employees; Foster has said that the aim of the scheme is to recognise and reward employees' contributions.

The scheme also gives employees the opportunity to vote should a business try to acquire ETC in the future. 🚩



ETC CEO Fred Foster



Employees eat lunch in the Town Square area meant to mimic a New York City street scene at ETC in Middleton, Wisconsin
Photographer: Mark Hoffman
Image from www.jsonline.com

Mission: Impossible

For once, everything runs smoothly for [Mark Jonathan](#)



I find myself humming the theme tune from *Mission: Impossible* and muttering, “Your challenge, if you choose to accept it, is to light a play, a ballet and an opera in consecutive weeks.” *The Mikado* at Scottish Opera had been in the diary for over a year. London Children’s Ballet came along a few months later. To do both I had to be sure I could get from the opening night in London to a final run thru of the opera in Glasgow the next day. What’s the solution? Take the sleeper from Euston. I checked with the director that he was comfortable about me only arriving for the final run in the rehearsal room. He was fine but with a glint in his eye he said: “Marko, you won’t ever ask what happens next, will you?”

“Oh no,” I said, comfortable in the fact that I would be furnished with a video of the run so I would be able to watch that as many times as I needed. The following day I had to be back to London by 9.30am for the television recording of the ballet. Solution: watch the run in Glasgow, have a cueing meeting and a very nice dinner and get the sleeper back again.

So the ballet and the opera were in place and then my friend, the actress and playwright Nichola McAuliffe, calls me and asks if I can light her new play *The Silver Gym* at the Queens Theatre, Hornchurch. I’d lit two of Nichola’s plays previously, which both opened in Edinburgh, one journeyed to the West End and New York while the other did a national tour. I agreed that I could do the play on the proviso that I would leave after the second preview.

It all looked possible (just) providing nothing screwed up. I know, dear readers, that you want to hear another of my horror stories with your trusty LD battling his way through chaotic transport and disastrous technical schedules. I’m sorry that I have no nightmares to report. The secret is just to be organised and make sure no one around you is going to screw

up either. My confidence in being able to succeed was buoyed up by a couple of unexpected but most welcome additions. The first was the third-year Guildhall student Rory Beaton who joined me for a few weeks of “work experience”. Rory quickly got to grips with all manner of paperwork and plots which certainly took the pressure off me as well as focusing and calling followspots. The second impressive difference was that the ballet slot was being production managed by my long-time associate James Smith. James had become so frustrated by our previous experiences of bad scheduling and disappointing production management that he valiantly took the role on himself. He scored top marks in all areas. The whole thing ran as smooth as a well greased trunion arm.

The day after the second preview of the play, I was at the Peacock Theatre in London focusing *Little Lord Fauntleroy*, reunited with the calm and brilliant programmer Martin McLachan who programmes both lights and video with speed and alacrity. The grid at the Peacock was packed with lights and scenery and everything fitted but it was tighter than a second-rate producer’s wallet. The two flymen would be kept busy but everything had been worked out in

The Mikado
Scottish Opera and D'oyly Carte Opera Company
Director: Martin Lloyd-Evans
Designer: Dick Bird
Lighting designer: Mark Jonathan
Photographer: James Glossop



advance with the tip-top SM team so that minimal time would be needed before the company was onstage. It was fortuitous that the ballet company had done its final runs in the rehearsal room a week early so I had already done a cue meeting before going into tech on *The Silver Gym*. James had managed to increase the time the dancers got onstage from the previous year despite the onerous restrictions placed upon him by the many different councils controlling children's hours on stage. It seems crazy that one council could agree a schedule and another council object. We had to be very disciplined: after a two-session placing call, followed by focus and lighting sessions, we would have one session to tech/run act one and a session to do it with orchestra, repeating the technique the next day for act two with the addition of the dress rehearsal in the evening. By Thursday we were on a roll, with an early matinee and a red carpet gala opening in the evening. Champagne led to the curtain call and first night celebrations, followed by a quick car ride to Euston. While the initial welcome on the platform from the Caledonian staff was warm, the onboard staff need to work harder at being accommodating and the much publicised "Scottish cuisine" was completely dreadful! Soon, I was relaxing in the compact but comfortable berth from Euston to Glasgow armed with my score and maybe some overnight revision. In the morning, the

Mission: Impossible

Mark Jonathan

grumpy attendant wanted the breakfast tray back no sooner than it had been delivered. The inadequate passenger care on board can be countered by opening the blind to look at the impressive Scottish scenery in the pre-dawn light that was worth waking up early for.

I was at Scottish Opera with enough time to check things through with the lighting manager, ALD member Robert Dickson. I had visited previously to finalise the plan. The company had only got back from tour a few days before so the fantastic lighting crew was hard at work turning the rig around. I go to rehearsals. This is Gilbert and Sullivan's *The Mikado* and it's being played in a Victorian music hall style with a dash of melodrama. It's going to be great. I realise after more than a year of tragedies I'm going to have a good laugh. I had prepared the rig in February when I was lighting *The Rape of Lucretia*, a tragic piece that called for monochrome tones. This plan's colour call, while influenced by Dick Bird's vivacious and colourful Victorian/Japanese designs, was certainly a reaction to the muted monochrome tones that constrained me while I was working on *Lucretia*. So, pinks,



The Mikado

Scottish Opera and D'oyly Carte Opera Company

Director: Martin Lloyd-Evans

Designer: Dick Bird

Lighting designer: Mark Jonathan

Photographer: James Glossop

lavenders, reds, greens and blues abound; it was surely going to be gayer than a rainbow flag. The production is touring extensively and with a raked stage. I put the arsenal of moving lights in the overhead rig with some 5Ks and generics on the backlight bar which could just be reached from behind the rake. The sides, meanwhile, were awash with either booms or ladders under which various scenic elements trucked. I hope it will tour well. While I tend to avoid "product placement", what

a joy it was to use Scottish Opera's new cyc lighting. At last, an LED that can fade in and out and mix beautiful colours. Well done, ETC.

Meanwhile, the schedule was tight. We focused in just over one session which gave us a bit of extra lighting time to add to the three hours in the schedule. When I look at a technical schedule I'm always interested to see how far I have to get in a technical before I get another lighting session. In this case, there isn't another

session before the director will have got through the entire piece. I warn Stevie (Stephen Powles), the programmer, that he will need to batter the keys and so he does like a demon possessed. He's used to me and encourages me as I delve into some exotic colour tones as the opera progresses.

Although I sang in a number of G&S operettas at school and went to a good few in my teens this is my first professional foray. After a staple diet of tragedies involving much rape, mutilation, suicide and murder it was great to just roar with laughter. Everyone was having fun and that's easy at Scottish Opera; as I've probably said before, it is easy when you have such a brilliant team. Every department comes armed with skill and great enthusiasm. If only all my experiences were such fun and with teams that work to such a high standard.

Time passed, we had a splendid opening and I go in search of sunshine in Lanzarote. I blink and I find myself commuting between the production desk at Holland Park for the opera *Iris* and to the warmer rehearsal room for the play *A Midsummer's Night Dream* but that will be another story. Suffice it to say that as I close, the summer festivals are starting and it's time for Pimm's and sunshine. I can organise the Pimm's – who's in charge of the sunshine? 🍷

Marko's tips and tricks

Video in rehearsal

I've talked about using video in different ways before but I think since I last wrote about it technology has advanced.

I was interested to see that Scottish Opera was putting each day's rehearsal on Dropbox which meant you didn't have to be in the rehearsal room to see what's going on. Meanwhile, as the choreographer on the ballet was making steps these were uploaded and made available to dancers and teachers to help learn the steps and for me to see how the production was developing. I think it's really useful for productions with music. Both the ballet and opera companies I was working for made recordings of the final run before going into production. Gone are the days where the camera couldn't take in the whole width of the rehearsal room without being positioned in some oblique angle at the side with a wide-angle lens/GoPro; you now get the whole stage picture filmed from the centre of the room.

I find the recording invaluable to check blocking and cue timings, and in cue meetings and lighting sessions it becomes an aide-mémoire.

When I know that a production is going to be broadcast or be made into a DVD I ask for a broadcast camera and monitor at the production desk so I can see how the picture looks as we light and through rehearsals. The outcome is that we don't need to make such big changes for the TV record. I also noticed that the TV lighting director would get a recording of a performance and he would run that a bit ahead of the performance that was being recorded so he could warn the vision engineer of any big changes that were coming up. 🍷

Noticing naturalism

Andrew Haydon ponders the nature of light on stage

One of the least helpful things I've ever heard anyone say regarding stage lighting is that it's best when you can't notice it. Obviously, both you and I will know what they mean. It's maybe an idea about lighting that is perhaps connected to a particular sort of production of a particular sort of

play. I'm imagining that the play will be naturalistic, and the stage setting will seek to sympathetically enhance this idea of a kind of full-scale, like-for-like reality, recreated on the stage before the audience's very eyes.

It is a maxim that also makes a few assumptions about the playgoer: that they

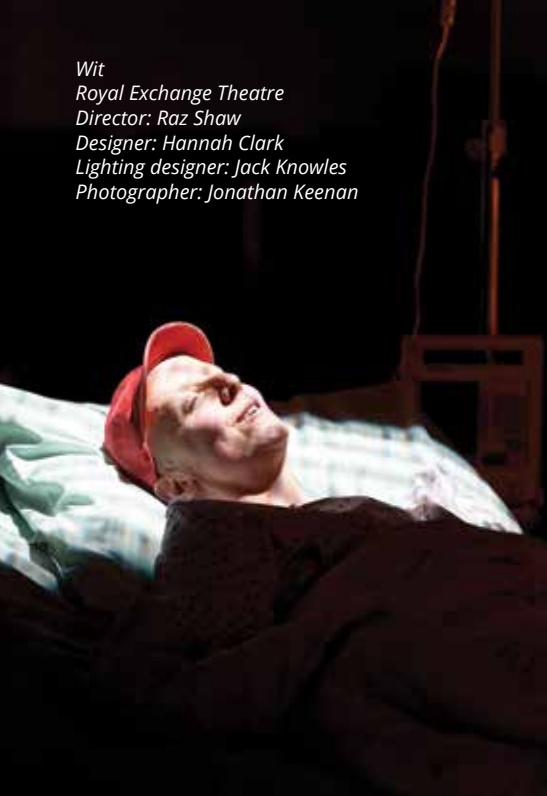
will actively seek to buy into this new reality laid out in front of them. That they will dutifully allow for conventions like the missing fourth wall, sudden blackouts, and otherwise inexplicable shifts of time, season and even furniture between scenes. But when the lights come back up, they will resume their task of not noticing the lights at all.

Indeed, when I was asked to write this piece – a sort of What Do Theatre Critics Think About When They Think About Lighting Design? – one of my first instincts was to discuss the work of Jack Knowles, who I'd recently been consciously impressed by twice in quick succession. Most recently in Katie Mitchell's production of *Cleansed* at the National Theatre, which is maybe precisely the sort of production that doesn't want you to think about the lights, and consequently, perversely, people like me will spend far too much time thinking about them and noticing how good they are. And then, before that, in *Wit* at the Royal Exchange theatre in



Cleansed
National Theatre
Director: Katie Mitchell
Set designer: Alex Eales
Costume designer: Sussie Juhlin-Wallen
Lighting designer: Jack Knowles
Photographer: Stephen Cummiskey

Wit
Royal Exchange Theatre
Director: Raz Shaw
Designer: Hannah Clark
Lighting designer: Jack Knowles
Photographer: Jonathan Keenan



Manchester. *Wit* was, if anything (not that these things can be quantified) even more impressive, in that the Royal Exchange's basic structure makes a "naturalistic" setting impossible. The auditorium at the Royal Exchange is a massive glass pod suspended in the middle of the vast hall

of a former cotton exchange. The stage is in-the-round, surrounded by three levels of audience. Natural light will seep in unless the pod is covered in blacks, and it's pretty much impossible to make the rows of audience opposite any given seat invisible – the actors just have to be more interesting than the old guy picking his nose on the other side of the stage.

What impressed me in the lighting design for *Wit* was – in spite of all these apparent bars to "naturalism" – how vividly the lighting managed to evoke particularly the inside of a series of hospital rooms and surgeries in America, working with only with a revolving stage painted a specific colour. Now, I've never been to hospital in America, so what it perhaps successfully evoked was my idea of what the light in them might feel like, and, more than that, how the light in them might be perceived by the main character of the play. (*Wit* is essentially a meta-theatrical monologue, which just happens to have other actors in it. Really, it's just this one character explaining her experience of dying from cancer.) As such, it was quite remarkable to be repeatedly made conscious – when you thought about

it – of the sheer number of levels on which the lighting was working; successfully convincing me that this was true-to-life of something I'd never seen; and then, that it was more true-to-life of this particular character's perception of it; and then, since this character was also "on stage" in the play, that it was a successful rendition of what the stage lighting of this show should look like.

Having warmed to this theme, I went and looked at Knowles's online CV (www.jackknowles.co.uk). And, stone me, he's actually designed a raft of other shows that I've absolutely loved over the years, and about whose lighting designs I didn't think about twice, completely destroying my original thesis. I mean, I remember *Blink*. I remember seeing it, I remember it having lights, but they were just supporting the – completely non-naturalistic – set of photographic panels and astroturf, that I didn't really think about them. Ditto for Mitchell's *Reise Durch Die Nacht* – a "camera show" (where a live-feed essentially creates a cinema-style film of the scenes performed by the performers working under the screen in real time). Did I think about the lights in that show

Noticing naturalism

Andrew Haydon

once? Not that I remember. Was it naturalistic? Well, not really (the film shown was, but you could see them making it, so what's that?).

I had intended to contrast this with shows in which the lighting actually functions as the set. OR where it almost constitutes a character in its own right. I was thinking for example, of Lee Curran's lighting designs for Hofesh Shechter's *Political Mother*, *Sun*, and *Untouchable*, or even Curran's design for the Royal Exchange *Hamlet*, in which the Ghost of Hamlet's father had been played by a variety of different lights – sometimes a forest of twinkling lightbulbs descended from the rig, sometimes a series of (I won't try to name the sort of light) lighting in quick succession to create the effect of a light circling the stage. I might have talked about Viktor Ryzhakov's première production of Ivan Vryypaev's *July*, for which the lighting was a cage created out of downward pointing mini-spotlights and cigarette smoke. Or the moving lights in Hofesh Shechter's *Barbarians*, which seemed almost at times to be the principal performers.



But it appears that there's no consistency to my original argument. You can notice naturalistic lighting, which delights purely through by virtue of looking so much like what it's meant to look like, and you can forget non-naturalistic lighting because

it quietly, unassumingly goes about its business of allowing you to see the actors and set so unshowily that you almost forget to remember that without lights you'd be sitting in a pitch black room underground unable to see anything at all.

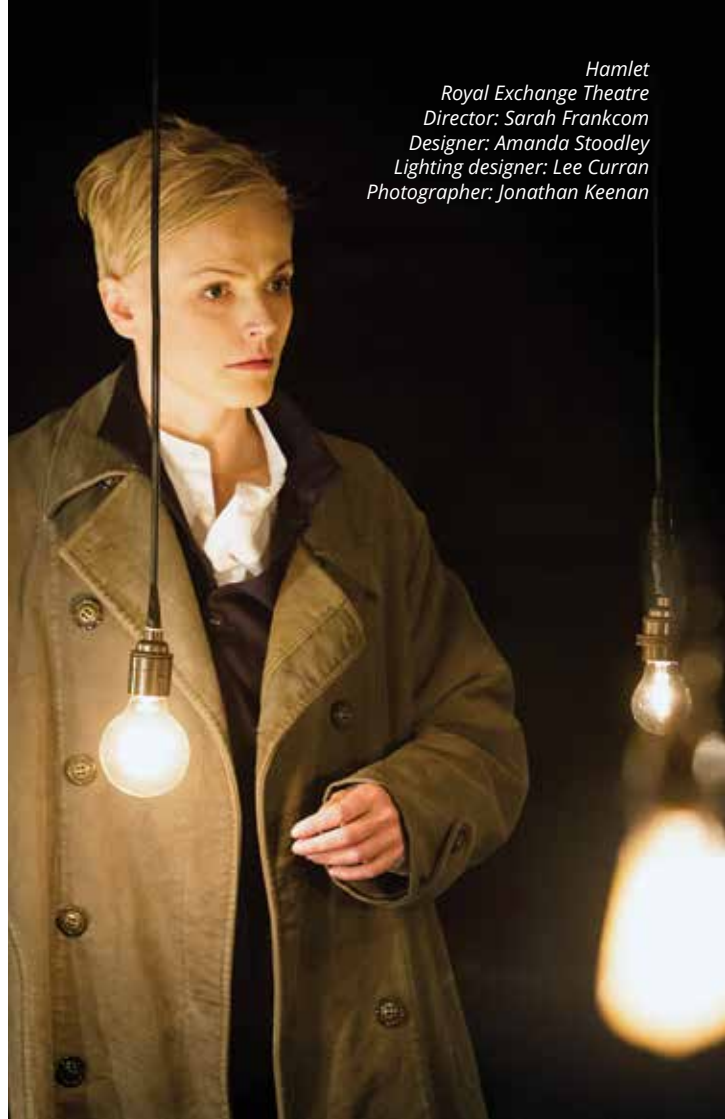
Political Mother
Hofesh Shechter Company
Choreographer: Hofesh Shechter
Costume designer: Merle Hensel
Lighting designer: Lee Curran
Photographer: Victor Frankowski

It appears there is no right or wrong about what constitutes “great lighting”. And no guarantee that any two audience members will even agree about the same thing in front of them, if they even notice it at all. In this, at least, it mirrors the problem of subjectivity that faces every other aspect of theatre: that there is no maxim that holds true, and that someone will always disagree. Worse, though, is how very rarely critics ever seem to have space (and word count genuinely is a very real problem) to think about – let alone mention – lighting design. I’m definitely glad to have had this opportunity, even if, what it’s highlighted for me most vividly, is how much more I need to think about it. 🚩



Andrew Haydon is a freelance theatre critic based in Manchester, writing for the Guardian, The Stage, Nachtkritik.de, Frakcija and Exeunt. His account of British theatre in the 2000s is published by Methuen in Decades – Modern British Playwriting: 2000–2009 (ed. Dan Rebellato), and “A Brief History of (British) Theatre Criticism Online” in Theatre Criticism: Changing Landscapes (ed. Duška Radosavljevic) comes out in September.

June/July 2016 – “More art, less tools...”



*Hamlet
Royal Exchange Theatre
Director: Sarah Frankcom
Designer: Amanda Stoodley
Lighting designer: Lee Curran
Photographer: Jonathan Keenan*



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ABTT Theatre Show 2016

22 and 23 June at Alexandra Palace, London



The ABTT Theatre Show moved to Alexandra Palace last year to great acclaim. The result is a resoundingly full exhibition floor this summer and a sharp increase in business, making it the biggest ABTT Theatre Show to date. As ever, the balance of exhibitors reflects the range of disciplines required to stage any form of live performance. Audio, acoustic, lighting, AV, scenic and stage engineering companies are all well represented. Full details can be found on the exhibitor list and floor plan on the Theatre Show website.

Seminars are now gathered together into specialist forums:

Lighting and AV

ABTT

Audio and acoustics

Stage engineering

These forums will cover a number of topical and technical discussion subjects involving well established trade associations and panellists. Grouping the subject matter makes it easier for visitors to get the best value out of a one-day visit to the show. Engagement in the forums is being facilitated in the app both pre- and post-show.

This year, the Theatre Show has added a number of breakout rooms to the

tenancy. Activity in these rooms includes training sessions on lighting consoles from Ambersphere and ETC. Last year, the ABTT Theatre Show used the Londesborough Room for product demonstrations and seminars. The show is now developing the concept of practical demonstration in a “pop-up” studio theatre.

This will be called the Petrus Bertschinger Studio and known as “PBS”. The purpose is to enable exhibitors to demonstrate their products and services in a live performance environment. The first part of this process has involved the commitment of the organisers to provide a show director and eight artists. The capability of demonstrating the end product is an integral requirement of all exhibitors.

The show content will be devised to meet the needs of the exhibitors. The director will create a programme to cover the broadest possible range of technical requirements. Everybody will arrive at the venue on Wednesday with a broad understanding of how their products or services might fit into the programme. The roles of the director and artists are to facilitate the technical side rather than to present a showcase for themselves.



These new initiatives enable exhibitors to demonstrate their equipment and to enable visitors to get involved in a relaxed, practical and informal atmosphere.

The ABTT Annual Awards ceremony will take place at 6.30pm on Wednesday evening in the PBS and the Stage Management Annual Awards will take place in the Roman Bar at 2.30pm on Wednesday.

Full details and timings of all activity will be published on the Theatre Show website and in the ABTT Theatre Show app.

Pre-registration is free. Registration on the day at the venue will be £10. 🍷



Office Oracle

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

Subscription fees

2016/17 subscription charges for individual memberships were set according to your membership category on 1 March 2016.

By the time you read this, we should have reconciled all payments that have been made by standing order during April and May, and you should have received your new membership card sticker with your new 2017 expiry date on.

If you have not yet received this, it is likely that your standing order is for the wrong rate and you still owe some money towards this year's subscriptions. We will be writing to each of these members individually informing you of your outstanding balance, but you can also check via your website membership account on the new box on your My ALD page that acts a reminder each time you log in to the members' side of the site.

As an alternative to the standing order instruction with your bank, you can now set up recurring subscription payments via PayPal so that your credit or debit card will automatically be charged the annual fee once a year. This can be set up on our website at www.ald.org.uk/subscriptions. Please ensure you select the correct membership category in the drop-down box. Its default setting is Professional Membership as this is now the biggest membership category. There is also space to include your name and membership number so that we can reconcile the payment from our end once it is received.

Members' monthly social evenings

The monthly socials take place on the last Friday of most months and are open to all categories of ALD members. They take place at the Coach and Horses pub on Wellington Street in central London, just 100 yards down from the front of the Royal Opera House and opposite the London Transport Museum.

They provide a great opportunity to discuss ideas, catch up with colleagues and make new friends. You can meet and discuss ALD issues with some of the team

who run the ALD and chat with fellow lighting designers and ALD members, in an informal setting. Hopefully with warmer weather the pavement will be busy with ALD members.

We also are very appreciative of the Corporate members who support these evenings, giving them the opportunity to meet and talk with members away from the working environment. The 24 June meeting will be sponsored by Robert Juliat, and the last one this side of the summer holidays is sponsored by Lee Filters on 29 July.

We normally gather from around 7.00pm, but if you are in town you are welcome to drop in any time for the few hours after that. Sometimes the sponsor chooses to start earlier, so please watch the email bulletins and other various social media channels for the latest information.

We take a summer break in August before returning for the autumn with our sponsors Hawthorns (September), Zero88 (October) and Martin Professional (November).

If any of our other Corporate or Commercial members wish to discuss any of the available dates in 2017 please

contact your Executive Committee representative, Declan Randall: companies@ald.org.uk.

ALD at ABTT Theatre Show 2016 22 and 23 June

The 2016 ABTT Theatre Show is once again at Alexandra Palace following its successful move to the venue last year. The ALD will have a stand again there this year (D55) and we will be able to take any outstanding subscription payments on the stand by cash, cheque or card.

The ABTT Theatre Show, first staged in 1978, offers an exhibition, forums, workshops and product demonstrations with an opportunity for discussion, discovery and development.

Unlike other exhibitions, the purpose is to raise money to fund the work of the registered charity, The Association of British Theatre Technicians. The ABTT is the membership organisation upholding standards in technical excellence and safety for theatre and live performance.

To register for the show please visit www.abtttheatreshow.co.uk.

Encouraging Diversity in Design and Technical Theatre ALD seminar at ABTT Theatre Show Wednesday 22 June 11.00am

The PLASA Technician Survey in 2014 found that 93% of its members were male, with most considering lighting to be their specialism. A quick survey of the ALD membership suggests roughly the same gender split amongst its professional members. Although female representation in design and technical theatre has been increasing in recent years, ethnic diversity remains a problem. Anecdotal reports suggest very few BME candidates apply to training courses or entry-level theatre jobs, and technical theatre is all too often a white, middle-class preserve. What might be the underlying reasons for this, and what can be done to encourage more diversity in design and technical theatre – particularly in terms of gender, race and socio-economic background?

At the time of writing, confirmed panel members are lighting designers Prema Mehta, Sky Bembury and Katharine Williams, with Mark Dakin of the Royal Opera House as chair.

2016 Olivier Awards

Congratulations to **Mark Henderson** who won his sixth Olivier award for Best Lighting Design at this year's awards on Sunday 3 April for his work on *Gypsy* at the Savoy Theatre.

Once again, the other nominations all went to ALD members. This year's award was again sponsored by ALD corporate member White Light.

James Farncombe *People, Places And Things* at National Theatre, Dorfman
Natasha Chivers *Oresteia* at Almeida Theatre
Neil Austin *The Winter's Tale* at Garrick Theatre

Now in its 40th year, the Olivier awards ceremony is the most glittering date in the theatrical calendar, attended by many of the West End's most respected and loved stars, powerhouse producers, screen and music idols, and London's most influential movers and shakers.

A full list of the winners in all categories can be found on the awards website at www.olivierawards.com/nominations.

Office Oracle

Ian Saunders

The Critics' Awards for Theatre in Scotland (CATS)

Two ALD members have been nominated as part of the best design category for these awards, organised annually and awarded by the theatre critics of Scotland to celebrate the best Scottish theatre achievements in the year.

Best design nominations

Adrian Barber, Kim Bergsagel, Iain Halket, Symon Macintyre, Tony Reason, Alice Wilson (designers) and Stephen Moir (assistant designer), *Drift*, Vision Mechanics and Nordland Visual Theatre, Stamsund, Norway

Laura Hopkins (designer), Nigel Edwards (lighting designer) and Simon Wainwright (video artist), *Lanark: A Life in Three Acts*, Citizens Theatre and the Edinburgh International Festival in association with Graham Eatough and Sorcha Dallas

Becky Minto (designer) and **Mike Robertson** (lighting designer), *Great Expectations*, Horsecross Arts and Dundee Rep Ensemble
Michael Taylor (designer) and **Mark Doubleday** (lighting designer), *Waiting for Godot*, Royal Lyceum Theatre, Edinburgh

2016 Outer Critic Circle awards

ALD member **Donald Holder** was nominated for the Outstanding Lighting Design (Play or Musical) award for his work on *She Loves Me*. The winner was Justin Townsend for *American Psycho the Musical*.

Other nominees were:
Natasha Katz *Long Day's Journey Into Night*
Kenneth Posner *On Your Feet!*
Ben Stanton *Spring Awakening*

Showlight 2017

Showlight is now inviting the submission of ideas for papers from lighting designers and directors, associates, programmers, scenographers, equipment manufacturers and others for the 2017 programme. Now is your chance to be part of this prestigious event!

About Showlight

The Showlight Quadrennial is one of the few international events organised specifically for lighting professionals by lighting professionals and a unique opportunity to mix with others in the international lighting community.

It combines a comprehensive papers programme with a rather unusual trade show and an informative and entertaining social programme.

Florence 2017

Showlight 2017 celebrates the tenth presentation of this eagerly awaited lighting colloquium, which this year has Clay Paky as its main sponsor. The venue will be the historic Palazzo dei Congressi in the beautiful Renaissance city of Florence.

Call for papers

Showlight takes pride in attracting speakers on a broad range of subjects and is now calling for ideas for the 2017 programme. Speakers at Showlight benefit from free registration plus a contribution towards travelling expenses.

Seven main topics have been chosen for broad interpretation. Sessions should be 20 minutes in length.

- Innovative lighting designs
- Unusual and special rigs
- "I tried this and it didn't work"
- It's my design
- Light sources
- Special effects
- The future and the past

Submit YOUR ideas

To be considered, please email your full contact details, a very brief summary of your professional background and a short outline of your proposed paper to papers@showlight.org.

Alternatively, complete the online form at www.showlight.org/papers.

ALD email bulletins

With the new website now up and running, we are now working from the new database that is hosted from there. You should receive bulletins if you have opted in, but please check your settings on the website, as you can select whether to receive one, any or all of our email bulletin options. These can be found on the "Contact details and preferences" page which is accessible from the "My ALD" page after you have logged into the site.

We are still using Mail Chimp to distribute the messages for us and we do receive occasional bounce notifications, so please check whether your current contact details are correct. You should also check your spam filters and junk folders in case it was re-directed to there, and add



Mike Simpson of the Worshipful Company of Lightmongers presents this year's award to director Benji Sperring on behalf of winner Nic Farman

mailshots@ald.org.uk to your address book to ensure you are more likely to receive them.

Lightmongers award

The Lightmongers Award for Entertainment Lighting is an annual award for those who are based in the UK and are at the start of their career and has been set up as part of the support for education and training in the field of entertainment lighting, in conjunction with The Worshipful Company of Lightmongers.

This year's winner was Nic Farman. The judges commented that "Nic's submission showed a clear design framework for

each of the productions in his portfolio. His process of creative discovery was clearly

articulated and his reflective approach demonstrated his desire to develop and improve in his craft. Nic's portfolio images were particularly impressive given the apparent restrictions of space, time and budget. His bold use of colour indicated a coherent, stylistic approach to design."

The award presentation was followed by a short talk by Mike Simpson entitled "As we move into the digital age of lighting are the architectural and theatrical design professions moving closer together?" The event was hosted by Lights of Soho, discounted membership to which is now available to ALD members (see the last issue of *Focus* for details). 🌟

Professional Members' shows

opening in June and July

Taken 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, you need to enter show credits into your profile after signing in to the Members' area.

June

1 Jack Weir Little Voice The Union Theatre / **Andrew Voller** Carmen Cubana Deutsches Theater, Munich **2 Tim Mascall** Potted Potter Kuala Lumpur Performing Arts Centre / **Jamie Platt** Constellations Theatre Municipal de Fontainebleau **6 Palle Palme** Fiddler on the Roof Estonian Opera **7 Mark Jonathan** Iris **9 Brendan J Albrey** That Bloody Woman Sky City Theatre **11 Steven Benson** James Pearson & Friends **15 Chris Withers** Vassa Zheleznova Southwark Playhouse / **Jack Weir** No Villain Trafalgar Studios / **Trent Suidgeest** Carmen Sydney Opera House **16 Jamie Platt** To Dream Again Clwyd Theatr Cymru / **Elliot Griggs** Educating Rita Hull Truck Theatre / **Charlie Morgan Jones** Gobsmaeked Underbelly **19 Malcolm Rippeth** Idomeneo **21 Richard Williamson** Strangers In Between Kings Head Theatre, Islington / **Charlie Morgan Jones** Songs of Farewell, Songs of New Beginnings Birmingham Conservatoire / **Katy Morison** Barnbow Canaries West Yorkshire Playhouse Courtyard Theatre / **Mark Jonathan** A Midsummer Night's Dream New Wolsey Theatre **22 Andy Webb** Robe ABTT Show Alexandra Palace, London **23 Andy Webb** Blue Sky Festival 2016 Springfield Campus Corsham **27 Jamie Platt** Screwed Theatre 503

July

1 KC Wilkerson Greene and Greene Huntington Gardens and Library / **Will Evans** As You Like It Grosvenor Park Open Air Theatre **2 Jamie Platt** Uyir In Unarvu Bhartiya Vidya Bhavan / **Brendan J Albrey** That Bloody Woman The Shed **5 Callum MacDonald** A Bridge Over Oblivion The New Wolsey Studio **8 Palle Palme** Dirty Dancing Opera House Copenhagen **13 Steven Benson** Wizard of Oz the Musical Knutsford Academy **14 Mark Jonathan** La Cenerentola **16 Tom Boucher** Alcina **20 Michael Grundner** Footloose Musicalsommer Amstetten / **Callum MacDonald** Legally Blonde The Musical The New Wolsey Theatre **21 Will Burgher** The Odyssey Swindon Arts Centre **22 Will Evans** Two Gentlemen of Verona Grosvenor Park Open Air Theatre **23 Malcolm Rippeth** Capriccio Santa Fe Opera **26 Charlie Morgan Jones** Rent Old Rep Birmingham **27 Katy Morison** Kommilitonen! Memo Arts Centre, Barry **29 Mark Dymock** Wind in the Willows Mercury Theatre, Colchester / **Charlie Morgan Jones** Gobsmaeked Sydney Opera House **31 Edmund Sutton** The Fire Ring Arcola Theatre

Contact us

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Focus Magazine

 ISSN: 1364-9299

Editor: Kelli Zesulka 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 of the ALD may send press releases to the ALD office (office@ald.org.uk) to be posted on the News section of the ALD website for immediate and wider coverage. Company members only may advertise in Focus; please contact the office for details. Editorial guidelines for authors are available on request from the editor. *The opinions published within Focus are not necessarily those of the ALD. E&OE. Content deadline for the next issue: 15 July 2016*

New members

Welcome!

Professional Member

Adam Archer, Pontefract
Michael D Harpur, Belfast
Jan Maria Lukas, Vienna, Austria

Affiliate Member

Dave Curran, Guildford
Joanne Marshall, Wolverhampton
Max Burton, Surbiton

Student Member

Lauren Godin, West Yorkshire
Will Leighton, Liverpool
Adam Stafford-Watson, Southampton

Commercial Member

Chroma-Q
Jands

Diary dates 2016

- 22–23 June** ABTT Theatre Show, London*
- 22 June** Encouraging Diversity in Design and Technical Theatre seminar
ABTT Theatre Show – 11am to 12.30pm
- 24 June** Monthly members' social evening†
Sponsored by Robert Juliat
- 29 July** Monthly members' social evening†
Sponsored by Lee Filters
- 18–20 September** PLASA Show 2016, London*
- 18 September** 2016 Knight of Illumination Awards, London
- 30 September** Monthly members' social evening†
Sponsored by Hawthorn



* *The ALD will have a presence at these events.*

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

Lee Filters visit

Sana Yamaguchi on the challenges of making gel

When I received an email from the ALD about the student members' visit to Lee Filters back in February, I got very excited since I couldn't go last year, and also since Lucy Carter would be there with us to go through the process of creating new colours. Thankfully I was able to attend this time around!

The day started early, as the visit to the factory in Andover started at 11am. When we all gathered at the factory, our small

group, of just me and four other students, Ian Saunders and Lucy Carter, was first given an introduction to the factory and the beginnings of the company. We then put on lab coats and headed down to take a tour of the factory, where we observed the machines coating large rolls of filters, and the colour mixing area, where colours being used for the day were being made. It was interesting to see the liquid forms of often-used colour filters such as L501 and L201 being made in front of us!

We then observed the fascinating process in which filters for cameras were hand-dipped in dye. It was explained to us that the reason they do all of this by hand is because it's the human errors of imprecise movements that allow for the filters to have a soft gradient. It was very clear just how seriously Lee Filters takes the quality of its products.

We then finished the tour at the warehouse across the street, where all the finished products were stacked up high, and we got to observe the process of labelling and packaging, as well as the process of creating swatchbooks.

After the tour of the warehouse we were generously provided lunch, and then we

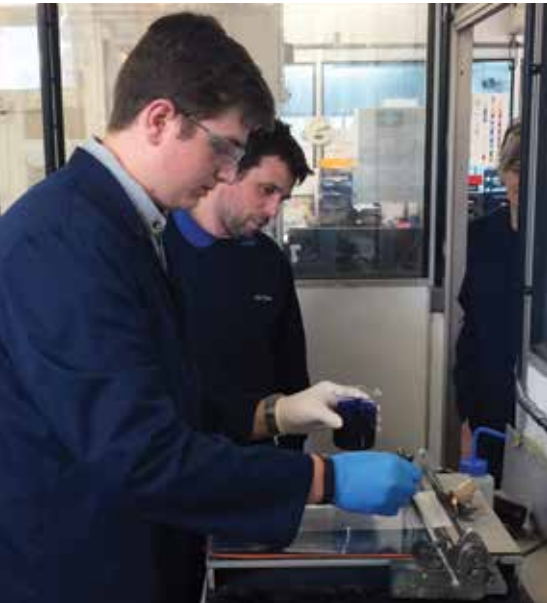
went down to the colour mixing labs to create some original colours! Lucy had chosen two colours she wanted to explore, a punchy lavender ("a cool dark lavender that stays cool when dimming. Not as red as L700, but something that has the colour density similar to L700") and a saturated turquoise ("a blue turquoise, bluer than L172. Like double L143 but not as dark and with a bit more colour punch. A bit greener and darker than 165") as starting points, and she set the entire group on a task to adjust the colours to meet her specific colours in mind.

Three experts on colour from Lee Filters showed us through the steps of mixing colour and walked us through how to hand coat a filter for testing. We all then got to hand coat a filter each, and we tested the filters by holding them up to lanterns in their colour testing room.

With each filter we tested, corrections were made to the colour mix in order to get closer to the colours in mind. The process of getting the right colour proved to be complex, with a lot of factors to consider. A big factor was whether we were judging the colour based on what it looked like on the white wall, or what it looked like



Sana Yamaguchi is a lighting design student at the Royal Central School of Speech and Drama. Originally from the US, her interests include discovering the endless forms of theatre, art and biscuits in the UK.





coats and, armed with a bag full of swatchbooks and goodies, we headed back to London.

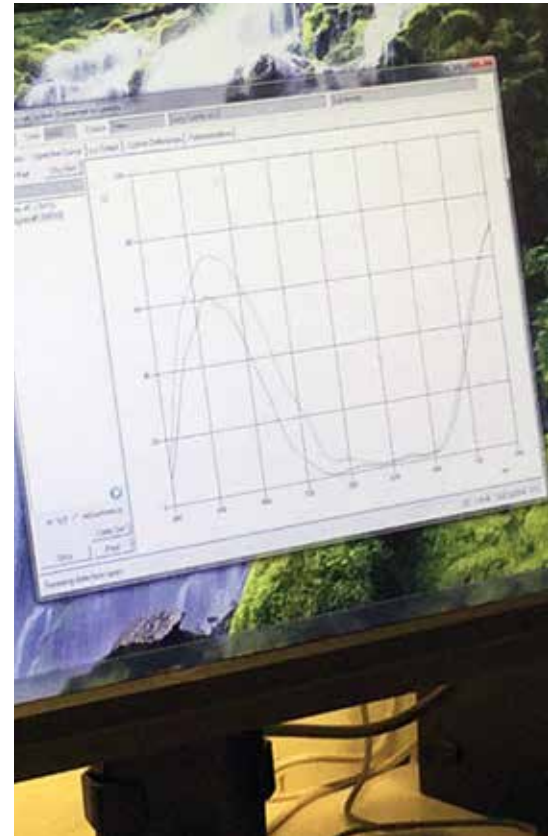
The entire day was absolutely fascinating for me as an aspiring lighting designer, and I felt that I learned a lot that day that I

on skin. For the lavender, what we ended up with at the end of the day was what I saw to be blue on the wall but lavender on skin. The differences in perception of colour in each person, and what we each define a colour to be, seemed to divide the opinion of our group, with half of us thinking that the colour was just blue, and half of us thinking it was a lavender with blue in it.

As students, it was a great opportunity for us to get to experiment in depth with subtractive colour mixing with filters, and to go beyond just theory. At the end of the experimentation we returned our lab

wouldn't have necessarily been taught in a formal educational environment. I also feel slightly more connected to the filters I choose now, knowing the process and the people behind them.

I would like to thank Lee Filters for letting us all visit for the day, and for being so welcoming to all of us. Everyone we met there was so enthusiastic and passionate when showing us what they do, and it made the day very enjoyable. And thank you to the ALD and Lucy Carter for arranging this event and allowing us to have this unique learning experience! 🍷



All photos by Ian Saunders

Goosebumps Alive!

Nick Moran explores the depths of the Waterloo Vaults

My only previous encounters with Goosebumps were the storybooks some of my nieces wanted me to read when we were all a lot younger (the oldest turned 30 last year). *Goosebumps Alive*, however, carries an 18 certificate and is much more suited to grown-up nieces. This visit was a chance to see behind the scenes of a commercial immersive theatre show – in The Vaults, the same venue that enchanted me with *Alice* last year. Making this show has clearly taken a lot of coordinated hard work, and it shows.

Our hosts for the visit were lighting designer Charlie Morgan Jones and Paul Walmsley, who took on the roles of chief electrician and co-lighting designer. (Paul is the nearest thing the Vaults has to a resident chief. He looks after the Vaults Festival too and has discovered many secret ways of hiding the lighting infrastructure from the audience.) They were joined by lighting programmer Tom Davis.

For those who have not visited the venue before, The Vaults consists of a number of chambers of varying sizes, accessed by high, wide passages – they were built into the arches under Waterloo station as goods stores and would

originally have been accessed by horse-drawn carts. Various users including commercial storage providers and various productions have installed further walls and passageways, hanging points, cable trays, lighting, power and, in places, heavy duty de-humidifiers and other plant. Designer Samuel Wyer and his team have transformed many of these spaces

into environments for telling the spooky stories, linked by passageways designed to keep the audience off balance, and a couple of bars where they can prepare with a little Dutch courage or recover after the 90-minute ordeal.

Charlie and Paul explained that the starting point for organising all this is to define the “audience track” – that is,



Photo by Zak Macro



Photo by Zak Macro

the route the audience takes and the duration of the scene in each environment. Each group of 100 audience members is guided through the experience by hooded figures: ASMs. At various points the audience is divided into smaller groups; apparently you need to visit at least three times to experience the whole show. Added to this, every 30 minutes another 100 audience enter. At the height of the evening there are 300 audience members experiencing the show (plus many others in the bars) and it's possible that at least six rooms are "live" at the same time. Imagine a three-dimensional storyboard, where any change to the duration of one scene has to be

compensated for in at least two other scenes, perhaps in a lot more!

The ASMs have other roles too. The majority of the lighting and sound cuing is on timecode – QLab for sound, triggering an ETC Ion for the lighting. Once the house opens that's it. But some effects are triggered locally by an ASM using hidden buttons which in turn initiate cues on QLab. There are also some sound and lighting cues placed to help the actors keep to time, and the ASMs are in discrete radio contact with the control room. What happens when it goes slightly wrong? There is a DSM/showcaller with sight of the whole venue via CCTV, and Paul explained there are three levels of "show-stop" – pause, stop and evacuate. There are lots of emergency lights that can be triggered automatically all over – to help avoid lit exit signs – and the six ASMs have detailed sweeping duties. Everything had to be signed off by London Fire Brigade and gets tested once a month.

Charlie and Tom blind-programmed a lot of the basic show to the storyboard and timecode. They had to be careful to keep each room's cues independent from each other room, as the creative team had

Goosebumps Alive!

Nick Moran

agreed that more or less anything could change depending on (for example) how scripts developed in rehearsals and how test audiences reacted.

Each unit in the rig is designated by its room name and purpose rather than a channel number. Tom built a magic sheet for each room on the Ion – Paul kept him up-to-date with what kit was actually in each room and what was under each of the soft buttons on the magic sheet.

Charlie and Samuel took visual inspiration from the books and the TV show – there are lots of saturated colours and deep shadows – and from the architecture of the spaces in which each story is presented. Many of the lighting cues were designed to work with Daffyd Gough's soundscape, and Charlie insisted that it was the sound that helped many of the key lighting changes "work". In many of the spaces, there is actually very little kit. There are only three moving lights in the whole rig and most of the lanterns are older conventional units (cost is a factor too). Charlie and the lighting team not only have to light the performers and provide atmosphere for each set, but they also have to make big changes

Photo by Zak Macro



to the atmosphere in many of the rooms and ensure there is enough light for the audience to move around safely. By getting the kit into just the right places Charlie, Paul and Tom make a little do a great deal.

Of course a great deal of the credit for the show goes to co-writers Gabriel Greene and Tom Salamon (Tom is also the director). Paul and Charlie were also enthusiastic about the work of Wyre's art department. It's a magnificent collaboration and as you can see from the pictures here the lighting

makes a significant contribution to the success of the project as a whole. There are more production stills from the show on the website, and Goosebumps Alive is planned to run into the autumn, with a children's version running during the day in the school holidays. 📌

Goosebumps Alive!

Waterloo Vaults

Director: Tim Salamon

Designer: Samuel Wyre

Lighting designers: Charlie Morgan Jones and Paul Walmsley

ZIRCON

A new concept in LED filter design

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

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



LEE Filters

leefilters.com



Website tips

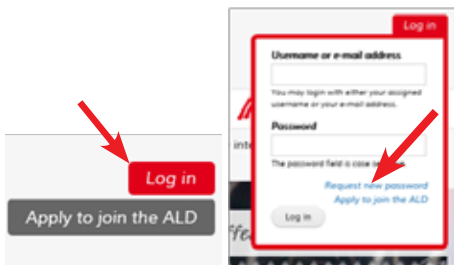
John Leventhall on ALD website development phase two



I'm flabbergasted that over 30% of professional members and associates have never logged in to the website since its relaunch over six months ago – including some top LDs (who should know better)!

I guess it's partly understandable. Strong password encryption meant you were not automatically logged in to the new site and we all lead busy lives... But you do, please, need to re-create a password on the new site. Remember: If you've never logged in you don't appear in the online directory or the yearbook! It's our community that gives us mutual strength so YOUR presence in it counts. So take the opportunity NOW to log in for US not just for you! Be visible in the community of lighting professionals, showcase your experience, shows, contact details and headshot. Engage with other members on the Forum (see the last issue of Focus). Get professional resources, industry news and product info.

Logging in is EASY even for technophobes! Go to www.ald.org.uk, click the Log in button (top right on homepage) then click "Request your password" and enter the email address you use for ALD stuff.



Instructions (without logging in!) are at www.ald.org.uk/website-logout-reminder. Your other data from the old site is already there so it's quick too!

Once logged in, you appear in the member directory (**provided you have written something in your biography section**). Professional members, affiliates and corporates are listed on the public-visible side (unless opted out). Associates and everyone else are visible to logged-in members.

Web life moves on!

We've been improving the website even further! Several new features are online resulting from members' requests and admin improvements.

Widgets and social media

You can now embed one of two ALD badge widget codes in your own website, directing clicks to either the ALD homepage or your personal ALD member page. Go to "My ALD homepage" and scroll down.



For social media links, each page footer has the popular media buttons and an RSS feed for ALD news. Recent forum posts are shown on the homepage to make it easy to dive in to the conversation!

Show roles and repertoire

We have extended the roles available for shows in your portfolio. Fill in the LD and designer, etc., so that all that data is connected. You can now get the answer to: Who was the ... (e.g. production LX, assistant LD) for the show designed by... (LD)? Go to "My ALD" then "My shows".



There is a new button for a show ongoing or in repertoire that has no end date.

Fees monitoring and other features

Go to "My ALD" then "Membership details". You can now see that you've paid or owe this year's subscription or whether you haven't updated your standing order and pay online or set up a recurring PayPal debit. (Hoorah! At last!)

With thanks to our new membership secretary Peter Vincent, there is a much improved join-up form so encourage your colleagues to join the ALD!

And... use your website! 🌸

Overheard during tech...

Sent in by an anonymous member

Director:
"More light, less art please!"

Lighting designer:
"No, you're not 'waiting for lights' – we're *creating* the lighting." 🌸

From the editor...

Hopefully you haven't gotten this far through this issue of *Focus* without realising that something is a bit different! To bring *Focus* more in line with the website, I've changed the layout and all of the fonts so everything the ALD produces should now match (in theory, at least!) and all under the banner of the newly incorporated Association of Lighting Designers Ltd. There are bound to be a few teething problems, so if you spot anything out of place, I'd be grateful for an email (editor@ald.org.uk) so I can fix it for the August/September issue.

As always, the success of *Focus* depends on you, the ALD members, so if you fancy writing about your latest show or you are off somewhere exciting and want to send us a postcard or you get inspired at one of our members' meetings, feel free to get in touch and let me know.

Hope you enjoy the new-look *Focus*! 🌸

Kelli

The Attenborough Centre for the Creative Arts

Paul Davies welcomed ALD members to the new building at University of Sussex



The Attenborough Centre for the Creative Arts at the University of Sussex was recently renovated and reopened earlier this year. The systems specification, design and fit out for the venue was led by ALD professional member Paul Davies, who also led the tour of the building for our members on 11 March.

The Sir Basil Spence designed grade 2* listed building has many challenges and

characterful features. The 333–400+ capacity theatre has a new flexible format, comprehensive lighting, acoustic treatment, 16 bars over the stage, a high spec PA, projection/screens, a get-in lift and adjacent studio spaces. The Centre is open to the public for regular performances, screenings, displays and exhibitions, etc. It aims to become a key venue for experimental and new media work arising from, or in association with, University of Sussex research and teaching.

“One of the things that universities want to do is to give cutting-edge, professional, real-world experience to their students. There will be student productions in the venue, but we didn’t want them to be doing it with equipment that you’d only find in a school hall; it had to be a quality, professional experience,” Paul said.

The venue also hosts visiting touring companies and, while Paul and his team

wanted to make sure the venue and kit were as up to date as possible, they were aware of the need to be flexible as well. The lighting kit is therefore a mix of LED and tungsten to enable visiting companies to make use of both. There’s a combination of ETC Lustrs, ColorSource LED pars, and both fixed-beam and zoom Source Four profiles. The moving lights were supplied by Robe and cyc lighting by Chauvet. There is also an additional cohort of fresnels, parcans, hazers and a fog machine.

In addition to the theatre space, there is a gallery area with a new bar/café and three “towers”, which have potential as seminar, performance or exhibition spaces. There are also two underground studios – these rooms can be used as gallery space, rehearsal studios or as music or teaching venues.

Since opening, ACCA has been shortlisted for a South East Regional Award by the Royal Institute of British Architects (RIBA), the professional body for UK architects. 🏆



Photo by Paul Davies



Photo by Paul Davies



Photo by Paul Davies



Photo by Ian Saunders

The 9x%

Addressing diversity and everyday “-isms” in our industry

Following the PLASA seminar on diversity, it became clear that a larger dialogue within the technical/design industry is necessary. This is the first in a regular series collated by ALD professional member Katharine Williams, hoping to address this issue.

Our industry is shockingly white, male and middle/upper class. The makeup of the ALD's professional membership roughly mirrors the outcome of the 2014 PLASA technician survey which found our industry is a whopping 93% male. Ethnic diversity in the lighting world is even worse.

The seven areas of equal opportunity and diversity focused on by the British Council are age; disability; race/ethnicity; gender (which includes transgender); religion/belief and culture; sexual orientation; and work-life balance.

The lack of diversity in our industry isn't working for any of us. This new column in Focus is an opportunity for us to share the things that make it difficult for us to fully participate in the industry, and also to look

at what we as individuals are doing wrong so that we can change it for the better. It's a column where all voices can be heard, whether you are part of the 9X% or part of a minority.

A, 31, says: “When I'm doing a load-in, fit-up or get-out, I work with people of all genders, shapes and sizes. Often, though, when there is a woman on the crew, I am conscious of my brain asking the question ‘are you alright with that?’

“I will always check that anybody needs help if something is particularly heavy or awkward, yet it is a conscious action not to automatically ask a woman if she is ok most of the time. I hate that I have to police myself, but it is the first step to recognising that there is a mentality we assume when we are working.





















“Recently at a receiving house, there was one female member of house crew who was on the receiving end of a lot of ‘banter’ to do with her size (she was about 5'2”) and her ability to lift or move things. She gave as good as she got, and it was all between friends... but to an outside company it enforced the gender divide inherent to our industry and made it seem OK and part of the normal run of things.

“I don't have an answer to how we make it different, but the first step is realising that a lot of women seemingly adopt a more male nature in line with the crew around them. If we recognise that they shouldn't have to do that if they don't want to, and not make the automatic gender assumptions we have day to day, then it will be a start.”

B, 43, a designer, talks about “how embarrassed I feel when I don't have the money for the expensive dinners that most directors I work with seem to expect you to go to as matter of course around production week time. Especially when it's a show overseas. Per diems help, but I often miss out on important creative discussions because I'm not in the same financial position as the other creatives.” 🍷

Please share your experiences with us by emailing katharine.williams@ald.org.uk. All submissions will be kept anonymous.

Corporate members

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Thank you for your support!

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**ABTT show
stand numbers**



Harmony needs balance, silence and quality of light.



SCENIUS

The sound of light

Music spreads into the surrounding silence, and a harmonious light radiates into the darkness of the scene. In a play on perfect symmetries, light too varies its tones. Balanced intensities, soft shades, vivid colours, perfect white, accurate wash, fancy shapes...

Listen: this is the Scenius, the harmonious sound of light.

