



ALD #

# FOCUS

The Journal of the Association of Lighting Designers

"More art, less tools..."

June/July 2017

- In the haze this issue:*
- Theatre and teamwork
  - Diversity and equality
  - Postcards from NYC and Florence
  - Reminiscing and remembering
- ...and much, much more...  
*Price to non-members £5.00*

*Julius Caesar  
Sheffield Theatres  
Director: Robert Hastie  
Designer: Ben Stones  
Lighting designer: Jahanna Town  
Photographer: Sam Taylor*

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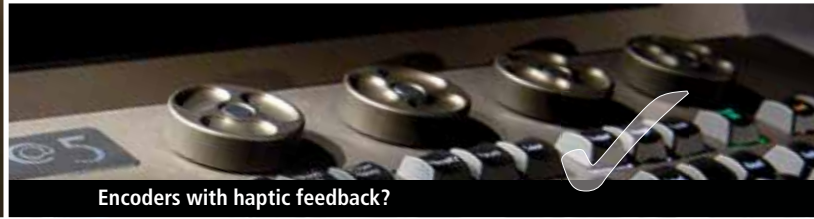
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# From the chair...



Peter Mumford  
ALD chair

Summer is here and we abound in country spark operas and outdoor theatre events. Well, it's great when the sun shines, but it has to be said that British weather can be a bit of an uncontrollable factor and cold winds and rain can take the edge off the picnic bit!

Our AGM went well with a good attendance – followed by some interesting discussions linked to Nick Moran's book *The Right Light*. Lots of tweets out there if you're watching such things. If you buy the book (and you should) much of the proceeds go to Light Relief – it's a great document and well worth a read. There's a full report on the AGM in this issue but I should mention that I have announced that I will be stepping down as Chair after seven years to make way for new blood.

It's been a very enjoyable period for me and rewarding to see the ALD grow in numerous ways. My hopes are that this will continue. Already we have expanded the infrastructure in order to achieve more for our members under our hard-working Executive Director Ian Saunders. We will expand that further, adding additional workforce to improve PR and help administer projects such as the Lumière Scheme. Our subgroups now include diversity, Equity and contractual negotiations, events, awards, our new website, and education, and we have welcomed new members onto the

executive over recent months. The ALD is now properly incorporated – no mean task. Our panels and discussion groups have attracted audiences all over the country. My ambitions are especially the firm establishment of the Lumière scheme, for which we are seeking additional funding, and also for a much closer relationship with Equity and serious involvement in any further negotiations, which they seem to be agreeing to. The Lumière Scheme is also designed to institute and improve the status of assistant designers. We need to encourage managements to take this on board as the rule not the exception. It's crucial if we are to pave the way for the upcoming generation and is very close to my heart. These things are happening and when we increase our admin infrastructure they will happen faster.

I'm delighted to announce that the Executive with my full support and recommendation has agreed to appoint Johanna Town as our new Chair. Jo will take over from me in January 2018, and I believe this to be a totally appropriate and exciting appointment. I'm absolutely sure that she will lead the policies and activities of the ALD into ever new territory while supporting and encouraging our current schemes.

You haven't quite heard the last of me! I'll stay as Chair till the end of the year and will remain on the Executive after that. Hopefully there will be some holidays in the next few months, but – work or play – I wish you all a good summer!

Peter 🌸

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# Making theatre is teamwork

Johanna Town thanks her collaborators



I am writing this edition from sunny Sheffield where I'm lighting a modern production of *Julius Caesar* for Sheffield Theatres. It's been a busy, full-on week with magnificent support from the lighting department as always. The week consisted of long days and very short lunch breaks, all covered without any complaint by the lighting team. Our first day onstage was Friday for the focus session and then it was straight into tech Saturday morning with more or less nothing in the lighting desk.

Nothing new there, I hear you say. Lighting on the go and chasing our tails all the way to press night has become the norm.

Sheffield's production of *Julius Caesar* was built to look like a modern parliamentary building and brings the actors and audience

together into one space encompassing the whole auditorium, all of which was used by the company and had to be illuminated. Set designer Ben Stones had also added 42 fluorescent fittings hanging over the stage and auditorium as a ceiling piece.

This made rigging on all the bridges very complicated; nothing was allowed to hang below the fluorescents and disturb the look. Gary and his team brilliantly guided me with what could be done and created new positions from the rear of the bridges to light the auditorium where needed, not a position usually required in a theatre!

I also need to take this opportunity to thank Ben Payne at SLX Hires; with my limited rigging space and 42 fluorescents in the way plus an unusual auditorium full of acting areas, I had a great need for moving lights which were generously hired to us. Originally out of the full fourteen moving lights on hire I had four units with effects and beam control, which I was very much hoping to put into great effect on the production. I admit they were not your usual theatre choice but, as the company's website and the SLX website commended them as being the latest in their field and extremely quiet (that's the exact

wording!), I thought I was safe. Heads up ... I haven't heard so much fan noise since the introduction of moving lights in the 1990s!

As lighting equipment develops, the noise level of these moving lights should be a major consideration to manufacturers especially because theatre continues to want to use strong effects and images as we did. Often the more concert-like units can achieve this for us but if you have a fan blaring away, even if the housing moves in silence, it can't be described on its specification as an extremely quiet fixture. So, please, manufacturers, be honest about this and if you can let's strive to make these units as quiet as possible. For us theatregoers where a unit might not be on for more than a couple of hours an evening, being able to reduce this noise as a setting would be at the least appreciated. The units in question were immediately removed from the rig, and Ben very kindly replaced them with a more traditional theatre moving light. I lost some ideas and had to re-think parts of the show, but I am very grateful to him and the team for the exchange.

So back to those fluorescents. Forty-two hanging above the stage did look beautiful,

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Sheffield Theatres  
Director: Robert Hastie  
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Photographer: Sam Taylor



but if they were going to give me grief they would have to pay their way in the show. *Julius Caesar* has a few storm sequences as well as some battles, and I thought if the fluorescents became LED and not just dimmable we could achieve some very interesting looks throughout the play.

Ben's main concern was that they shouldn't look like LED, which meant tons of frost, but they also had to be bright to assist in illuminating the stage as well as the auditorium. They had to be

the houselights and in some scenes the toplight wash. I needed them to be RGBW so they would look like a fluorescent and also be an RGB unit to create night sky, lasers and lightening. RGBW LED tape is most commonly 14w and this was not going to be bright enough. Most of the frost we tried from stock was not heavy enough to hide the LED tape and too diffractive and then there was tube size to consider and its distance from the LED tape ... so many decisions to make and so

little time. I would like to thank everyone who responded on the ALD Facebook page or emailed me directly after my post requesting knowledge of all things LED tape and LED tubes.

A special thanks has to go to Mark at the Royal Exchange, Nicki at the Young Vic and Emma at Hampstead who kindly gave up their time to help answer questions and give me demos. It was great teamwork and made me very happy to know that as a lighting community we are here to help each other and to share the knowledge we have to create better and exciting theatre. Gary did find an extremely bright tape at 20w, which for RGBW is excellent, and he also discovered the best frost – E-colour 480 Full Atlantic, being used at the time by the BBC on the snooker. The fluorescents look magnificent hanging over the auditorium, so thank you everyone. I am sure Gary would be happy loan them out if anyone wants them after the show.

Whilst I was opening *Julius Caesar* I was also interviewed by a journalist about the minimum wages provided by Equity. I gave them some background as to why we're in this position and how we really didn't understand why we couldn't increase

# Making theatre is teamwork

Johanna Town

the fees now that shows weren't being produced in the way they were when the fees were first introduced. One fact I gave him was that most producers actually don't pay the minimum; therefore, they believe they're doing right by us. I can see why they think this. I was asked who the good guys were and when I thought about it, it was clear some of the regional theatres are really trying to increase fees to some

kind of reasonable rate. I don't know if my comments will ever be published, but it reminded me that I am quite passionate about raising our fees as much as possible especially when many producers don't really seem to have any understanding of what we do and what's involved to reach the final product.

The phone call reminded me that I had suggested to the Exec at the last meeting

that it might be interesting to produce a brochure about what we do that could be sent out to managements and even agents, to fringe as well as regional venues and all producers from the West End to opera, explaining the role of the lighting designer. This would help clarify in more detail the work that we do and that it is not all about our design in the actual theatre – it is also the time commitment we place on a lighting design. I would like to make plain the process we go through and how long that takes us. I would love some feedback from members as to whether this might be something you would find useful. Is it something the Exec should spend time on? Is it something you want? Please let me know.

If we do go ahead I would like to know from different lighting designers what their process is, how much time they give a project, how long it takes to design an opera or a fringe show. I would love a selection of volunteers to log their workflow over several different productions and then we can get a good feel of what a designer does and how they do it – and it won't just be my method, it will be a collective method.

I know for myself I often attend two to three design meetings, the first day of



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Director: Robert Hastie  
Designer: Ben Stones  
Lighting designer: Johanna Town  
Photographer: Will Finlason

rehearsals and then a production meeting each week linked into some rehearsals, in the final week maybe a couple of runs and then the production week often through to press night. Should it be calculated in hours or would days be better? Most of my days are long, especially when travelling to meetings. I personally do a lot of work on the train so I am covering more than

one job as I travel to a meeting; it might be reading the script or channelling up a plan but it's always something. Others I know like to use the train as a place of peace to think or have time to themselves. I think this is all relevant and interesting and I'd like to invite your input on this. I can submit my hours and will log a couple of my future shows, but I'd really like to

get to know what others do with their time to create a representative picture. The exercise would be totally anonymous and not related to any show.

**What's required:**

- the hours worked on the actual design
- your office work
- travel hours
- meeting hours and number of days
- the production week hours and number of days
- the fee
- a brief breakdown on how you action your design process and commitment

I know all shows are different which is why I'd like as many different designers and types of shows as possible. Please do get in contact with me if you're willing to help.

As *Julius Caesar* reaches press night I've now shifted my focus and started to prep a week of design meetings where I'm discussing a different show each day and, bizarrely, I even class that as a week off. Maybe I need to read the brochure! 🚩

*Editor's note: I use Toggl ([www.toggl.com](http://www.toggl.com)) to track my time on various projects – you can download a desktop and mobile app – and it's free!*

# Marko's memories

Mark Jonathan is back at Garsington with some old friends



I've been in London for rehearsals of two of the three operas that I shall be lighting for Garsington Opera and in turn, rushing between the opera house and the final runs in the rehearsal rooms. Garsington Opera moved from the home of Leonard and Rosalind Ingrams in 2011 to its splendid new pavilion which is in the most beautiful setting on the 2,500 acre Wormsley estate.

As I commute between rehearsals of *Le nozze di Figaro* and *Semele* at the Jerwood Space in London and early focus sessions at Wormsley I become aware of quite what an operation this is. While there is no fly tower the stage is wide and the various notable stage designers have

designed very splendid sets that certainly could be too big for some of our national opera companies. I discover that after the comparative luxury of working recently in the royal opera houses in Copenhagen and Stockholm that the Garsington stage crew work around the clock doing night changeovers to change the sets that play in rep. As one opera is taken down and loaded into trailers it is replaced by the next opera. This is tough without any stage machinery but the stage technicians are charming and cheery. Does coming to

work in the countryside which abounds in sheep, lambs and herds of deer make a difference? It could do – it certainly charms me but I realise it's also that this company has very fine leadership.

The technical director is the always calm, thoughtful and hardworking Steve Hawkins. Meanwhile, in the London rehearsals, I become aware of the welcoming and indefatigable company managers, Hannah, Mimi and Anna, who ensure everyone is in the right rehearsal and manage all of our needs with charming delight, along with the company directors who are very much hands-on, with the artistic director, Douglas Boyd, conducting *Figaro* and Laura Canning, director of artistic administration, bringing

*The exterior of Garsington at night*  
Photo by Clive Barda



*Le nozze di Figaro*  
Garsington Opera  
Director: John Cox  
Designer: Robert Perdziola  
Lighting designer: Mark Jonathan  
Photographer: Mark Douet



and I can just stay in one place. The commute between rehearsals in central London and the theatre is not that far but even with motorways these are prone to terrible congestion that can add unnecessary stress. Playing in rep does mean that lighting time is limited and this is exacerbated if scenes that play later in the evening are rehearsed during daylight hours. I become obsessed by what the time is versus what time a particular scene will actually play at and how much daylight

enthusiasm and support. That is not something that one feels with every theatre producer...

Nicola Creed, the executive director, tells me that there are more than 250 people involved in the season. As theatre workers we have to applaud any company that creates employment

for so many musicians, singers, actors, technicians, production staff and creatives but especially one that aspires to high production values and that recognises how important it is to treat everyone working there with great care.

I breathe a sigh of relief when the *Figaro* and *Semele* companies arrive at Wormsley

might still be loitering as it heads to sunset, dusk and my dream: night! I have lit at Opera Holland Park so I'm well used to both the potential rigours of being in a temporary theatre that can be inflicted by English weather but also by the invasion of daylight. I should say that the Garsington audience now has a draft-free and heated

# Marko's memories

Mark Jonathan

auditorium which is a comparative luxury, while Opera Holland Park has actively done things to limit the unwanted intrusion of daylight. I sense at Garsington that the architect's vision is that the opera performance should embrace the natural light. What I know is that you can't fight

the daylight, so at Holland Park you will generally key from stage right to left and at Garsington from stage left based on the two theatres' orientation to the sunset. Despite my previous experiences I am surprised by the massive range of difference between a sunny evening at

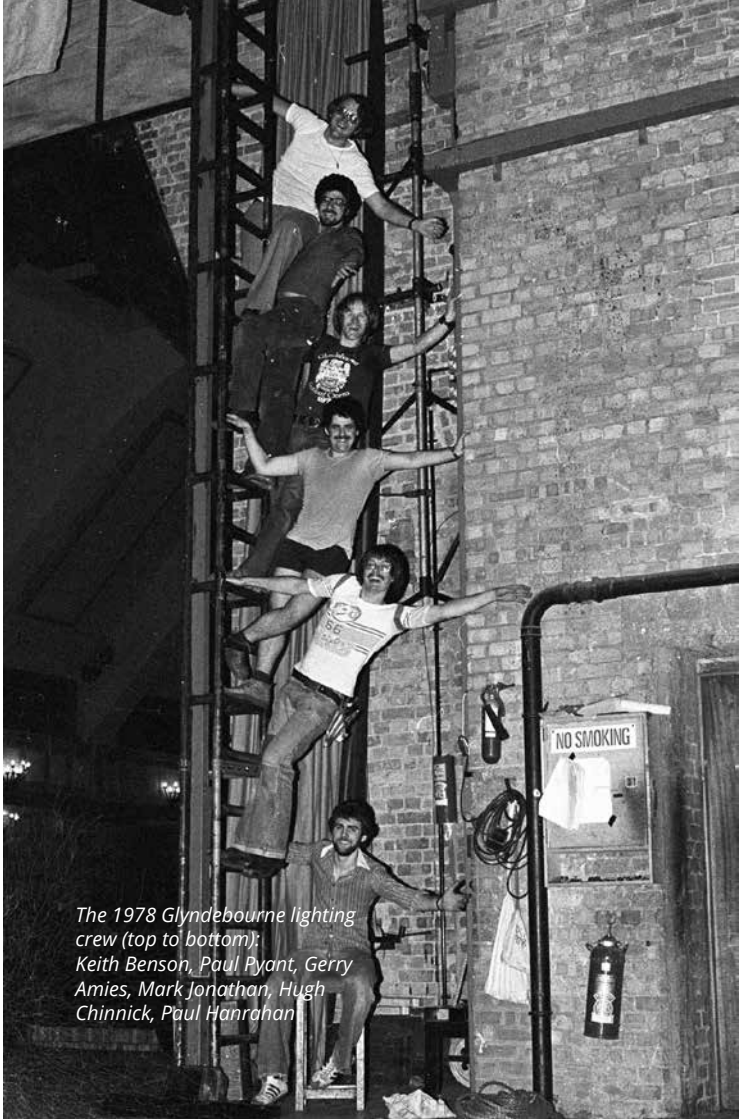
6pm and a dark, cloudy one. Each year, I think our lighting rigs become a little more capable of pushing over the receding daylight.

In the sunshine there is nothing more pleasing than seeing so many production departments venturing outside to spray down costumes, build props, modify scenery and wire up practicals. The lighting department is under the management of Sam Floyd, with chief electrician Scott Carter, deputy James MacGregor and assistants Rose Bonsier and Philip Burke. The department policy is to be cheerful at all times and say yes to all my crazy requests.

It takes a good ten minutes to get from the gates of the estate to the field where we park and another five to ten minutes to walk up to the theatre so given the distance to the nearest pub or supermarket we are lucky to have a fine catering operation that feeds us and home bakes delicious cakes. Pretty quickly I realise I'm cruising on three cakes a day. This has to stop. I cut back to one (or maybe two) but I'm in heaven: cakes washed down by Handel one day and Mozart the next.

*Semele*  
*Garsington Opera*  
*Director: Annilese Miskimmon*  
*Designer: Nicky Shaw*  
*Lighting designer: Mark Jonathan*  
*Photographer: Johan Persson*





The 1978 Glyndebourne lighting crew (top to bottom); Keith Benson, Paul Pyant, Gerry Amies, Mark Jonathan, Hugh Chinnick, Paul Hanrahan

I am blessed to have the very fine programming skills of Vicky Brennan, Liam Jones and Dan Haggerty. Vicky has had to go to her next job and Liam has arrived fresh from programming in Las Vegas. Dan will programme later in the season for Malcolm Rippeth who is lighting *Pelléas et Mélisande* and with me for *Il Turco in Italia*. We have to work fast, and I'm delighted to be reunited with Liam, whose nimble fingers fly across the Eos. At the pre-general of *Semele*, Scott, the chief electrician, joins to operate the run, while Liam sits beside me on his laptop with the ETC Nomad offline editing running. He mods levels and moving

light positions as we go. This saves a lot of time and keeps my list of notes for post rehearsals at a manageable amount and, in my view, takes lighting programming to a new level.

While I am at Garsington I find myself reunited with John Cox, who is directing *Figaro*. As a teenager I was enchanted by his productions at Glyndebourne and then when I went to work there in 1978 he was director of productions. The first production I worked on was directed by John, *Die Zauberflöte (The Magic Flute)*, perhaps my favourite opera at the time, designed by David Hockney. John always had an eye for design, and over the years I worked on many of his productions, all with incredible stage designs and all lit to perfection by my "hero", lighting designer Robert Bryan from whom I learned so much. I'm also very happy to be reunited with Maggie Nottage, the doyenne of prop supervision. We both started work as technical ASMs together 44 years ago. Memories flood back spurred on by the bittersweet news that Keith Benson, the lighting manager at Glyndebourne Opera, has announced his retirement after a lifetime of service to the company.

# Marko's memories

Mark Jonathan

This spurs various ex-colleagues to post photos and reminiscences from what might now be deemed to be the old days. I look fondly at the lighting crew of 1978 photographed by Hugh Chinnick, now, for many years, based in Hong Kong. Clearly we worked such long hours we never had time for a haircut – as opposed to now when most of the people in the photo don't have enough hair to merit a visit to the barber's! We were all sex gods once...

As I alternate between *Figaro*, an opera I know so well having lit and previously

operated it many times, and *Semele*, I start to cherish the latter by Handel and his sublime music. I realise that the first opera I lit was *Orlando* by Handel in 1976 and that curiously I wasn't going to light another Handel opera until now. Both need "heavenly" pyrotechnic interventions. In *Semele* we have some impressive radio-controlled explosions in our chandeliers. I recall in Orlando that we opened the rear doors of our makeshift theatre onto the grounds of the stately Hovingham Hall. In those days I would mix my own pyros,

wrap them in tissue paper and the crazed Orlando would drop them into a flaming urn outside at the back of the stage. Urged on by the director to make the explosions bigger I would heap more teaspoons of flash powder and red and green transformation powder until they became heaped tablespoons of explosive. "That's more like it," said the director as I

nearly cremated the beard of our counter-tenor. It's probably better that the radio-controlled pyros on *Semele* are supplied by Howard Eaton (also a Glyndebourne alumnus) who, as many of you know, specialises in making anything electrical or inflammatory that no one else can. So, having admired his flaming Olympic rings, I'm delighted that as well as the pyros his company is also building all 28 moon boxes that bring the planet-laden heavens of Nicky Shaw's beautiful *Semele* design to life.

I'll close as we approach our consecutive opening nights as I think of many colleagues who are also preparing for festivals of opera, drama, musicals and mega-live events in outdoor or temporary spaces. I hope everyone keeps warm, dry and free of hay fever despite the alternating high pollen count and heavy rain outside. See my "survival" tips and tricks! 🍀



Marko and Maggie Nottage,  
"the doyenne of prop supervision"  
Photo by Robin Morgan

## Marko's "survival" tips 'n' tricks

*for working in semi-outdoor and temporary spaces*

The weather in the UK is so variable you need to be prepared for all eventualities:

- Woolen type hat (to keep heat in)/sun hat (to keep sun out)
- Suncream
- Mosquito spray, hay fever pills (non-drowsy), hay fever eye drops
- Sunglasses
- Fingerless gloves, as used by programmer Vicky Brennan
- Anoraks, scarf and thermal layers to add as it gets colder and damp at night
- A blanket or an electric blanket for real, club-class luxury
- Flask to keep hot drinks hot – the tea urn/kettle is rarely nearby
- Food (check what the catering arrangements are, if any, for late night lighting sessions)
- Cool bag to keep things cool, optional corkscrew, plastic glasses (sometimes I think the rules about alcohol might be adjusted late at night, when it's cold and we're working exceptionally long hours...)
- Torch
- Short and long trousers

**Don't** leave your paperwork on the desk overnight unless it's really dry and animal free.

**Don't** leave food out overnight – lest I should forget the large, boxed chocolate cake left out at Holland Park. After the squirrels had had an overnight party all that was left was a few pieces of shredded cardboard. Sam Floyd told me about the squirrels finding some stage blood, which they thought was delicious; however, they left a trail of bloody paw prints everywhere.

**Don't** even leave food in a sealed case. I have a very nice pilot's bag that I keep my score and paperwork in that now has teeth

marks where a squirrel has tried to chew through the leather to get to the chocolate biscuits secreted inside.

In late night lighting sessions by all means improve the focus of lights but beware of lowering light levels set earlier in the evening against the daylight. Conversely, beware of raising light levels in scenes that are later in the evening when rehearsing earlier than the real performance time.

**Adam Povey** at Regent's Park sent these tips:

If it's wet and cold and you are the only department left on site at 2am, it can be very miserable at times. As a team stay happy, order pizza, have a beer and a laugh whilst waiting for taxis.

Video daytime rehearsals or have someone who can do it for you so you can go in at midday rather than 9am.

Set a curfew of 2am or 3am – working later than that is mostly unproductive and if you set a goal you will stick to it.

Make sure you have dry areas for your personals and to plot/ work under.

Keep an eye on everyone's safety as it can get dark and be dangerous.

Have a team drink at the end of the job and chat about how you can improve and make things better next time. It can always get better.

And most importantly: have fun! 🍷

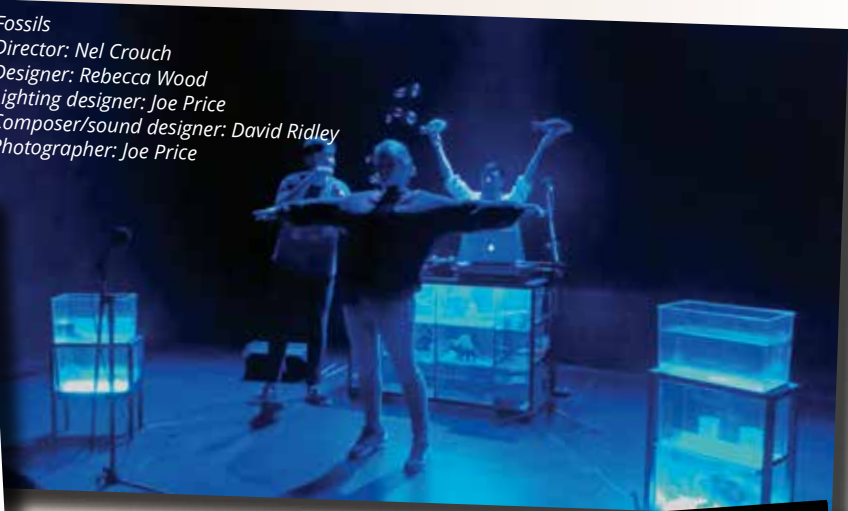
# A postcard from...

Joe Price, New York City

Utterly privileged to have completed my first international design transfer by taking *Fossils* to Brits off Broadway at 59E59 Theaters in New York City, produced by Bucket Club in association with Farnham Maltings. We originally made the show last year and took it up to Edinburgh for the whole festival where it was very well received. It has been wonderful to revisit the piece, as well as expand the design a little, now that we are free from the constraints of a fixed festival rig. Lots of LED tape and deep saturated colours make it a very satisfying show to light. The team at the theatre has been brilliantly supportive, and it has been great to spend our down time strolling through Central Park and the rest of the city enjoying the natural sunlight... oh, and the odd hot dog!

Joe

*Fossils*  
Director: Nel Crouch  
Designer: Rebecca Wood  
Lighting designer: Joe Price  
Composer/sound designer: David Ridley  
Photographer: Joe Price



*Fossils*  
Director: Nel Crouch  
Designer: Rebecca Wood  
Lighting designer: Joe Price  
Composer/sound designer: David Ridley  
Photographer: Paul Blakemore



Photo by Joe Price

# 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



# The 9x%

## Addressing diversity and everyday “-isms” in our industry

I wanted to reply to the last 9X% article in *Focus*. It spoke to an experience that is on the verge of pushing me out of this business altogether, and needed to be said.

I get where a lot of the bullying comes from. I have had directors fly off the handle at me, not for anything I'm doing professionally, but because they're scared. They're scared that what they're doing isn't "good", they're scared it's going to fail, they're scared because they simply don't understand lighting – they don't understand a very technical bit of their production and, as a result, they don't understand why it's not what they imagined. Maybe there wasn't the budget for an effect, maybe it was beyond the technical capacity of the venue, maybe you simply have a different idea – but they didn't listen, or didn't understand, because to hear no is as hard as saying it, and as social creatures we want assurance, not conflict or to feel like we were in any way "wrong".

Sometimes this fear manifests in people screaming and shouting or, worse, in my opinion, carrying on derogatory conversations about your work or the

work of your colleagues. Sometimes it's a more subtle but equally tiring form of abuse, most frequently manifested in time wasting. The time-wasting extra meeting to calm someone's nerves by repeating again what you said yesterday. The time-wasting call to be present "just in case" or the request to come in at 8.30am after an 11pm finish "just to look through the cues one more time". An LD's job is to be present and attentive, but the thoughtfulness that is given to marshalling the time of cast to minimise their wasted hours is rarely, if ever, given to a technical team by directors or producers, and that lack of thought is indicative of a general lack of thinking about the value of your crew.

"Of course you'll work through lunch" is an attitude both expressed out loud and accepted in all things. And, yes, I'm very happy to work through lunch if it'll help me get the job done, but the assumption behind all this – that technicians can take it, that we're tough and quietly accepting and get on with the job and don't need the protections that cast are rightly given – is both a thing we are proud of and at its

core de-humanising. Because in failing to treat designers and technicians with the basic respect owed to people, whole and true, it becomes easy for fear to lash out against us, and bullying becomes an easy adjunct to anxiety.

As a woman, it is hard for me to tell how much this is enhanced by my gender. Certainly, I have never seen male colleagues turn to a male LD with the endless litany of "so do you know how to use this desk then?" that comes my way, as if the bare minimum of competence that I manifest in being able to use the equipment I have hired is somehow remarkable. The relentless probing at the extent of my competence implies a baseline assumption that I cannot do my job. I'm not sure if I would rather this was because of a tattoo reading "inept" across my face or because I am a woman. Neither outcome is great.

The conversations about female stage management's backsides, about women being "bossy" or "a ball-breaker" whenever they ask for the minimum of what you'd expect to get the job done are rarer than this subtler theme but still

# A level playing field

## Introducing the ALD's Equality subcommittee

continue. And to my shame, I admit that I now demand higher standards of my female crew than I might of males, simply because I feel the desire to win this fight, and beat this psychology into submission through excellence. This is not the solution. Talking about it might be, and for that, I wanted to say thank you to the previous ALD member for their article. 🌸

All submissions to **9X%** are written by anonymous members and curated by Katharine Williams ([katharine.williams@ald.org.uk](mailto:katharine.williams@ald.org.uk)). Email Katharine to submit your own experience.

The ALD's Equality subcommittee was formed this year following our successful panel discussions over the last eighteen months at PLASA in Leeds and London and also at the ABTT Show. These seminars addressed a wide range of topics from gender, ethnic and socioeconomic diversity in the industry to widening participation, mental health and learning disabilities – in a broad sense, looking at how we can work to make the lighting industry more inclusive. The subcommittee is committed to supporting diversity through proactively working to find ways of making our industry more reflective of society in general. A letter from the subcommittee to the Stage newspaper on the current issue of diversity in drama schools was published in the 25 May edition of the newspaper, and this highlights the areas that the committee is working on. The current committee members are Prema Mehta, Jai Morjaria, Johanna Town, Jon West, Katharine Williams and Kelli Zezulka. They are working behind the scenes on a number of initiatives to champion diversity and there will be an

update on some of these activities in the next issue of *Focus*. If there is anything you would like to contribute to the subcommittee, or if you are interested in joining it, email [equality@ald.org.uk](mailto:equality@ald.org.uk).

In related news, Bectu recently advertised two mental health first aid courses, in Newcastle and London. Both of these courses sold out very quickly, highlighting the need for awareness around these issues. If you are a Bectu member, keep an eye out for reports coming out of these courses, which are being held on 11 and 12 July ([www.bectu.org.uk/training-development/courses/120](http://www.bectu.org.uk/training-development/courses/120)). Other organisations, including Plasa, PSA and the charity Back-up, are also working together to address mental health and wellbeing issues in the industry generally, and there will be a session at the Plasa tradeshow in London in September looking at this in more depth. 🌸



# Office Oracle

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

## Members' combined insurance scheme

Many thanks to all those who have signed up to this public liability and professional indemnity insurance policy available for Professional and Affiliate members.

This will give you up to £10million of public liability and products insurance cover if you work as a freelancer, as well as £1 million of professional indemnity cover. It is organised by the same company that run the BECTU and Equity policies, but is much closer to the policy the Association of Sound Designers has been running for its members for the last couple of years. You should have received an insert of policy summary with this issue of *Focus*.

We have been asked to clarify that although the Executive has decided

that the first year of the scheme will be subsidised, costing an extra £15 per member signing up during 2017, if you currently carry your own individual public liability insurance policy, even the full price of this product will save you money. If you are currently using the BECTU scheme, it is much more on a par with that in terms of additional cost above your membership subscriptions.

However, the ALD has committed significant funds just to be able to set up and run the scheme each year, and so the Executive will aim to keep it priced as competitively as it can be as more people sign up to receive it and how it impacts on the Association's financial position.

## 2017 awards season

### *The Critics' Awards for Theatre in Scotland (CATS)*

ALD members (in bold throughout) 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 theatre year.

The winners, announced at the Festival Theatre Edinburgh on Sunday 11 June, in the design category were Shona Reppe and **Simon Wilkinson**.

Nominees for best design were:

Fred Meller (designer) and **Ben Ormerod** (lighting designer), *A Number*, Royal Lyceum Theatre Edinburgh in partnership with Edinburgh International Science Festival

Francis O'Connor (designer), **Tim Mitchell** (lighting designer) and Jamie Macdonald (video designer), *Alice's Adventures in Wonderland*, Royal Lyceum Theatre Edinburgh

Shona Reppe (designer) and **Simon Wilkinson** (lighting designer), *Black Beauty*, Red Bridge and Traverse Theatre Company

Neil Warmington (designer) and **Sergey Jakovsky** (lighting designer), *Death of a Salesman*, Dundee Rep Ensemble

### *2017 Outer Critic Circle awards*

ALD member **Donald Holder** was nominated for the Outstanding Lighting Design (Play or Musical) Award for his work on *Anastasia*. The winner was Bradley King for *Natasha, Pierre & the Great Comet of 1812*.

Other nominees were:  
 Christopher Akerlind Indecent  
 Natasha Katz Hello, Dolly!  
 Kenneth Posner War Paint

**2017 Drama Desk awards**

Drama Desk awards, which are given annually in a number of categories, are the only major New York City theatre honours for which productions on Broadway, Off-Broadway and Off-Off Broadway compete against each other in the same category. ALD members are represented in both categories of this year's nominations, with the winners being announced on Sunday 4 June.

The lighting design winners were Christopher Akerlind for *Indecent* at the Vineyard Theatre and Bradley King for *Natasha, Pierre & the Great Comet of 1812*.

The nominees in full were:  
**Outstanding Lighting Design for a Play**  
 Christopher Akerlind Indecent  
 James Farncombe The Tempest  
 Rick Fisher The Judas Kiss  
 Mimi Jordan Sherin The Hairy Ape

Stephen Strawbridge "Master Harold"  
 ...and the Boys  
 Justin Townsend The Little Foxes

**Outstanding Lighting Design for a Musical**  
 Jeff Croiter Bandstand  
 Mark Henderson Sunset Boulevard  
 Bradley King Hadestown  
 Bradley King Natasha, Pierre  
 & the Great  
 Comet of 1812

**Amy Mae** Sweeney Todd:  
 The Barber of  
 Fleet Street  
**Malcolm Rippeth** 946: The Amazing  
 Story of  
 Adolphus Tips

**2017 Tony Awards**

The world renowned Tony Awards were presented on Sunday 11 June at New York City's Radio City Music Hall. The American Theatre Wing's Tony Awards® got their start in 1947 when the Wing established an awards programme to celebrate excellence in the theatre and were named after Antoinette Perry, an actress, director,

producer, and dynamic wartime leader of the American Theatre Wing who had recently passed away. The Tony Awards made their official debut at a dinner in the Grand Ballroom of the Waldorf Astoria hotel on Easter Sunday, April 6, 1947.

Once again this year, ALD members have been nominated in the Best Lighting Design of a Play category.

**Best lighting design of a play**  
 Christopher Akerlind Indecent  
 Jane Cox August Wilson's  
 Jitney  
**Donald Holder** Oslo  
**Jennifer Tipton** A Doll's House,  
 Part 2

**Best lighting design of a musical**  
 Howell Binkley Come From Away  
 Natasha Katz Hello, Dolly!  
 Bradley King Natasha, Pierre  
 & the Great  
 Comet of 1812  
 Japhy Weideman Dear Evan  
 Hansen

The winners were Christopher Akerlind and Bradley King.

# Office Oracle

Ian Saunders

## **ABTT Theatre awards**

The Association of British Theatre Technicians Theatre Awards 2017 took place on Tuesday evening (6 June), after the first day of the ABTT Theatre Show at Alexandra Palace, London. The judges, made up of an experienced jury of working practitioners and industry peers, awarded ABTT Lighting Product of the Year to City Theatrical for DMXcat and ABTT Widget of the Year to White Light for Sparkular.

## **Subscription fees**

If you have not paid your 2017/18 subscription fees you have until 1 July to pay, after which your membership is at risk of being suspended. If you have any queries about your membership details, please contact [membership@ald.org.uk](mailto:membership@ald.org.uk) as soon as possible.

## **Direct debits**

We are now able to take payments by direct debit via GoCardless.com.

The advantage of this system is that in the event of an increase in fees the

amount due automatically updates from our end rather than you needing to change a standing order instruction. Also the administration fees are more manageable for an organisation of our size to incorporate into the subscription fees themselves and so we can offer it to members without adding an extra fee as we do with PayPal.

You can sign up the payment plan for your membership category by visiting [www.ald.org.uk/direct-debits](http://www.ald.org.uk/direct-debits) and selecting the correct link.

Members signing up for an account will not have any payments taken until 1 April 2018 now, but if there are any outstanding subscriptions on your account, we will make a payment request to clear any arrears so you start with a blank sheet of paper in 2018.

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

## **The Right Light panels**

If you missed the launch of Nick Moran's new book, *The Right Light*, following the ALD AGM, the afternoon's seminars are now available online. Panel 1, on communication and collaboration, featured James Farncombe, Michael Hulls, Mark Jonathan and Nick Richings and was chaired by Kelli Zezulka (<https://youtu.be/Zs12LoshySM>). Panel 2, on art versus craft, was chaired by Katherine Graham and included Lucy Carter, Peter Mumford, Paul Pyant and Johanna Town (<https://youtu.be/3TjPmZZn78>).

## **Michael Northen awards**

Entries for this year's awards will be announced soon. The period for submitting entries will be 23 June to the end of October. In a change from the usual format, this year's winners will be announced at the annual Lighting Lunch in December. All the details will be announced via email bulletin when we have them. 📧

# Knight of Illumination awards

The very first winners in 2008

To mark the 10th Knight of Illumination awards coming up in September, we take a look back at the first winners of these awards, created exclusively for lighting designers in theatre, television and concert touring.



**Dance:** **Lucy Carter** for *Chroma* at the Royal Opera House and her work with *Random Dance*. Her work was remarkable for the quality of light that added so much to the staging.  
Photo © Johan Persson



**Musical:** **Neil Austin** for *Parade* at the Donmar. "He delineated space on a unit set creating different tone and atmosphere for each setting."  
**Opera:** **Paul Pyant** for *Minotaur* at the Royal Opera House (also just as easily nominated for *Lord of the Rings*, *Speed the Plow* and *Major Barbara*)  
Photo: Bill Cooper



**Drama:** **Paule Constable** for *Saint Joan* at the NT where her work "helped to liberate the play with its design. The lighting re-imagined to startling effect how the Olivier could be used". Also very favourable mentions of her work on *War Horse* at the NT and *Othello* at the Donmar.  
Photo by Kevin Cummins.



# 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](http://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 Mark Jonathan** *Le nozze di Figaro* Worsley / **1 Mark Jonathan** *Semele* Worsley / **2 Nigel A Lewis** *PANATA* Cockpit Theatre, London / **6 Robbie Butler** (lighting and projection/video designer) *1984: Live* Senate House / **6 Tim Mascall** *Showstopper! The Improvised Musical* Panasonic Theatre, Toronto / **6 Joe Price** *DIGS* Pleasance Theatre / **7 Robbie Butler** *Incident At Vichy* Kings Head Theatre / **9 Rob Halliday** *A Midsummer Night's Dream* Storyhouse, Chester / **10 Katharine Williams** *Ode To Leeds* West Yorkshire Playhouse / **12 Azusa Ono** *Theo Adams Hoi Polloi* / **13 David S Manson** *Le Misanthrope* Drayton Arm Theatre, Kentish Town / **13 Prema Mehta** *Mighty Atoms* Hull Truck Theatre / **14 Sam Waddington** *Spring Storm* The North Wall Theatre / **15 Elliot Griggs** *HIR* Bush Theatre / **15 Charlie Morgan Jones** *The Beggar's Opera* Crescent Theatre / **16 Malcolm Rippeth** *Pelleas et Melisande* Garsington Opera / **18 David J Muir** *Brainiac Live!* Touring / **18 Kieron Johnson** *Gulliver's Travels* Alexandra Theatre, Bognor Regis / **20 Prema Mehta** *Everything Is Possible: The York Suffragettes* York Theatre Royal / **20 James C McFetridge** *Here We Lie* Lyric Theatre Belfast / **22 Joshua AL Gadsby** *Alligators* Hampstead Theatre Downstairs / **22 Joe Price** *Soho Young Playwrights* Soho Theatre / **23 Malcolm Rippeth** *Titus Andronicus* Royal Shakespeare Theatre / **23 Kieran L Kesby** (lighting programmer) *Monty Python's Spamalot* Daegu Opera House, South Korea / **26 Jamie Platt** *House of America* Brockley Jack Theatre / **26 Mark Jonathan** *Il Turco in Italia* Worsley / **27 Tim Mascall** *King Kong: A Comedy* The Vaults, London / **28 Jason Addison** *Wired Differently* Ganton School and Online / **28 Sam Waddington** *Superhero* Southwark Playhouse / **30 Johanna Town** *Miss Julie* Theatre by the Lake, Keswick

### July

**5 Azusa Ono** *KAIROS* V&A Museum, London / **5 Jamie Platt** *He Shoots! He Scores!* Above The Stag Theatre / **5 Callum Macdonald** *Seven Brides for Seven Brothers* The New Wolsey Ipswich / **5 Steven Benson** *School of Rock The Musical* Knutsford Academy / **12 Elliot Griggs** *Disco Pigs* Trafalgar Studios / **15 Joe Price** *Spring Awakening* Weston Studio Wales Millennium Centre / **18 Mark Jonathan** *Zazà* Holland Park, London / **20 Nigel A Lewis** *Nell Gwynn* / **24 Charlie Morgan Jones** *Derren Brown: Underground Tour* Alexandra Theatre, Birmingham / **25 Robbie Butler** *Love Stuck: A New Musical* The Cockpit Theatre / **26 Jamie Platt** *Beast* Southwark Playhouse (Little) / **26 Joe Price** *Box Clever* Hackney Downs Studios / **29 Malcolm Rippeth** *Alcina* Santa Fe Opera

# Contact us

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## Focus Magazine

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To submit ideas for articles, correspondence, corrections and any comments about *Focus*, email [editor@ald.org.uk](mailto: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](mailto: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 2017*

## New members

Welcome!

### **Professional Member**

Dave Lascaut, Staffordshire

### **Affiliate Member**

Clara Halse, London

### **Associate Member**

Kitty Allison, London

### **Student Member**

Matt Maller, London\*

## Diary dates 2017

**30 June**

Members' social evening†

Sponsored by AED



**1 July**

Deadline for annual subscriptions to be paid

**28 July**

Members' social evening†

Sponsored by City Theatrical



**17-19 September** PLASA Show, Olympia, London\*

**17 September**

10th Knight of Illumination awards, Hammersmith

**29 September**

Members' social evening†

Sponsored by GLP



**27 October**

Members' social evening†

Available to sponsor

**24 November**

Members' social evening†

Sponsored by SLX



Keep up to date with ALD events via the online diary: [www.ald.org.uk/diary](http://www.ald.org.uk/diary)

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

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

\* Re-joining the association

# Showlight summaries

## Snapshots from Florence

A full write-up of Showlight from the ALD bursary winners (Sherry Coenen, Sandy McRobbie and Ric Mountjoy) will follow in the August/September issue of Focus.

And Showlight has come to its completion. So many exciting things to talk about and so much exhaustion from my brain trying to take in all the new information. Highlights included James Simpson's future of visualisation, Amy Mae Smith's talk about lighting *Sweeney Todd*, Marco Filibeck on lighting opera at La Scala, lighting puppet theatre at Little Angel with David Duffy, Rob Halliday lighting *Code of Trees*, and Martin Kempton explaining how to light sitcoms.

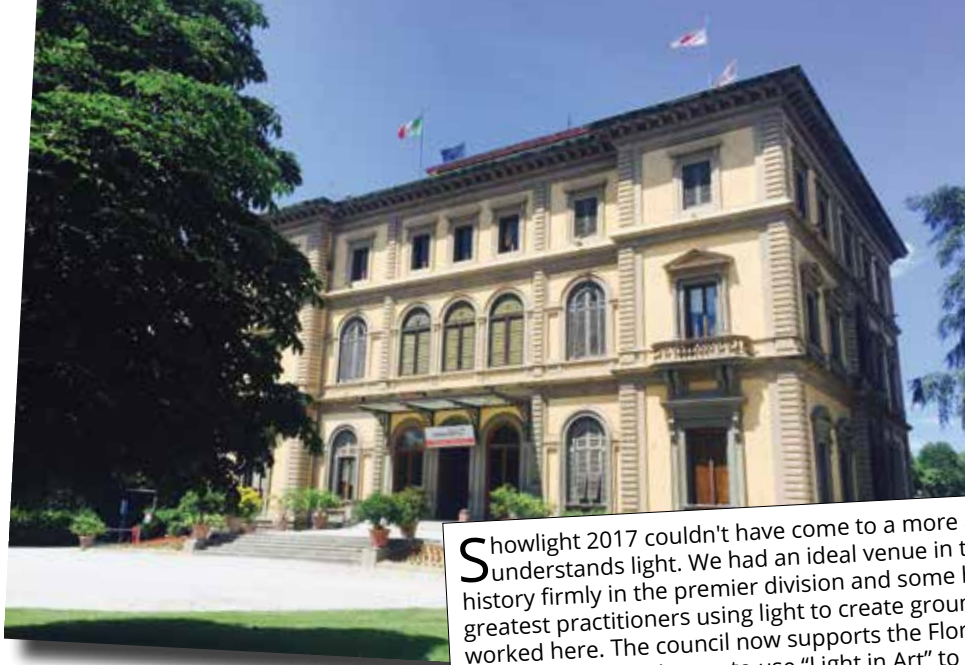
The exhibition/tradeshows part of every day was also really helpful. At events such as Plasa and even ABTT it can be hard to get much time with the manufacturers to discuss products you might want for an upcoming piece. However, due to the small number of delegates, there was less competition for the exhibitors' attention, and I got an extremely helpful update on the advances in wireless DMX since I last used it.

For the company dinner I was at the Lee table and once we got through all the usual "what do you do, what have you worked on, what's coming next" questions it was great to be able to discuss where the gel industry is going with the advance of colour changing LED and to plug for colours we like and ones we want in the future...

*Sherry*



Showlight delegates gather for the conference dinner  
Photo © The Fifth Estate



*The Showlight conference venue,  
Palazzo dei Congressi  
Photo by Ric Mountjoy*

Showlight 2017 couldn't have come to a more appropriate place. Florence, in Tuscan Italy, understands light. We had an ideal venue in the Palazzo dei Congressi, architecture and history firmly in the premier division and some balmy spring sunshine. Some of history's greatest practitioners using light to create groundbreaking artistic imagery have lived and worked here. The council now supports the Florence Festival of Light every December, sponsoring practitioners to use "Light in Art" to illuminate and entertain both visitors and locals around their beautiful city.

Showlight again managed to put together a programme of papers, events and exhibits, which touched on virtually every aspect of our craft. Within an industry being driven by the introduction of new and exciting technologies, the human and creative aspects weren't put in the shade. For all our enthusiasm for new tricks, the personalities and passions that drive most productions weren't ignored.

The delegates covered the entire spectrum – different specialties, different genres, different experiences, with a worldwide demographic. This produced probably the best thing about this gathering – people talking avidly with each other, with scant regard to age, experience or specialty, all eager to learn, curious to hear, and pleased to meet. Well done to the hardworking committee under John Allen's direction, and roll on 2021!

*Sandy*

# Showlight summaries

**G**reetings from sunny Florence! Kelli asked me to send you back this quick postcard – this was my first Showlight conference, and it was interesting and a thoroughly worthwhile experience. There was lots of food for thought in the 28 papers, presented by speakers from all around the world, who represented lighting disciplines as diverse as:

- busking for live events from the 2016 Rio Olympics
- protecting the collections of Old Masters such as Van Gogh in the rush to adopt LED lighting
- contrasting concert lighting to enhance performances by Andrea Bocelli and Bruce Springsteen
- not scaring the animals illuminating the Night Zoo in Singapore
- a history of the three ages of lighting for opera from La Scala
- and the challenges of lighting a whole site-specific *Sweeney Todd* powered by a single 13A socket in an East London pie and mash shop!

Watch out for more in the full write-up in the next *Focus* edition!

**Ric**



*The closing gelato reception on the last day of Showlight  
Photo by Ric Mountjoy*



The Showlight committee  
Photo © The Fifth Estate



ClayPaky CEO Pio Nahum welcomes delegates to dinner  
Photo © The Fifth Estate



The Showlight sponsored students  
Photo © The Fifth Estate

# ALD Ltd annual general meeting

A summary of the afternoon by *Peter Mumford*

I was gratified to see a good turn-out on Saturday 8 April to another ALD annual general meeting, kindly hosted by the Royal Central School of Speech and Drama among the industrial chic and black serge tabs of their studios in Emmerson Street, Bankside, just a stroll from the Globe Theatre and Tate Modern. The company settled down to the comparatively less exciting business to enact and witness the statutory annual obligations of the Association. We thank those who attended to make up the more than adequate quorum and put down the latest firm footprint in the ALD's steady journey of progress which I have been privileged to chair for the last seven years.

We approved the new process of rotation of directors and welcomed Steve Huttly to the board and thanked retiring director Richard Lambert for his several years of service. We heard from Mark White, our treasurer, that the ALD's audited financial position was stable, with prudent cost management, and unanimously approved the accounts (which are published on the website).

But this was a special year – being the first AGM of ALD Ltd, following the incorporation of the Association, a year ago, to be a company limited by guarantee. Incorporation enables other things to happen and grow and is protection from financial liability of individuals and a very necessary step as we gain in size and scope. The incorporation work was carried out for us by Mark White, with help from Ian Saunders, John Leventhall and others and professional advice from Shaun McGreevy of PLASA – thanks to those that made it possible.

So, what have we – and our subscriptions – achieved this year? Quite a number of advances stand out.

The Lumière Scheme: This is exactly the thing the ALD should be doing! Lumière provides a flagship opportunity to recognise and develop talented individuals, involving colleague LDs, venues and producers, not only raising the profile of selected candidates but also providing needed PR and awareness, building for the ALD and the role of the LD. Our second Lumière Scheme has been equally positive to the first with the mentor LDs, the venues and the candidate all giving positive

feedback and asking for more in future. This success offers a major challenge to develop and expand the scheme to the target of six to eight Lumière trainees per year. It has been a rocky road finding sponsorship and grants. Treasurer Mark White pointed out that the ALD itself had been by far the major funder from cash reserves, which was our intention, of course, but only to get the scheme under way. The ALD can't provide this large cost for more than about one more year, and we need fervently to seek appropriate grants and philanthropy to keep it ongoing. On the ALD Board, fundraising expertise is a "skills gap". Encounters with professional fundraisers were not effective. So, as ever, the Association needs to "bootstrap" and try to find people in our own membership and networks who might be able to help. This was my appeal at the AGM and I repeat it here – we need help with fundraising for the Lumière scheme – do YOU know anyone who could help us raise financial support?

Awards: It struck me this year that other awards, such as the Michael Northern awards, which have been going for quite a few years now, are indeed having a



long-term effect. I am increasingly often encountering ex-MNB winners and Lightmongers Award holders as successful practitioners “on their way up”.

New membership: The new categories, Professional and Affiliate, have ushered a growth in membership through inclusivity and by recognising our colleagues who are essential to creation of performance light. I hope the ALD continues to diversify and that all the occupations, crafts, trades and arts involved in lighting – for example, programmers, production LX, projection designers, venue technicians to name but a few – will come to feel “at home” and connected in the ALD. I am confident that the Association will continue to adapt and

improve to better serve the whole profession.

Equity: Problematic and relatively unrepresentative though it is, I do feel we should have a presence in Equity to keep an eye and a guiding hand on their often inexplicable and non-consultative doings. There is an

Equity Directors and Designers committee election soon and we currently need an ALD candidate for it. *[Editor's note: Since the AGM, Robbie Butler has been elected to this Equity committee – congrats, Robbie!]*

*Focus:* You are, I hope, enjoying your bi-monthly copy! We should try to get this to many more people on the other side of the profession, i.e. managements and producers, producing houses and national organisations. What better PR for the lighting profession? Can we find a way to fund this and create the distribution?

I wrapped up my address to the assembled company with remarks about present and future. I talked about extension of “administration”: This is good!

The investment in more people resource both paid and voluntary gets more things done, and we should look to continue to expand ALD capability to make progress using more “admin” people to support activity. For example, Katharine Williams has steered the Lumière Scheme's second year, which meant it went so much more smoothly. Enabling a significant slice of Ian Saunders' time has delivered efficient admin, time to grow membership and expand ALD's service offering to members (e.g. the new liability insurance scheme).

We had a short discussion about co-option and volunteering for the Exec and board in future which hopefully will help encourage more people to come forward and help – you don't have to be a genius or an international LD to share a bit of the workload or develop your pet project! And that brought me to my final point which was, in the spirit of healthy board rotation, that after seven enjoyable and challenging years as ALD Chair, I feel it is time to stand down and give way to fresh talent and new ideas. So, I gave notice that I will be standing down at the next AGM. 🍀

# Seminars update

Stuart Porter on programming and Kelli Zezulka on lighting unusual venues

Over the past month, I have been lucky enough to be on two panels to talk about lighting programming. One was at Showlight in Florence and the other at the ABTT Show in London. The basic theme for both of these panels was to talk about the role of the programmer and where it is heading. The Florence panel was made up of three people – Ross Williams, Brad Schiller and me – with Bernie Davis as chair. We all came from totally different programming backgrounds; however, the end goal for all of us was the same: to efficiently programme a show so we achieve the best results for the lighting designer.

At Showlight it became clear that each of us had different methods of delivery. By this I mean, for instance, Ross had to work everything so it could be recorded and broadcast. Brad had to make the desk work for several live shows and be flexible for change. I have to make the show work for an operator and to produce a file that can run multiple times at a press of button. The ABTT panel was a more theatre-oriented discussion, with Jack Weir, Nick Simmons, Richard Rhys Thomas and

me as chair. At ABTT we spoke about the fundamentals of programming and gave the audience an insight into the world of programming. The conclusion from both discussions was clear: the programmer plays an important role in creating lighting. We are the interface between the lighting rig and the creative mind, but the best way to achieve this will always be up for discussion. 🌸

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The ALD's panel at PLASA Leeds this year focused on lighting or creating shows for unusual or "non-traditional" spaces, for instance, site-specific or site-responsive work. Two weeks prior to the seminar, Leeds had hosted the Transform Festival, which is a city-wide event, with performances taking place outside theatres all over the city. Leeds is also home to several theatre companies that create work specifically to be performed outside a traditional, purpose-built theatre space (Slung Low, RashDash and Unlimited, to name a few). The panel was chaired by Scott Palmer from the University of Leeds and included scenographer David Shearing, stage/production manager and relighter Simon Perkins, and lighting

designer Zoe Spurr. Each panellist started with a short presentation of their work, focusing on interesting projects they'd done in different or unusual spaces – from warehouses to car parks to underground tunnels. There was then some conversation between the panellists about problem-solving, with tips and tricks on how to deal with some of the common issues that come up when working in these spaces. The audience questions were wide-ranging and provided lots of discussion and food for thought! 🌸



*The programmers panel at the ABTT Show  
Photo by Ian Saunders*

# Corporate members

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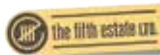
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