

*Street Scene*  
*Royal Conservatoire of Scotland*  
*Director: Alexandra Spencer-Jones*  
*Set designer: Adrian Linford*  
*Lighting designer: Charlie Morgan Jones*  
*Photographer: Robert McFadzean*

# FOCUS

AD #

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

June/July 2018

*In the backlight this issue:*

- #SaveStageLighting updates
- Collaboration and process
- Postcard from Pakefield
- The Value of Design

...and much, much more...  
*Price to non-members £5.00*

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# From the chair...

Well, what an astonishing few months it has been. It just shows that if you have a battle to fight and some amazing people, a movement for change can happen. You have probably all seen the #SaveStageLighting updates – more information on page 28. This whole campaign has inspired me to think even more about our futures, and it has been a great reminder to always be questioning what we can do to make a difference.

As I write this on a train to Keswick, Rob Halliday and Paule Constable are in Brussels. The work these two, along with Robbie Butler and the #SSL team, have been doing to bring #SaveStageLighting to the public eye has been totally astonishing. We cannot underestimate how many selfless hours have been put in by this group of people, people who are simply passionate about lighting and how it informs our designs.

I would like to also take this opportunity to thank all the theatres and individuals that have promoted this campaign in their venues and amongst the general public. There is still some way to go, as officials now work on adapting the legislation to suit everyone's best interests, and this is

now a time to let that process happen. I hope we achieve some kind of exemption but, at the same time, we can also continue to work closely with manufacturers to achieve the very best low energy, high quality lights we can.

In this issue of *Focus* I would like to bring to your attention #TheValueOfDesign. On 17 April the SBDT and the ALD had an amazing open forum packed with designers from all walks of performance design, which has led to the Value of Design document (summarised on page 32).

What is design? How is it perceived within our industry? Do you believe your employers understand what goes into a design? Well, now is your chance to have your say. Unfortunately, this will reach you past the survey deadline, but it is really important to read through the Value of Design document and send in your thoughts, so we can feed them back into the Equity working group and into a review of the Equity/Bectu contracts for the future.

The Equity designers working group will be submitting its claim this October. So now is your chance to make a change to contracts that have been static for



Johanna Town  
ALD chair

nearly forty years. Please don't miss this opportunity. I hope we can now help to truly represent your views on the future of the working agreement with UK Theatre, SOLT and Equity. This is the start of making sure we are valued and that there is a better and more informed view of the tremendous work that goes into performance design.

Jo ✨

# The ideal collaboration?

Lucy Carter sheds some light



I sat on a panel about collaboration at PLASA Focus in Leeds at the beginning of May. On the panel were a director, a set designer and three lighting designers. As we all talked about what collaboration was to each of us and debated about how we could improve our collaborations, I realised how individual each of our experiences are and how each of us, in discussing how we would improve our experiences, had our own agenda and preferences. Of course we lighting designers want to be paid better so we can commit more time to projects, which would in turn improve the collaborative experience. We could commit more time during the set design process so that we avoid the design being completed before we are involved and discover a

difficult, if not almost impossible, set to light. We could have more time to develop our ideas with the designer and director so that everything is fully integrated and wholly of the concept. Each production demands different levels of collaboration and interaction between the design disciplines. So there really are no hard and fast rules, which is what makes it all the more difficult to quantify and tie down.

I am a lighting designer who often tries to get involved early on, and some designers have expressed surprise about this, or irritation even. I have been incredibly lucky to have worked with the choreographer Wayne McGregor for 25 years, and I have always been involved right from the start of the process, and involved with developing the overall look and feel of the productions. Over the years as we have become busier and more in demand, the time we have to meet and develop our thoughts has reduced and the process of designing the visuals has changed, but what always happens is an initial meeting, briefing and discussion about Wayne's aims and themes for the work which the whole creative team discusses and then head off to research about.

This solid starting point for a work was exactly how we began our most recent production, Wayne McGregor's new production of *The Rite of Spring* for American Ballet Theatre (ABT) at the Metropolitan Opera in New York. His new ballet is called *AfteRite* and we worked with the set and costume designer Vicki Mortimer and video and film designer Ravi Deepres. The four of us have worked together as a team on many productions for around twenty years, and this long-term creative relationship between us held us in good stead for this very time-limited production period.

Now, here follows an explanation of the weird but wonderful world of American ballet repertory companies and how they work. When I first worked for a ballet company in America it was a very steep learning curve and provided me with a new and unique design process. I have experience of maybe 10+ repertory companies in the US now and they all have brilliant teams of people who pull off amazing-looking shows in every venue they tour to. ABT is no exception.

ABT has an eight-week season every spring at the Metropolitan Opera.

*AfterRite*  
*American Ballet Theatre*  
*Choreographer: Wayne McGregor*  
*Designer: Vicki Mortimer*  
*Lighting designer: Lucy Carter*  
*Video designer: Ravi Deepres*  
*Photographer: Marty Sohl, courtesy of American Ballet Theatre*



This year they are doing about seventy performances of ten different ballets. Our new piece premiered at the opening gala night. It's very typical to have a big opening with a gala dinner before or after the performance to wine and dine the rich and famous, the donors and supporters of the works, without whom the companies and productions would not survive. Luckily for me at these dinners I have been sat on the same table as some very famous people and have found myself chatting with George Lucas about his family and Sting who was making artworks on our table cloth.

For this ballet our process began over a year ago when the ABT team came to London to meet us all. The four of us were sat opposite about six members of their administrative, artistic and technical teams around a table. They explained the process, the technical restrictions and what the available production time was. It all seemed at the time very restrictive, rigid and difficult. Of course we wanted freedom, time and money. However, we all understand we have to have parameters to work within and this then shapes how and what we produce.

From a lighting point of view, ABT has a fixed repertory lighting plot, some of which you can refocus and re-colour between the pieces in the evening, and some of which has no flexibility but is available for you to use. Then you can add some units to the rig specific to your production if you can find any space in the rig. This is pretty impossible to do, as your work will be going into a repertory where other pieces already have additional equipment and have already taken up the gaps in the existing rig. The same is true of the set design, as whatever you design has to fit within the space left by the other existing ballets. We found out this was pretty minimal.

This system works very well if you can design a backcloth and floor and use the repertory borders and legs. The fixed rig is focused to work well within this kind of set up. I think in

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Lucy Carter

the end there were about five complete redesigns of the space before we could settle on a design that they felt they could incorporate into their rep and that we felt could serve the ideas of the work well.

Of course the footprint of our set design did not work well for the rep focus. You can see from the pictures that there was a glass room on stage right that protruded into the space considerably and a lot of the washes were not going to work. I knew that

I needed flexibility in the rig, so that after the technical period and once we were on stage for our one and only four-hour technical session I could adapt, change, move and develop the lighting quickly. I needed some moving lights and I needed bespoke lighting inside the glass box to light the dancers in there. There were big issues finding the space for any moving lights in the rig, and Brad Fields, ABT's lighting director, managed to find spaces

for six of the seven I had requested. The position of the downstage centre unit was impossible, and I still don't know how he managed to accommodate it, but he did. Then we designed bespoke LED panel units to light inside the glass box like a hydroponic greenhouse.

So here is the major difficulty that we had to contend with on this production. The technical time to light the work was four weeks before the premiere date and before Wayne had made the ballet. Wayne is not a choreographer who starts choreographing a piece at the beginning and ends at the end. He creates lots of material, which he then structures into sections and gradually towards the end of the process he then sets it all in sequence and to the music. We had the music, which of course was fixed: Stravinsky's *Rite of Spring*. So that was helpful.

It's not uncommon for American ballet companies to do summer technicals for productions that premiere in the fall, and in fact the Met apparently does this for its operas. So you are lighting the set and scenes before the director has made the work. Not ideal! I have done summer techs for existing pieces before with other



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*AfteRite*  
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companies, and so recreating the designs is not so difficult as the work is already made and finished.

The pre-technical for *AfteRite* was in New Jersey at NJPAC and went well, but what we left with was a series of looks we liked, and things that we had cut that we didn't like.

We had seen the filmed footage that Ravi had filmed in the Atacama Desert and tested the set design. We knew what could work basically, but we did not have a programmed show. When I returned three weeks later to watch rehearsals and prepare for our one day on stage to make the ballet, I was rather apprehensive that we could pull it off. Would it really be alright on the night?!

What I find in these unusual situations is that you overprepare. I had cue lists and structure lists and photos of the original

cues from the tech and the show file from the tech. I was tying myself in knots trying to make it all fit together and make sense. I had some offline programming time during which I started a new cue list and copied across existing cues and worried that I was creating a programming nightmare. I was trying to put the cues in the score for the stage manager to cue when really a lot of the cue points needed to wait until I had actually made the cues. I think overpreparing is worse sometimes than

lack of prep because you can fix things on paper and in your own mind before you have done the creative bit.

In the end we had one hour to programme over thirty cues, then two more hours while the dancers were spacing to continue plotting. Then two and a half hours with the dancers and full orchestra during which we managed two and a half runthroughs with ten minutes of notes in between each run.



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Lucy Carter

The day before, Vicki, the set designer, had suggested we all treat the very pressured day as an active improvisation. – some very good advice – and this is what we did. We relied on our long-term relationships, our research and our advance collaboration discussions to get our heads down and create our own little piece, responding and reacting to each other's work as quickly as possible and making it all work together.

I programmed the cues without referencing the video, as Ravi was often at a different point in the programming than I was. I knew what he was aiming for and what colour temperatures he was using. Then I watched the first run and balanced light levels with video levels and dancers' bodies as quickly as I could during and between the runs. We had little time for discussion during the whole day.

I have to say that after the first runthrough I was in shock at how bad it was and was seriously considering retiring. The abusiveness of the situation with my first attempt, our first attempt, being watched by about sixty people in the auditorium was horrendous. The sixty people were all relevant to the

production – co-producers, costume teams, artistic and rehearsal staff – but still observers nonetheless, with opinions and judgements. Just a horrible experience. We held it together, maintained our cool and edited like hell – Wayne on stage with his dancers and assistant, Ravi and me with our teams, and Vicki amending set and costumes. Miraculously, the second run held together and, to our surprise, with all our frantic changes, actually looked good. I am still really amazed how much of a jump we had made in ten minutes.

*Trust your instincts*, was all I kept telling myself. *Oh, and breathe! Don't forget to breathe!*

Then we had ten more minutes to edit, and it was straight into a final run, before we were kicked off stage for the technical teams to prepare that evening's performance of another ballet. Deep breath, lie down, gin and tonic! Then no technical time for a whole day but lots of time to worry, though!

We then had the luxury of five hours of technical changes on the Sunday before we opened on the Monday, with only one more hour to rehearse with the dancers. Those five hours were invaluable for us

to work together as a team again, pulling together all the elements and making them work as a whole. Mostly it was about the balance of light and video in relation to the choreography and dancers. Surprisingly, it was less about how it actually looked as we had managed to capture the essence of what we wanted.

The ABT teams, all so used to working like this and at this pace, were brilliant: the stage manager cueing the show, chucking in followspot cues and followspot instructions alongside continuing to call all the existing cues; and my lighting team: Brad Fields, ABT's lighting director, Kristina Kloss, ABT's assistant lighting director, Tim Van T'Hoff, my associate, the two programmers, the followspot ops, the stage electricians, all keeping an eye out and taking their own notes, giving me notes and calmly sorting things out when I didn't have time to give the note or even see the note because I was looking elsewhere. It was a brilliant example of teamwork and trust. I felt in very safe hands.

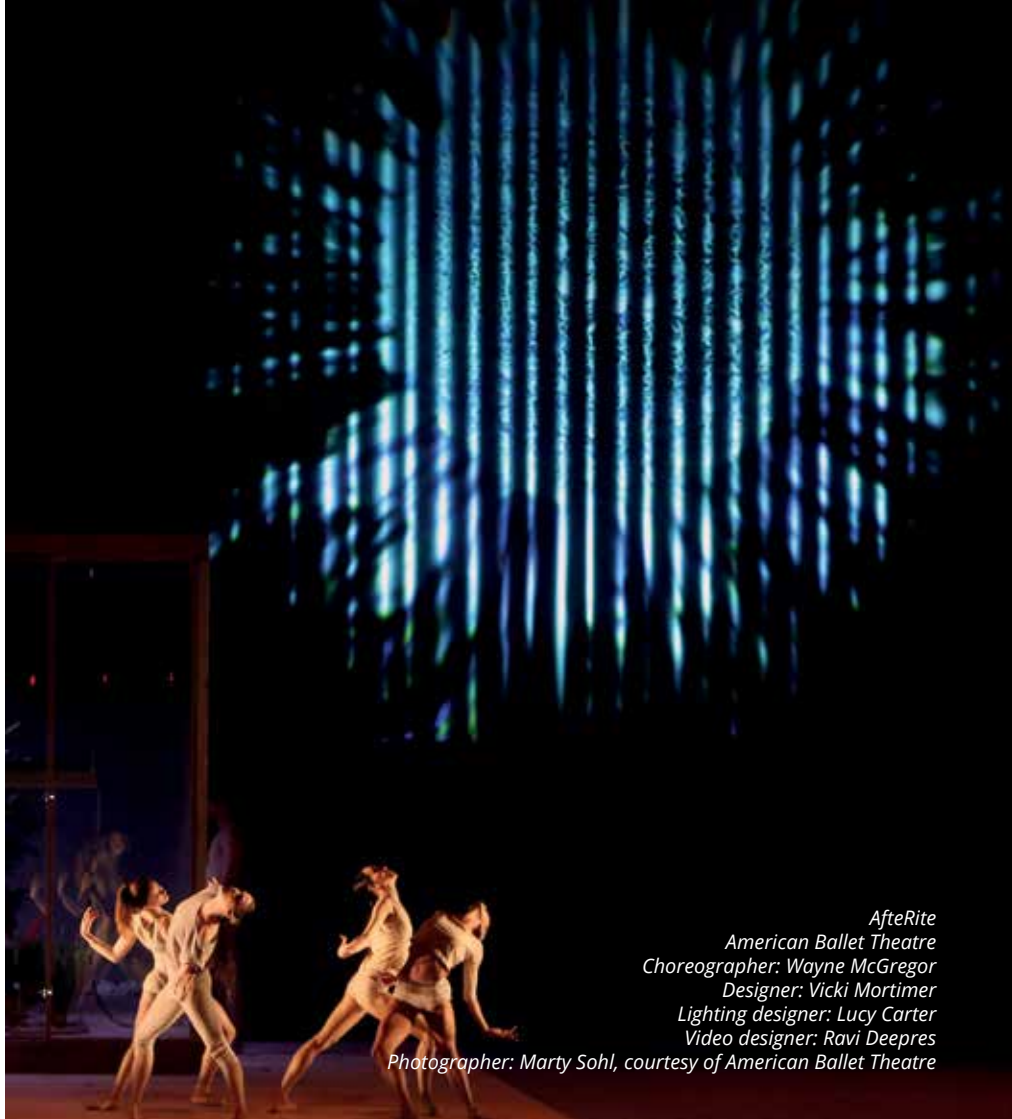
From what I have deduced, the reason they have very little technical time is that American ballet companies are not

resident in a particular venue, so they have to rent the theatres they perform in. There is no state funding for the arts, time is money and you need to open as soon as you can after get-in (or load-in or bump-in) in order to start making money. It's difficult to feel fully content with such a process, when you are throwing states at the stage and hoping they stick. I think an in-depth collaborative process where we met together and discussed our ideas and developments was essential for the final piece to make any sense, and trusting each other to get it done was also paramount.

However, we all feel grateful that this was a co-production and that when it goes to the Danish National Ballet in Copenhagen next year we will be able to have some more time to calmly dissect it and improve on what we have.

So a successful collaboration, but not a process I would call a perfect one. Each and every production and process is different, and valid, and sometimes successful and sometimes not, and I guess as I have been writing this I have realised that there is no perfect collaborative process. However, there are some that are smoother than others. 🍷

*June/July 2018 – “More art, less tools...”*



*AfteRite  
American Ballet Theatre  
Choreographer: Wayne McGregor  
Designer: Vicki Mortimer  
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*Photographer: Marty Sohl, courtesy of American Ballet Theatre*

# Opera marathon

Mark Jonathan lights the first two of nine operas



I blink and the summer opera season is upon us. Ahead of me, this year, I seem to have acquired an “opera marathon” of nine operas and a gala concert – but while this may keep me from relaxing in the sun I shall just bathe in the glories of Puccini, two Mozarts, Verdi, Donizetti, Barber, Bellini and Stravinsky, not to mention a collation of baroque composers. That’s a lot of musical notes to light and everywhere I look there seems to be an opera score clamouring for my attention.

The season gets off to an early start with pre-season fit-ups of the two operas I shall light at Glyndebourne. This is a luxury that few opera companies provide. It really gives the creatives and the technical

departments a chance to check everything and for me to do some focusing. This means that the inevitable pressure of the rep season is less onerous. I’m starting with the opening production of the Glyndebourne season, *Madama Butterfly*. Although we made a touring version for the company in 2016 the Festival version is bigger and has the benefit of the larger lighting rig. I blink again and the opera rehearsals start on stage in earnest. On days off I nip to Wormsley to focus *Die Zauberflöte* for Garsington Opera. The schedule seemed to have been carefully crafted to fit around my availability. Similarly, I try to get to runs of *Flute*; at the last minute, opera singer availability clashes ironically with mine. The opera singers win and so I am aided greatly by my assistant, James McKeogh, fresh from Guildhall, who attends rehearsals when our schedules don’t quite work out as planned. He returns with videos and talks me through act 2 of *Flute*.

The rehearsals progress well; at Glyndebourne I am reunited with director Annilese Miskimmon, designer Nicky Shaw and movement director Kally Lloyd-Jones, as well as Ian William Galloway who is

making the projections. Of course the treat for us is to have such a wonderful staff to support us. The lynchpins of brilliance include the staff director Rachael Hewer and the very fine SM team led by Stephen Cowin. Every department is formidable in its virtuosity: props, costume, wigs and makeup, stage crew and production management. I’m blessed by the gorgeous lighting team under the new leadership of Vic Pyne, who already seems to be “at home” in her role, and I’m re-united with lighting supervisor Dave Manion and the nimble programming fingers of Amy Clarke; both have fine eyes for light, which is essential for opera lighting in rep. On 1st May we celebrate my fortieth anniversary since I first worked at Glyndebourne as a young lighting technician. In those days we probably would have cracked open the champagne at 10am, with a dash of orange juice. The necessary and appropriate march of safety meant that, forty years on, we didn’t have the champagne until after work.

Amidst all the flurry of pre-season rehearsals the lighting world was massively overshadowed by the looming European legislation. Look back two issues of *Focus*



*Die Zauberflöte  
Garsington Opera  
Director: Netia Jones  
Designer: Netia Jones  
Lighting designer: Mark Jonathan  
Photographer: Johan Persson*

and in January I urged everyone to wake up to what was happening. Waking up the lighting world was hard enough but waking up the rest of the theatre community and then UK and European government was far harder than I could imagine. A massive amount has now happened and I will leave you to read about this on other pages but let me say this: Never have so few worked with such unbelievable intensity and

diligence for the benefit of our livelihoods and for the theatre as we currently know it. I'm talking about the valiant Rob Halliday who has spent days analysing the dense legislation that concerns the energy consumption of tumble dryers and street lighting but somehow scoops up theatre lighting; it seems that the people who wrote the legislation clearly didn't know how we use light. Along with Rob,

working almost 24 hours a day, was Robbie Butler, who co-ordinated our campaign with unfailing energy, and amidst lighting shows in London, Vienna and New York, Paule Constable, who battled to explain the reality of the legislation and mobilise producers, artistic and technical directors, as well as MPs and lords. This team was awake 24/7. One of the founders of protecting our precious lighting resources

# Opera marathon

Mark Jonathan

was Michael Hulls who spurred us on first with *Save Tungsten* and now has been rousing us on into what has become *Save Stage Lighting*. Meanwhile, Jim Laws cross-referenced all the light bulbs we use and this would form the basis for the sought-after exemption. More recently, press interest increased and we started to get daily news reports in all the national press, radio and TV, which was great except that too often the reporters struggled to understand that the issue was no longer just tungsten – it was virtually everything we use. Ironically it seems the 5kw would still be available for us to use. At least this is a good thing as Robbie, Rob and Paule will, in my fantasy, be fast-tracked through “beatification” to full “sainthood” if they manage to save theatre lighting, but if they don’t I could still light their glorious ascension to “lighting heaven” using 5kws! One thing to come out of this is that at least many more people are aware of stage lighting and the ALD.

Many of you joined us in writing to people of influence; frustrations we met along the way included an opera intendant who thought the whole thing was so crazy that it must be an April Fool; a number of us

received replies from our poorly informed MEPs who tried to console us with the promise of LEDs while not realising that the high tech LED lights that we already use don't meet the unachievable standard set in the legislation. In bringing our plight to the nations of Europe, Robbie spearheaded the *#SaveStageLighting* gobo that appeared on many landmark theatre buildings across Europe (many thanks to GoboPlus for providing the gobos). We even broke off

from rehearsals to be photographed under our SSL gobo at Glyndebourne. The pictures of the same gobo on the NT Lyttelton fly tower were sensational. It seems that after a visit to Brussels we have now been invited to work on an exclusion by the European Commission, who are now well aware of our concerns and those of the more than 80,100 people who have signed our petition so far for the legislation to be modified. Despite the hours of labour and

*Madama Butterfly*  
Glyndebourne  
Director: Annilese Miskimmon  
Designer: Nicky Shaw  
Lighting designer: Mark Jonathan  
Movement director: Kally Lloyd Jones  
Video designer: Ian William Galloway  
Photographer: Robbie Jack



stress this proposed legislation has caused us we will have to be ever watchful. While this is probably the last legislation that we will be able to influence, once we have left Europe the suggestion is that the UK may adopt even more stringent environmental legislation but at a minimum it's likely that we will still have to conform to the European legislation without having a say in its construction.

As I wonder what the future will hold for theatre lighting we open *Madama Butterfly* and it's a gorgeous sunny day; pre-show champagne corks pop beside the lake before a glorious performance. The next day, don't ask me how I did it, I was at Garsington Opera by midday for the first stage and piano rehearsal with light. Adrenaline is a wonderful thing. Production electrician Sam Floyd and his fine team were ready, along with Dan Street, whose fingers fly across the LX desk while remaining completely tranquil from the elbows up. As I write, it's the day after the general dress of *Die Zauberflöte* and today was the first day of rehearsals for operas I'm lighting at Buxton. Bring on the Verdi, Donizetti and more Mozart. I hope that for everyone working on outdoor or



*The Glyndebourne lighting department joined by the creative team, technical direction, production management, and Gus Christie, Glyndebourne's executive chairman*

semi-outdoor festivals, as Mozart says in *Così fan tutte*: "soave sia il vento" – may the breeze blow gently.

On 10 May the theatre world gathered at the NT to celebrate the life of the outstanding LD Mick Hughes. Many thanks to the friends who sponsored the event, and to Kath Geraghty and Clare Fox who ensured every detail was perfect. Sir Alan Ayckbourn reminisced and we had the benefit of a slide show and some of Mick's

plans were on display. I realised looking at the plans that always doing a section was probably one of the many things that I learnt from Mick.

I hope you will enjoy reading Philip Norfolk's Tips and Tricks on page 35, which comprises some of his fine advice distilled from his talk that he gave on the day of the AGM. I have already tried it and benefited from it. Many thanks, Philip. 🍷



# Office Oracle

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

## GDPR legislation

If, like us, you were inundated with emails in May that were asking you confirm your subscriptions or read a new privacy policy, you will be aware that the long anticipated GDPR regulations have now become a requirement for any organisation that holds personal data.

The General Data Protection Regulation (GDPR) is designed to enable individuals to better control their personal data. It is hoped that these modernised and unified rules will allow businesses to make the most of the opportunities of the digital single market by reducing regulation and benefiting from reinforced consumer trust.

As a result, we have revised our privacy policy to make it easier to understand what rights you have and how we use your data. It will provide more information about

what data we hold, how and why we use it, how long we keep it, how we protect it and the choices you have.

This privacy statement sets out our current policies and demonstrates commitment of the ALD to its obligations under current legislation. It came into effect on 25 May 2018.

It can be read and downloaded from the ALD website here:

[www.ald.org.uk/resources/ald-privacy-policy](http://www.ald.org.uk/resources/ald-privacy-policy).

If you would prefer a hard copy of the policy sent to you, or if you have any questions, please get in touch with the ALD Office directly.

Since moving to the new website we have given members the opportunity to directly opt in and unsubscribe their contact preferences directly via their web account, and the email bulletins also have unsubscribe links as part of the footer of each. So it is perfectly possible to receive ALD membership news bulletins but not receive the jobs email bulletin, or to receive *Focus* through the post but to opt out from receiving L&SI or ET Now magazines or the printed version of the members directory (now produced every other year).

## Subscription fees

Many thanks to all those members who have paid their 2018/19 subscriptions at the time of writing. However, we still have around £12,000 in subscriptions due, and so we have now sent reminder emails and letters to those who still have a positive balance on their account.

You can always check what your current balance is by logging into the members' side of the website. The page you land on after that has a box on the right-hand side that informs you of your balance in real time.

All payments need to be received no later than 1 July 2018. Failure to do this may mean your membership is suspended. If you have decided that you do not wish to remain a member of the ALD, please formally resign your membership in writing to [membership@ald.org.uk](mailto:membership@ald.org.uk).

## ALD website update

We are currently undertaking our "Phase 3" updates to the website which is mainly tinkering with things "under the bonnet". However, some things that we hope will assist your use of the site are:

- Automatic receipt issued when we reconcile payments against your account informing you what your current balance is.
- Combined insurance benefit members can now download confirmation of cover documents via the membership details page on their profile.
- We have re-written the membership renewal emails which some members were confused by, so they will now tell how we have you listed as paying.
- We can now record if you would prefer to receive an invoice for your annual memberships. These will be issued under separate cover, but if you would like to receive one from 2019, please contact membership@ald.org.uk.
- *Coming soon...* An ALD blog to fill in details of what we are doing outside of the space and deadline requirements of *Focus*.
- *Coming soon...* Publicly available older *Focus* articles that highlight the work and practice of our members to educate non-members reading the site.

We are always looking to improve the site for members and public alike, so if there is anything you feel we should have, or wish to get involved with the updating of the site, please contact the office.

If you have any questions about setting up your profile on the site, then feel free to chat to us at the ABTT Theatre show or PLASA London over the next few months,

or refer to the website user guide available at [www.ald.org.uk/ald-website-user-guide](http://www.ald.org.uk/ald-website-user-guide).

### ***The ALD and direct debits***

So far over 200 members have taken up the option to automate their payments by direct debit to us for either the annual subscriptions or to pay for the combined insurance benefit via the website GoCardless.com.

As well as the more cost-effective transactions fees, the advantage of this system is that in the event of an increase in fees, the amount due automatically updates from our end rather than you needing to change a standing order instruction.

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.

We offer annual payments to all classes of membership payable on 1 April, although we also offer Professional and Affiliate members a quarterly payment scheme by paying a quarter in advance on the dates of 1 January, 1 April, 1 July and 1 October each year to spread the payments.

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.

## ***Astley's Astounding Adventures***

**New Victoria Theatre, Newcastle-under-Lyme  
Thursday 19 July 2018, 5–7pm**

This production marks the New Vic's Head of Lighting Daniella Beattie's 100th lighting design in the round at the New Vic in Stoke, and is an opportunity for members to visit the theatre, chat with her and some of the team about the challenge's and processes of lighting in such a venue.

There is a matinee and evening performance that day and ALD members can get discounted tickets for either. Please select the relevant ticket type below if you wish to be sent further details of how to book and pay directly with the venue no later than Thursday 12 July.

Full information about the show can be found on the theatre's website at [www.newvictheatre.org.uk/productions/astleys-astounding-adventures](http://www.newvictheatre.org.uk/productions/astleys-astounding-adventures). You can sign up for the event at <https://aldnewvic18.eventbrite.co.uk> or contact [meetings@ald.org.uk](mailto:meetings@ald.org.uk) to be added to the list.

### ***Members' insurance scheme benefit***

This scheme gives Professional and Affiliate members up to £10million of public liability and products insurance cover if you work as a freelancer, as well as £1million of professional indemnity cover.

# Office Oracle

Ian Saunders

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 having been running for its members for the last couple of years.

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

[www.surveymonkey.co.uk/r/aldcombins](http://www.surveymonkey.co.uk/r/aldcombins).

The Executive has decided that the Association will continue to subsidise the scheme for a second year, although the cost will raise to £25 for the year to end of March 2019. You can join the scheme at any point in the year, so it's never too late to switch from an existing provider.

## Members' London social Friday 29 June 2018

We always stated that we would be open to the occasional social evening if Corporate members wanted to hold one rather than hosting a regular evening. So here is news of the next one...

Come along to The Coach and Horses pub on Wellington Street, London, Friday 29 June for a drink (opposite the Royal Opera House).

Meet some of the team that runs the ALD and chat with fellow lighting designers and ALD members, all very informal of course. To get things started the first round of drinks or so is kindly being sponsored by the lovely people at Sound Technology.

We'll be gathering there from about 6.00pm but come along any time. The members' socials provide a great opportunity to discuss ideas, chat and make new friends. Look forward to seeing you there!

## SLX student bursary awards

SLX has announced the successful applicants to its 2018 bursary scheme, which sees the company supporting five students enrolled on production courses with £3,000 of hire equipment as well as networking and development opportunities. Spanning the UK, the students attend different institutions and are enrolled on a variety of technical production focused courses. Third-year students and graduating this year are Ashley Holdom (Rose Bruford) and Ryan Searle (Bristol Old Vic) and second-year students receiving a bursary are **Alex Silvester** (University of Bolton – Backstage Academy), Georgia Wren (LIPA) and **Ben Linwood** (Guildford School of Acting). Congrats to all!

## Knight of Illumination Awards USA

The Knight of Illumination Awards (KOI) committee have announced that the inaugural Knight of Illumination Awards USA (KOI-USA) will launch this year, culminating with a ceremony in Las Vegas on 20 October, timed to coincide with the LDI show.

The KOI judging process has always been a key part of the awards' integrity and this tradition will be extended to KOI-USA. Organisers have already recruited three strong advisors: the Concert Touring and Events judges' advisor is John Featherstone, Principal of Lightswitch; the Live Broadcast judges' advisor is Jeff Ravitz of Intensity Advisors; and the Theatre judges' advisor is Clifton Taylor, Principal of Design Curve. More info at [www.knight-of-illumination.com/koi-usa-launch-ldi-2018](http://www.knight-of-illumination.com/koi-usa-launch-ldi-2018).

## GB Panto Awards

Kicking off this year's awards season was the GB Panto Awards on 15 April. The winner of Best Lighting (sponsored by Production Lighting and Sound) was **Ben Cracknell** for *Cinderella* at the Birmingham Hippodrome. Other nominees were **Peter Watts**, Tim Deiling, Nathan Long and **Ben Cracknell** (again!). All the winners and nominees at [bit.ly/2sqaSLH](http://bit.ly/2sqaSLH) and more awards news to the right... 🌸

# 2018 awards season

ALD members in bold

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

**BEST DESIGN**, sponsored by the Scottish Drama Training Network:

Jamie Harrison (co-designer), Rebecca Hamilton (co-designer and lead model maker), **Simon Wilkinson** (lighting designer), *Flight*, Vox Motus in association with Beacon Arts Centre, commissioned by Edinburgh International Festival

Tom Piper (designer) and Ben Ormerod (lighting designer), *Long Day's Journey into Night*, Citizens Theatre and HOME Manchester

Tom Piper (designer) and **Chris Davey** (lighting designer), *Rhinoceros*, Edinburgh International Festival and Royal Lyceum Theatre Edinburgh in association with DOT Theatre, Istanbul

Jamie Vartan (designer) and **Simon Wilkinson** (lighting designer), *Knives in Hens*, Perth Theatre

Winners will be announced at the Perth Theatre, on Sunday 10 June.

## **Outer Critic Circle Awards**

ALD member **Neil Austin** has won the Outstanding Lighting Design (Play or Musical) Award for his work on *Harry Potter and the Cursed Child*.

Other nominees were:  
Kevin Adams (*SpongeBob SquarePants*)  
**Paule Constable** (*Angels in America*)  
Paul Russell (*Farinelli and the King*)  
Lap Chi Chu (*Mlima's Tale*)

## **Drama Desk Awards**

Drama Desk Awards 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. This year's awards will be announced on Sunday 3 June.

### **Outstanding Lighting Design for a Play**

**Neil Austin** (*Harry Potter and the Cursed Child*)  
**Natasha Chivers** (*1984*)

Alan C. Edwards (*Kill Move Paradise*)  
Paul Gallo (*Three Tall Women*)  
Paul Russell (*Farinelli and the King*)

### **Outstanding Lighting Design for a Musical**

Louisa Adamson & Christian Barry (*Old Stock: A Refugee Love Story*)  
Amith Chandrashaker (*The Lucky Ones*)  
Jules Fisher & Peggy Eisenhauer (*Once on This Island*)  
Brian MacDevitt (*Carousel*)  
Jeanette Oi-Suk Yew (*KPOP*)

## **Outstanding Projection Design**

David Bengali (*Van Gogh's Ear*)  
Andrezj Goulding (*People, Places & Things*)  
Peter Nigrini (*SpongeBob SquarePants*)  
Finn Ross and Adam Young (*Mean Girls*)  
Finn Ross and Ash J. Woodward (*Harry Potter and the Cursed Child*)

## **Tony Awards nominations**

The world-renowned Tony Awards will be presented on Sunday 10 June at New York City's Radio City Music Hall. Once again this year, ALD members have been nominated in both categories.

### **Best Lighting Design of a Play**

**Neil Austin** (*Harry Potter and the Cursed Child*)  
**Paule Constable** (*Angels in America*)  
Jules Fisher & Peggy Eisenhauer (*The Iceman Cometh*)  
Paul Russell (*Farinelli and the King*)  
Ben Stanton (*Junk*)

### **Best Lighting Design of a Musical**

Kevin Adams (*SpongeBob SquarePants*)  
Jules Fisher & Peggy Eisenhauer (*Once on This Island*)  
Brian MacDevitt (*Carousel*)  
**Donald Holder** (*My Fair Lady*)  
Tyler Micoleau (*The Band's Visit*)

# Commercial members

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<p>Artifice Industries Ltd <a href="http://www.artificers.co.uk">www.artificers.co.uk</a></p> 	<p>Illuminate Design 01223 969694 <a href="http://www.illuminate-design.co.uk">www.illuminate-design.co.uk</a></p> 
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## Focus Magazine

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**Editor: Kelli Zezulka** [editor@ald.org.uk](mailto: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](mailto:editor@ald.org.uk). Owing to space restrictions, we do not accept press releases for publication in *Focus*.

However, company members may send press releases to the ALD office ([office@ald.org.uk](mailto:office@ald.org.uk)) to be posted on the News section of the ALD website. Company members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request. *The opinions published within Focus are not necessarily those of the ALD. E&OE. Content deadline for the next issue: 15 July 2018*

**Thank you for your support!**

For Corporate members, see page 25

## New members

Welcome!

### **Professional Member**

Jeroen Carette

Hugh Davies-Webb\*

Stephen Holroyd\*

Ben Rogers

David Seligmann-Forest

### **Affiliate Member**

Sam Ohlsson\*

Layla Lagab

Helene Smith

### **Associate Member**

Michael Allmeyer\*

Derek Goodwin

Matt Maller\*

Adrian Sandvaer\*

Stephen Thompson

### **Student Member**

Jay Robinson

Sally McCulloch

### **Corporate Member**

Christie Lites

Elation Professional

Music & Lights

### **Commercial Member**

Artifice Industries Ltd

\* Re-joining the association

## Diary dates 2018

**4-6 June**

Scandlight 2018, Malmö, Sweden

**6-7 June**

2018 ABTT Theatre Show\*

**29 June**

Members' social

Coach and Horses pub

Wellington Street, London

*Sponsored by Sound Technology*



**19 July**

Members' visit to New Victoria Theatre, Stoke

**28 August-**

**2 September**

OISTAT @ 50 – Royal Welsh College, Cardiff

**16-18 September**

PLASA London, Kensington Olympia\*

**16 September**

2018 Knight of Illumination Awards

**6-16 July 2019**

Prague Quadrennial

**TBC 2021**

World Stage Design, Calgary, Canada

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

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

# Professional members' shows

## opening in June and July

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, enter show credits into your profile after signing in to the members' area.




























### June

**1 Axel E Sundbotten** *Narnia* Bømlo Kulturhus / **1 Katharine Williams** *Status* BAC / **1 Malcolm Rippeth** *Capriccio* Garsington Opera / **3 Bernd Purkrabek** *Les Contes D'Hoffmann* Het Musiek Theater, Amsterdam / **6 Robbie Butler** (lighting and video designer) *Down and Out: LIVE* Senate House / **8 Elliot Griggs** *An Octoroon* Dorfman Theatre, National Theatre / **8 Jason Addison** (assistant lighting designer) *The Country Wife* Minerva Theatre Chichester / **12 Declan Randall** *Animalcol* Guildford Yvonne Arnaud / **13 Tim Mascall** *Potted Potter* CAA Theatre, Toronto / **13 Sam Waddington** *Our Town* The North Wall Theatre / **14 Charlie Morgan Jones** *Monteverdi: Madrigals of War and Love* Crescent Theatre / **16 Nigel A Lewis** *Così fan tutte* Dulwich Opera Company / **16 Tom Mowat** *The Lady in the Van* College Street Studio / **16 Malcolm Rippeth** *Falstaff* Garsington Opera / **17 Katharine Williams** *Muckers (Development)* Theatre Madrid / **23 Will Evans** *Lullabub* Theatre Hullabaloo / **23 Tim Mascall** *Bold Girls* Theatre by the Lake, Keswick / **26 Ben Jacobs** *A Midsummer Night's Dream* Wiltons Music Hall / **28 Robbie Butler** *For King and Country* Southwark Playhouse – Large / **28 Elliot Griggs** *Queens of The Coal Age* Royal Exchange Manchester / **28 Callum Macdonald** *Barnum* Co-op Jrs / **28 Peter Harrison** *Macbeth* Stafford Castle / **28 Matt Ladkin** *Spirit of the Horse* The Equestrian Big Top / **30 Tony Simpson** *Pelléas and Mélisande* Glyndebourne

### July

**3 Tom Mowat** *Oliver!* Derby Theatre / **4 Joshua Gadsby** *The Laramie Project* The Andrew Lloyd Webber Foundation Theatre / **4 Michael Grundner** *Was Ihr Wollt* Theatersommer Haag / **4 Joshua Gadsby** *1972 The Future of Sex* The Andrew Lloyd Webber Foundation Theatre / **5 Elliot Griggs** *Somnium* Lichfield Cathedral / **5 Ben Jacobs** *Beauty & The Beast* Clapham Omnibus / **5 Malcolm Rippeth** *The Skating Rink* Garsington Opera / **7 Mark Jonathan** *Alzira* Buxton Opera House / **8 Mark Jonathan** *Idomeneo* Buxton Opera House / **10 Chuma Emembolu** *Blue Tights, Red Knickers and an 'S' on Her Vest* The Bread and Roses Theatre / **14 Robbie Butler** *Isabeau* Opera Holland Park / **14 Tom Mowat** *Legally Blonde* Nottingham Playhouse / **15 Katharine Williams** *All Of Me* ARC Stockton and Artsdepot London / **16 Elliot Griggs** *Dido & Aeneas* The Albany, Deptford / **16 John Rainsforth** *My Uncle Freddy* / **19 Jack D Coleman** *Alice – Curiouser and Curiouser* Swan Theatre Worcester / **19 Michael Grundner** *Der Vogelhaendler* Schlossfestspiele Langenlois / **20 Prema Mehta** *Fame* Manchester Palace Theatre / **20 Michael Grundner** *Der Freischuetz* Hyogo Center of Performing Arts / **21 Callum Macdonald** *Les Misérables (Schools Edition)* The Grand Hall, Ipswich Corn Exchange / **25 Will Burgher** *This Is Our Town* Steam Great Western Hall / **26 Malcolm Rippeth** *Sweet Charity* Watermill Theatre Newbury / **27 Peter Harrison** *The Canterville Ghost* Lakeside Arts/Edinburgh Festival / **29 John Rainsforth** *Addams Family* / **30 Robbie Butler** *Abandonman: Pirate Radio* Underbelly Festival

# Corporate members

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**Thank you for your support!**

For Commercial members, see page 22

# And then there was light...

Daniel Bye on his relationship with lighting designer Katharine Williams

All theatre is made collaboratively, but some is made more collaboratively than others. Few will know this more than lighting designers, who are so often brought in at the very end of the process with all major staging decisions made, unable to contribute much at all to those decisions. For too many directors and designers, the job of the lighting designer is simply to illuminate decisions that were made before they showed up.

Yet lighting can be so much more fundamental to a show at the conceptual

level. I think of Josh Pharo's lighting for Rachel Bagshaw's *The Shape of the Pain*, which is fundamental not just to the piece's mood but to its meaning, or Ben Pacey's work on Greg Wohead's *Comeback Special*, which integrated all design elements into one. It can be like this more often.

The collaboration I have with lighting designer Katharine Williams feels at times like a riposte to the industry standard of bringing in a lighting designer once all the important decisions are made. Next month I'm starting R&D on three new

projects, and Katharine will be in the room on day one, before any decisions have been made beyond the broad territory for exploration. Along with everyone in the room – a director, a dramaturg, and two performers – Katharine will be invited to considerably exceed her brief. Everyone has their specific expertise, all documented on a long CV, but the ideas they contribute are not limited in kind by what they write on their business cards.

It's worth noting that I will not have a set designer in the room at this first stage. For me, a set designer valuably joins the process as the conceptual begins to find its way towards concrete forms. Then material can be housed and rehoused, placed in different relief and pulled apart in space. But my collaborations with designers have always been most successful once there is something concrete to respond to – whether or not it makes the final cut. Light, though, can change the way even an idea is encountered.

My first collaboration with Katharine was more along conventional lines. My show *Error 404*, originally commissioned by Polka Theatre, lost its original lighting designer to a family bereavement. We approached



*Error 404*

*Written and performed by Daniel Bye*

*Director: Alex Swift*

*Designer: Fiammetta Horvat*

*Lighting designer: Katharine Williams*

Katharine confident she wouldn't be available, and got lucky. So in the normal way, although for unusual reasons, she arrived for a rehearsal visit the week before tech.

I knew something different was happening, though, when she asked me a series of questions about things that weren't in the script or the design – one about the main character's favourite T-shirt particularly perplexed me. Not the question itself, to which I could improvise an answer easily enough, but the reason for asking it. And had I inadvertently given an answer that would take us down a blind alley?

To this readership the reason for a question like this will perhaps be entirely obvious. It indicates all kinds of things, from palette to mood; it gives a sense of whether we're in a technicolour world of primary colours or a more muted one of shaded tones. I can't remember whether I said the T-shirt was red, blue or purple, and between these options, whichever I'd said probably wouldn't have made much difference. It never occurred to me at the time that I might have said grey or gold, or adorned with a watercolour tiger. These



*Going Viral*  
Written and performed by Daniel Bye  
Director: Dick Bonham  
Designer Emma Tompkins  
Lighting designer: Katharine Williams  
Photographer: Emma Tompkins

options seemed so far removed from the world I thought we were creating that they never occurred to me as possibilities. But Katharine's questions were a shortcut to what that world really was.

The second show Katharine and I made together, *Going Viral*, featured an exemplary collaboration between designer and lighting designer. The show was in the round, which brings

# And then there was light...

Daniel Bye

its challenges for everyone in the team. We were struggling towards a design concept that would, inter alia: create an environment in which the show could take place, set a tone for the event, help carry some scientific ideas, and be easily tourable. No biggie. Everything we'd come up with so far just felt too heavy, a big looming presence taking over the stage or blocking someone's view.

I don't know who came up with the answer; I only know it wasn't me. It seemed to emerge from somewhere in the space between Katharine and Emma Tompkins, the designer. It was simple, elegant, flexible – and portable. We suspended a dozen Perspex tubes at stepped heights create a pattern radiating from the centre of the space. In each tube was a smaller tube, and above each tube was a chrome birdie. When the birdie was lit, the tube seemed to glow, and the level to which it was lit had an immense impact on the mood of the moment. We could use the tubes to illustrate scientific ideas and we could also use them to snap from one mood to the next. It did everything for the show, and it was beautiful. Something like this, an overarching design concept

that unifies lighting and stage design and amplifies the show's ideas as well as its mood, seems to me only possible with a design team who've been present throughout the development of those ideas and that mood. In this case the idea came very late in the process, but we'd been working towards it for months.

Good collaborators ask good questions. And now that Katharine is in at the beginning of the process, gold leaf and watercolour tigers become a possibility. She's a collaborator the quality of whose questions reveal unexamined assumptions and open unexamined possibilities. A sceptic (or a producer who doesn't want to spend money on a lighting designer too long before tech) might say that these questions could be asked by anyone. But Katharine's questions are informed by a sensibility that is precisely that of a lighting designer, and that help shape the world of the show. Aside from the T-shirt question and issues of colour and tone, light creates not just space but time. The rhythm of a show can be clarified and enriched by thinking from the outset about how it could be lit. And while obviously I think Katharine is a

special designer – why else would I keep working with her? – many LDs would bring a great deal to the process if introduced at this early stage.

With this next phase of R&D on my new projects, Katharine will be involved earlier than ever before, in projects where I want light to take centre stage even more. The culture of our industry considers the lighting designer to be a responsive artist, working with what is already there. What if instead, in the beginning, there is light? 🌟



*Daniel Bye is a theatremaker, writer and director based in Lancaster. His award-winning work tours nationally and internationally.*  
[www.danielbye.co.uk](http://www.danielbye.co.uk)



*Instructions for Border Crossing*  
Written and performed by Daniel Bye  
Director: Alex Swift  
Designer: Hannah Sibai  
Lighting designer: Katharine Williams  
Photographer: Alex Brenner

# A postcard from...

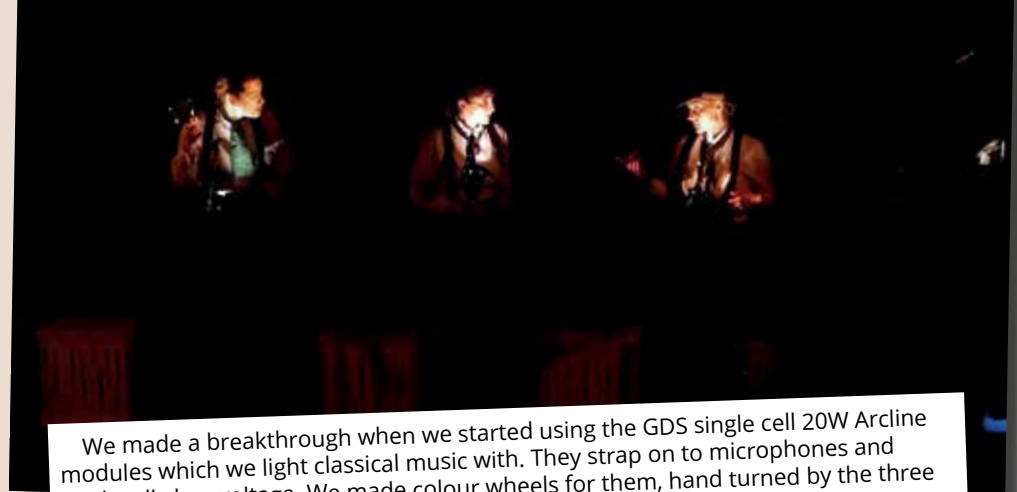
James Laws, Lowestoft

As local ALD members, Matt Maller and I were invited to light an R&D version of *The Hound of The Baskervilles* for Seagull Rep at the Seagull Theatre, Lowestoft.

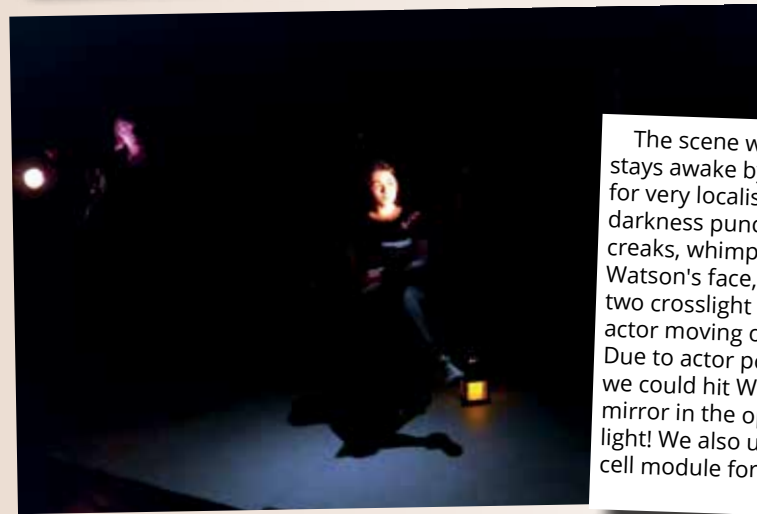
R&D? Seed money from ACE drove experimentation to create snippets for a shared performance, which took place on 2 May. Out of that trial, a full touring version can be developed for 2019.

It was clear that, for the story to be supported visually, the audience would have to get used to extreme darkness and thence find the auto-suggestion which is at the root of the things that howl and terrorise on Conan Doyle's Devon moor. This was almost a radio programme, complete with actors making live sound effects into microphones.


We needed to find high quality DMX controllable lights, flickerless at low levels, small enough for fitting to microphones and inside things. Brightness would never be a problem.




We made a breakthrough when we started using the GDS single cell 20W Arcline modules which we light classical music with. They strap on to microphones and are legally low-voltage. We made colour wheels for them, hand turned by the three actors. We also used old-school tungsten 30W pinspots as crosslight.




The scene where Dr Watson stays awake by firelight called for very localised light, with the darkness punctuated by strange creaks, whimpers and gusts. To hit Watson's face, we used one of the two crosslight pinspots, with an actor moving orange gel across it. Due to actor positions, the only way we could hit Watson's face was via a mirror in the opposite wing from the light! We also used an Arcline single cell module for backlight.



Baskerville Hall, which was a 2D framework, was first seen as a tantalising morphing shape by the flickering rays of a Strand tubular ripple, stood on end, so the ripples travelled horizontally.



When we revealed the Hall it became a rare moment of brightness, in which the actors moved the plot along. To give lighting scale to the picture, the backlight was a Minulette profile on a stand.



But what of The Hound? Made by assistant director Henry, it was two small LED battery floods strapped together, gelled red, with an ingenious spring-loaded hood mechanism to slowly reveal the eyes as slits in the mist. Did I mention the mist? There was lots of mist... mind how you go... 🌸

# #SaveStageLighting update

Rob Halliday reports on the last six weeks' work

My, but that's been quite a six weeks. Lighting designers talking on BBC Radio 4 and Radio 2. Lighting designers on BBC news and ITV news. Lighting and lighting design across most of the national press. Lighting design talked about in parliaments across Europe, with even the British prime minister aware of the issue. A petition about entertainment lighting signed by more than 78,000 people. Most surreally, for me personally, meeting Benny from ABBA and talking to him about lighting and the EU (between us, seems like he prefers tungsten lighting at home). #SaveStageLighting projected inside and on the facades of theatres across Europe (and appearing on the promotional screens of theatres where the facades didn't support projection, such as at the Palace where Harry Potter plays) – thanks to Robbie Butler, GoboPlus and all who took part.

More importantly: manufacturers and other trade organisations, not just in the UK but across the world, started paying attention, particularly in briefings held at PLASA's Plugfest event and Focus tradeshow. Meetings were held with the upper-level managements of leading

theatre companies and producers, all of whom immediately grasped the gravity of the situation. Other industries – film, television and concert production/ live music in particular – were alerted. People who actually deal with this day by day, particularly the UK government's Department of Business, Energy and Industrial Strategy (BEIS), were briefed. ALD members did a good job of alerting their MEPs, then correcting them when they came back saying it was all fine because stage lighting was exempt (it is in the current rules, but it was the next generation of rules we were warning about) – thank you to everyone who did this. A remarkable collection of people signed up to support the SaveStageLighting campaign – go take a look on the website. Co-operation was forged with other trade associations across Europe, not just those in the fields of lighting but others, particularly SOLT/UK Theatres and Pearle, representing the wider world of live performance as a whole. Open public meetings were held to let people learn about, talk about the issues – particular thanks are due to Jonathan Suffolk, Matt Drury and all at the National Theatre for



hosting the two events that took place there, and to all who came including two TV crews and the MEP Seb Dance (another MEP, Ashley Fox, visited one of his local suppliers, Stage Electrics, on the same day).

Along the way, we unpicked the rules more, trying to understand them better but very often just becoming less certain. Was film and TV lighting part of this, or was it exempted because of the line about “image capture, eg photocopiers”? Even the lawyers seemed unclear. Were the 85 lumen per watt efficiency requirement and the 0.5W maximum standby power requirements for the entire fixture or just the light source extracted from the fixture (if it could be “readily removed from the containing product without permanent mechanical damage”)? Did it actually make any difference – the answer, in most cases, was no, the tools we love using generally fail to meet the proposed requirements. Would drop-in replacement LED lamps be available for our fixtures, as happens in the domestic market? Probably not. Would our lamps continue to be available for several years after these rules came

in, again as the EU seemed to expect from the domestic market? Manufacturer suggested not, rather perhaps just months. Quick count-ups suggested replacing current gear that would be forced out of use across all of the UK theatres could cost more than £1billion, but would there actually be anything available to buy?

Through all of this, the ALD kept providing information: hundreds of copies of the ALD rules primer have been given out, with the last issue of *Focus* and at many events since. It's available online, as is a slightly different briefing document, originally prepared for the meeting with the BEIS but very useful when trying to explain the issue to theatre managements and the like. (Though I sincerely hope it isn't the case, I do realise, belatedly, that it's just possible that you have no idea what I'm talking about; if that's the case I suggest you take yourself straight to [www.ald.org.uk/resources/savestagelighting](http://www.ald.org.uk/resources/savestagelighting) and do some catching up!)

Then, hope: an invitation to meet with the EU's DG Energy, the commission responsible for these rules, on 17 May, with a simultaneous meeting with DG Culture. The official statement on this:

*"A group of professionals from across member organisations, manufacturers and designers in the live entertainment industry had a very productive meeting in Brussels on 17 May with DG Energy. As a result we have agreed to channel our work into*

*seeking to draft a specific, technically based, exemption for lighting uses in the stage and entertainment industries in the new proposed Eco Regulations planned for 2020. This work needs to happen quickly with our collective comments being channeled through Pearle to DG Energy in advance of the next draft of the regulations due in late June."*

The people involved in the meetings were Pearle, the European theatre league, and its members the Society of London Theatre (SOLT) and UK Theatre, plus PLASA from the UK, VLPT (Germany), OETHG (Austria), the ALD (UK – Paule Constable and me), the SLF (Sweden) and the IALD. The official statement actually sums up the day pretty well. Right now, just a few days later, work is taking place among a team of lighting manufacturers, suppliers and others to try to define an exemption that will let us continue to use the tools we love, without being open to the kind of abuse that the EU actively dislikes. By the time you read this, that should have been submitted to the EU and, hopefully, rolled into the next draft of these regulations.

Is our work here done? Should #SaveStageLighting now become #StageLightingSaved? Not quite yet. Over the next few months we need to make sure that things get shepherd through the process smoothly and do make it in to the final regulation. And in fact, it's probably an ongoing process: while the UK will get this rule even through Brexit

and our suspicion was that there would be other priorities before the UK got around to reviewing lighting, there are now hints that the UK might strive for even tighter eco-standards than Europe post-Brexit. We started paying attention to all of this quite late, and it feels like we've been quite lucky in getting to where we are this time around. Hopefully we – by which I mean everyone: LDs, manufacturers, suppliers, trade organisations – can deal with future changes in a more orderly manner.

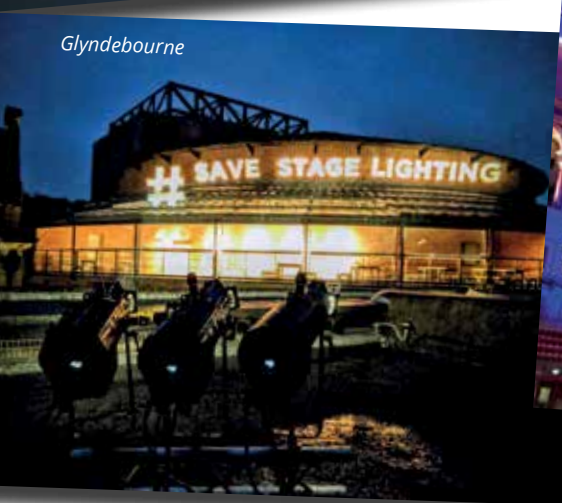
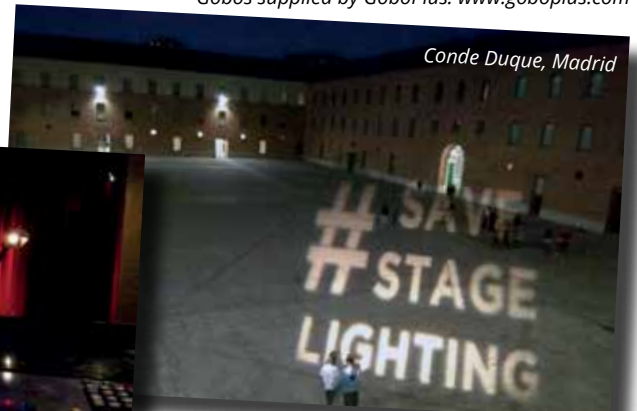
Plus, of course, an exemption will just say that certain things are still allowed, not that anyone actually has to make them. Look around and you'll see that lamp manufacturers are getting out of the tungsten lighting business at a rapid clip. Popular lamps will survive for a while, but less common ones are already starting to disappear. Be warned that what we're probably achieving here is more time for you to start planning to upgrade your lighting rather than an excuse just to do nothing. You need to start figuring out what you need to do; we all probably need to start a conversation about how best to achieve that, up to and including organisations like the Arts Council and other parts of government that we might have to turn to for some financial support.

Now, who wants to start leading *THOSE* conversations?

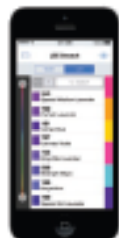
More next issue! 🍷

# Light up to #SaveStageLighting

Photos from around the world



All photos from the Light Up to #SaveStageLighting  
Facebook event: [bit.ly/2rQTKZN](https://www.facebook.com/events/1234567890/)



## The **LEE** Filters Swatch App

The LEE Swatch App puts the complete range of LEE lighting filters on one screen, with an innovative colour picker so you can easily build palettes anytime inspiration strikes.

You can review detailed information about each colour including spectral charts. It's easy to rapidly cycle through similar filters and compare data so you can find the perfect fit for your project. There's a full search and list capability but also many innovative tools for those who prefer to select colours intuitively.

If you're stuck for inspiration the App includes a growing library of professionally selected palettes designed to embody specific moods. These are easy to edit and make your own.

Your palettes are automatically saved and with one tap you can email full details, complete with colour swatches.

The App also contains many popular tools from our website, all completely redesigned for ease of use on a smartphone. These include a Gel Comparator to find the LEE match to competitor's filters, a Colour Temperature Calculator for the Mixed Shift applications, and a Diffusion Finder that gives you relative diffusion across the LEE range.



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# The Value of Design

## A summary of the SBTB report

The Value of Design took place at the National Theatre on 17 April 2018, launching a joint campaign between the ALD, Bectu, Equity and the Society of British Theatre Designers (SBTD) to improve terms and conditions for designers in relation to the UK Theatre and SOLT collective agreements.

Fiona Watt facilitated the event and the following representatives introduced the work of each organisation involved: Ian Saunders (Executive Director, ALD), Helen Ryan (Assistant National Secretary, Bectu), Jamie Briers (Directors and Designers Committee Secretary, Equity), and Fiona Watt (Honorary Secretary, SBTB).

Over 70 professional designers (set, costume, lighting, sound and video) attended representing the full range of career stages and genres of performance design.

The knowledge and expertise these conversations represent is from designers who have designed over 350 shows for companies and organisations who list themselves as members of UK Theatre, 145 of which were in MRSL subsidised theatres.

Breakout sessions were facilitated by members of SBTB and ALD.

Designers from throughout the country were represented at the meeting. Particular thanks go to Liz Wright, Max Dorey and Max Jones (SBTD), Paul Handley and Suzy Morgan (National Theatre) for their support.

If you have anything you would like to add, please email [fiona@theatredesign.org.uk](mailto:fiona@theatredesign.org.uk).

### What next?

- We will be inviting representatives of the PMA (Personal Management Association i.e. agents) to join us at the next working group meeting.
- We will be sending out a survey so that we can anonymously gather as much information as possible with regard to the costs you are absorbing into these contracts in order to build a strongly evidenced case for improvement to the way that design is valued.

### What can I do?

- Tell other designers what we are doing and share the campaign with them on Facebook, Instagram and Twitter.
- Get involved – if you sign online petitions, join marches to save the NHS, our presence in the EU etc. you are already an activist. Become active for your own career and profession.

### Timeline

**October 2018:** We will submit a claim to UK Theatre based on the recommendations evidence that supports these conversations.

**October 2018–April 2019:** We will enter into a period of negotiation of the claim. The unions – Bectu and Equity – are the only organisations that can negotiate on our behalf. Heads of ALD and SBTB will be present in these meetings as subscribing members of Equity.

The full report is available to download at [bit.ly/2ITZNxy](http://bit.ly/2ITZNxy).



# THE VALUE OF DESIGN

## DISCUSSION REPORT

*Available to download at [bit.ly/2ITZNxy](http://bit.ly/2ITZNxy).*

# Stage Lighting Design by Neil Fraser

Kelli Zezulka reviews the second edition

Neil Fraser spent seventeen years as RADA's head of lighting and has distilled his knowledge into just over 200 pages in this practical lighting manual. While it will most likely appeal primarily to novice or student lighting designers, this book would also be a useful introduction for directors and other designers to the principles of lighting design. Recognising that lighting cannot be learned solely by reading words on a page, Fraser has included 100 practical exercises with the aim of allowing readers to "evolve an understanding of how light works within the artificial world of a stage space, to discover a means of interpreting this world to interact better with the art of the dramatist or director, and in doing so develop your own individual lighting style" (p.1). These exercises range from a simple analysis of a photograph (exercises 1–3) to creating varieties of general cover (exercises 35–40) to simulated programming (exercises 74–76). Some of these may even be useful for emerging or mid-career lighting designers to exercise their creative muscles; however, many of the exercises require a theatre space and lighting rig of some description, so

finding the time and space to explore these outside a learning environment may prove tricky.

The early section on the history of lighting design is fairly limited and breezes through approximately 400 years in just eight pages. Perhaps instead interested readers could have been pointed to other sources with more in-depth coverage of this area. Likewise with the electrical and technical sections of the book, which seem slightly out of place in amongst the more practical, aesthetic focus provided elsewhere and alluded to in the introduction ("This book will help you to progress beyond gaining simple technical knowledge to develop good and varied techniques in the lighting of dramatic pieces for the stage", p.1).

Overall, however, this is an engaging and interesting practical introduction to the art of lighting design. There are potentially wider applications as well: as a starting point for building a lighting design curriculum, for demonstrating to directors and producers the potential of light on stage, and as a "refresher" for early- or mid-career lighting designers or those transitioning from technical to design careers. 🌟



*Stage Lighting Design (second edition)*  
by Neil Fraser

Published by Crowood Press, 2018

ISBN: 978-1-78500-367-7

£22.50, 208 pages

# Tips and tricks

Philip Norfolk

With the commercial world being an ever-present part of the life of a jobbing lighting designer here are a few “outtakes” from my seminar at the ALD AGM.

## ***Value is not price***

Just because it seems like a lot it always helps to break down the work involved so a client can see what is included. That “well, £1,000 seems like a lot” we all have heard is unfair if it includes the time to be creative, draw it up, scrap it, start again, go to rehearsals, the tech period, programming time, dress and opening. Break it down and show that it makes the whole process £8.20 an hour! Great value.

## ***Value yourself***

Well, £8.20 an hour isn't right, is it! So be clear in your own mind of your worth. Be prepared to justify this clearly and with passion. You are happy with good professionals being well paid, and that includes you. Be open that you live off the fees. If you are paid less, then you will have less: from less expensive holidays all the way to less food. It is a real thing and you cannot expect anyone to value your professional abilities until you do so yourself.

## ***Musical problems***

Like musical chairs but with problems. When a client says, “We only have £500 for this design”, it needs to clear about who owns this issue. Suddenly you start hearing “How are you going to do this for £500?” and look what has happened. You own the £500 issue. It isn't your problem that the budget is inadequate. You need to be clear that it isn't enough early on. If the task needs a week of programming then instead perhaps the message needs to be “With only two days, what

would you like me to concentrate on?” Don't fall into the trap of being left holding the problem.

## ***Honesty is a reliable truth***

Selling something is an everyday transaction. From buying a pint of milk at your corner shop to selling a used car with a slightly dodgy gearbox – each transaction is a sale. And it is far easier to be honest with all parties concerned. It means that hours, days or years later your decision remains valid and the reason for why you said or did something stays true.

## ***Contacts are your currency***

All those different contacts – emails, cards, WhatsApp, phone numbers ... it's overwhelming. Decide on a single place to keep them and stick to it. Whether you use Google, Microsoft, Apple or a Rolodex (look it up, kids...), keep your contact data in one place. Add a picture or some notes of who that person is. You'll thank me later. It's normally about a decade.

## ***Ask twice***

Most people who ask for a sale (in this case a design or freelance job) will be told “no” at the first ask. Most people give up at the first “no”. Most people who commission work say “no” the first time they are asked by a new person. So guess what – the majority of the work in our industry goes to that small minority who asked more than once.

## ***Not being paid and the customer rule***

If you provide work and are either underpaid or not paid, it's horrid. But that customer is now not one. They are not right by default. By all means, give them an opportunity to pay and get it right. But do not be afraid to call them out. Perhaps a social media post, perhaps not. Do not suffer in silence. The larger client bullying the small supplier is morally wrong and needs a challenge. Ask a few industry colleagues and see what they think. Remember, Sainsbury's does not miss the “custom” of a shoplifter! 🌸



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