

ALD #

FOCUS

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

June/July 2019

Sweeney Todd
Liverpool Everyman
Director: Nick Bagnall
Designer: Michael Vale
Lighting designer: Mark Jonathan
Photographer: Marc Brenner

In the spotlight this issue:

- Postcards from New York and Shanghai
 - LED vs arc vs tungsten
 - *Blackout* and bipolar
 - Lumière report
- ...and much, much more...

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From the chair...

It's been a busy few months, after what was a slow start to the beginning of the year. I have recently been working back-to-back on shows at opposite ends of the country! I am beginning to know how Marko feels about trains, planes and automobiles.

In the middle of all these shows the ALD held its AGM and I would like to thank everyone who came. A big thank you to all the companies and individuals who gave up their spare time to make this event so enjoyable and informative. Do read Lucy and Marko's articles to read more about how the day went, and also in this issue we have included the chair's report on the ALD year.

The trouble with a busy April to June it has meant I have missed all the recent trade shows. At Plasa Leeds Mig Burgess talked about living and working with bipolar and her recent light installation showing us how it feels to be her. I was sorry to have missed both the talk and the installation in Guildford, so I am looking forward to reading her article on page 38.

It would be amazing if the installation could be seen by more people in the country, so if you think you could help with a venue or gallery that could house this work, do get in touch.

I was also very pleased to hear that Martin Chisnall has won the ABTT Technician of the Year, Martin is an amazingly talented production electrician, who I remember first working with in ****, not going to give anything away here! Congratulations, Martin.

I also missed the United Scenic Artists union having its annual visit to its UK members. Isn't it amazing that they have a trip over to the UK each year to update its members? They also make time to have lunch with the ALD to update us on their latest changes and improvements and discuss how they work alongside the US producers. It's great to have such collaboration with other organisations. To learn more do read Rick's report on page 29. It's important to keep abreast on our unions' activities on both sides of the water.



Johanna Town
ALD chair

We also have some postcards from Shanghai and New York and much more, so I hope you enjoy this issue along with the sunshine! 🌞

Big up the north

Lucy Carter on the AGM, workloads and podcasts



I have gone right off my job at the moment. Just too much other crap to deal with and not enough time available to spend on the art. Maybe it is the lack of control I have over the workload thrown at me. Maybe it is the lack of control I have over the crews that I work with. When crews in venues just aren't up to the job, the amount of additional support you have to give them impacts on your time and eats into the time you need to concentrate on the creative side. Maybe it is the fact that because time and money are getting reduced and reduced by the producers and venues that I am not achieving the design results I was aiming for. Maybe it is having to work without the team members

I need, like associates and programmers, who have a day allocation on the job that isn't adequate. I am not enjoying the process of battling to get the time and tools and teams necessary to make the show its best, and that I am constantly leaving on opening night feeling cheated out of having done my absolute best.

Additionally, I have just had the most horrible experience of misogyny and bullying of my career. Why is that still a thing? You know what, I almost feel like the more middle aged I become (I know, I think I must have got to that point, sadly), the more threatened some men feel by me. It WAS in the land of the bunga bunga party, so perhaps it should be less of a surprise to me, but it really upset me. I felt powerless to actually do anything about it. A complaint would really have made no difference in this instance.

Then there are those moments when a director suddenly insists I attend a creative meeting the following week, when it's half term and I have to be at home with the children. It's the lack of control I feel I have when my schedule is full and I have worked out what shows I want to do for the next year and how much time I will be spending

at home with the family, and then a transfer gets planned for one of my shows, a recast of another show gets added, a production I thought I was only advising on changes and I am now designing it, all at the same time.

Thank heavens for a brilliant associate is all I can say. One who is prepared to work for hours, preparing proposal documents, drawing plans and making design suggestions, because I am too busy to do it. Thanks Sean Gleason for putting up with the late night and early morning calls.

So, rant over, and on a more positive note, we had a brilliant ALD AGM last month. I was in Manchester at the Royal Northern College of Music, a satellite venue, where we were live linked to London for the main event. We were a small gathering of nine in the north. I think it would have been attended by more northern members had it not been a Saturday of a bank holiday weekend, and a Saturday of half term, when lots of people were away on breaks.

We started off with an introduction from London, and then at the point where everyone went off to participate on pre-booked workshops, some of our members

went off with Nick Ware, head of digital, technical and production at RNCM, and Nick Moran for a talk about lighting in large opera houses. Three of us remained on the live link to London for the Equity discussion, with the Equity representative present in London telling us about the new proposed contracts. We were able to interact with the discussions in London and input and debate with them. It took a little bit of getting used to; I had to be quite persistent in butting in when we wanted to contribute, not in a rude way, but because they couldn't read our body language or facial expressions, which would tell them we wanted to speak.

Then we had lunch all on our own without London's presence, like children let loose from the mother hive! It was great to meet new faces and find other members who work and certainly live outside of London. We had common ground to discuss around this and I felt everyone was grateful that we are trying to address and include the membership outside of London.

Then back to the live link up for the AGM proper, which worked well, again with a bit of bossiness on my part to get us heard. There wasn't a lot of voting to be done, which was a shame as I had wanted to do my best Eurovision Song Contest impression: "Hello, Jo, we are here in Manchester, and our votes are..."

The AGM was followed by a talk from Bernie Davis about lighting for live cinema

screenings, which worked brilliantly, and it was great to hear Bernie's expert advice and experiences.

To top it all off, we had a demonstration of lighting equipment from Rob Beamer from Sound Technology of the Martin equipment at the end of the day. There was barely enough time for everything and I kind of wished it had been a two-day event. Maybe that is something we should consider doing one day, an ALD CPD weekend.

All in all, it was a great day and I loved finding a group of colleagues in my newish home base to discuss issues with. We learned lots for further link-ups, about the organisation of such a day and the interactivity. We need to find a way to alert the main venue that we want to speak, and we should run a workshop in the north next time that is live streamed back to London. I really hope when we do it again that more members will join us and find it to be a positive experience.

Woop woop for the north! That's what I felt and I somehow want to build on this type of gathering in the future.

I am gradually feeling a sense of dread and anxiety increasing day by day as I am about to go off to Japan for two and a half weeks! It seemed like a great job when I took it two years ago, lighting a musical with a great creative team, rehearsals in London and not bad money. But now the time is near, I am desperate not to go. It's the final weeks of my son's primary school years. I will miss my daughter's school

show in which she has a good part. I will miss my son's induction week at his new senior school, and I won't be here if he starts to have a wobble about the changes in his life. I am berating myself for not realising when I took the job that these things would all be happening. So now every job I get offered for the years ahead, I am calculating which child will be doing GCSEs and when their A-levels will be. When will they have school shows and big milestones and what about when there's that crisis with a boyfriend or homework or not getting the part they want in the next play? It sounds to me like I have just discovered the reason I need to retire, doesn't it? I wish!

Nick Ware and Nick Moran at the Manchester AGM



Big up the north

Lucy Carter

I have been attempting to get more environmentally friendly on my travels this year. So my bag is heavily laden with a keep cup for my coffee, a spork to avoid using plastic cutlery for my takeaways, and a reusable water bottle. Then I am also trying to not use the mini plastic shower gels and shampoos in hotel rooms by taking a solid shampoo and solid shower gel with me, and if I open a mini soap at a hotel then I take it with me to the next few stops until it's too tiny to use, to avoid using it once and then the hotel throwing it away. Just think about a few things you could do, as you work your long days and travel about, that could make a difference in this throwaway society, and let me know if you have any other suggestions for me as to how I could get even better.

That's it for this time... apart from some final bulletins.

In the spirit of getting other professional members to write my column for me – not just to manage my workload, but also to save you always having to read my nonsense – I asked Vic Brennan, the brilliant and ubiquitous programmer, to write an article. She very kindly turned

me down but instead offered to create a podcast of herself and two other programmers discussing what it's like to be busy programmers and to shed light on the ins and outs of their jobs. So finally, with a bit of delay on our part at the ALD, we can now share a link with you for you to listen. I hope you enjoy it. I found it really interesting, funny and informative, and it also made me readdress some of the ways I should and could work with programmers and made me ask questions to myself about my design process. Thank you to Vic Brennan, Andi Davis and Sarah Brown for your time and insight.

 Anchor You can listen at <https://anchor.fm/ald>.

Please email me if you would be prepared to do a similar podcast for us. I would love to hear from some production electricians about your role and challenges and how you started working in the industry. How about a few associates getting together and discussing things in front of a microphone? Suggestions of topics for other podcasts, and articles and offers from people who would like to do them would be great, please! Email me at lucy.carter@ald.org.uk.

Lastly (honestly), I feature in another podcast that I was asked to do recently. So if you really want to hear me talk about the creative side of the job, and not moan about the administrative side, then have a listen. Greater Than 11% explores roles and opportunities within the creative industries. The weekly podcast interviews women about their careers and discusses their creative lives and experiences. Listen at bit.ly/Lucy_Carter_GreaterThan11. 📌



Lucy with Greater Than 11% host Renee Vaughn Sutherland.

A postcard from...

Joe Price, Shanghai

Having enjoyed a travelling break from the industry last year, I was delighted to be offered the chance to return to Asia by taking The Wrong Crowd's production of *Kite* to play at the Jing'an Modern Drama Valley Festival in Shanghai. I was the technical manager for the original production in 2016 but, when the company decided to recreate the show for another UK tour this year, they kindly offered me the opportunity to light it this time round. Unfortunately shipping costs meant we couldn't take our usual set, which is covered in LED tape, but our incredible director/designer Rachael Canning made a fantastic new set entirely out of cardboard! You can see in the photos that the overall look was not drastically affected. Outside of the theatre we were able to gawp at the city's own spectacular and completely over the top lighting design, as the Pudong skyscrapers danced into the night. 🇨🇳



Photo by Matt Austin

Photo by Joe Price



Photo by Joe Price



Kite
Director: Rachael Canning
Designer: Rachael Canning
Lighting designer: Joe Price
Composers: Isobel Waller-Bridge and Lucy Rivers
Sound designer: Ella Walhstrom

A miscellany of lighting

Mark Jonathan is here, there and everywhere



I was getting off the train near my home in Peckham Rye and I heard a loud "Oy, Marko!" Lo and behold, there was a large bevy of HODs from the National Theatre, including head of lighting and ALD member Matt Drury, head of costume Carol Lingwood and head of production Paul Handley. "Come on," they said. "We're going to have a look round the new premises of Mountview" – that's the Mountview Academy of Performing Arts. We were met by the school's principal and artistic director, Stephen Jameson, and the executive director, Sarah Preece, along with Mountview staff including ALD member and now head of production arts Geraint Pughe (formerly RSC lighting designer) and

Helen Barratt, head of stage management, who has an equally impressive CV, which included us working together when she was in stage management at the National Theatre.

Considerable vision has been employed in the creation of the magnificent new building while the organisation's ethos is extremely impressive. On the ground level there is a coffee shop, a pizzeria and a bar that is open to the public, and within the impressive new building there are 23 studios and two theatres. On the top floor, with a view across London, is a big space for a public restaurant and bar still to be fitted out. Stephen explained that Mountview wanted the students to see professionals coming into the building to work so there is also a fantastic large rehearsal room that is specifically for external hire. Given the shortage of good quality rehearsal rooms in London this is an extremely impressive and much needed addition. However, allowing the public access to the building's facilities doesn't end here; there is a programme of classes and courses for children and adults in the evening, weekends and during the holiday period. I was very impressed by

the vibrant ideas for how to get the best out of the building and the opportunities within. Rehearsals were in progress, as was scenic and prop construction, for Sweeney Todd, to be lit by ALD member Fridthjofur Thorsteinsson. As it happens, I was also in rehearsal for another Sweeney but more of that later.

The many courses at Mountview include acting, musical theatre, actor musician, theatre directing, creative producing, musical direction, site-specific theatre practice, theatre for community and education, theatre production arts (lighting, sound and stage management pathways), scenic art and prop making. I asked Geraint to elaborate on the new opportunities that new building and facilities presented for technical and production students:

"The most fundamental benefit for production arts students and staff is that we now have the use of two brand new theatres; a 200-seat, flexible, main house theatre that will stage our larger productions, including fully staged musicals, and an 80-seat blackbox studio, the Backstage Theatre. We're incredibly grateful for the support of Cameron Mackintosh and the Backstage Trust – both of whom have



The exterior of the new Mountview building in Peckham

significant experience in supporting theatre arts and have shown real commitment to Mountview and the future of training – for allowing us to complete these venues.

Having spent three decades as an itinerant company, reliant on the hospitality of many London theatres, it is a joy to have state of the art facilities within our own building. As well as the theatres we have a scenic workshop where our sets are built and painted, by a combination of staff and students. Scenic art and props rooms sit next to the workshop to support the scenic art and prop making degree. A lighting and sound studio for teaching and experimentation, a radio studio and two television studios enhance our students' work."

I'm delighted that such an impressive new addition to production and drama training is in Peckham just down the road from my home.

A few days later I was back on a train to catch final rehearsals of *Sweeney Todd* at the Liverpool Everyman for what was to be an

exciting production in the round. It's my first time at the Everyman, which can be set up in various formats, and in this case designer Michael Vale with director Nick Bagnall have opted for in the round. It's essential to get your lights in the right place in the round and I was delighted to find ALD member and LD Kay Haines (head of lighting at the Everyman and Playhouse) on hand to give me advice and ensure I didn't screw that up. Kay and I had worked together previously at the Manchester Royal Exchange. Now, after six years in Liverpool, Kay has decided to move back to Manchester to the Opera House and I wish her well. I'm sure our paths will cross again.

While I'm in rehearsals in Liverpool I meet up with lighting designer, ALD member and lighting lecturer Sofia Alexiadou at LIPA (the Liverpool Institute of Performing Arts). Sofia and I met last Christmas at the Lighting Lunch when LIPA student Sophie Bailey won the MNB bursary. This was not the first time that a LIPA student had won a bursary and previous students' entries have often impressed the judges so I was intrigued to have a look at what was going on there. I asked Sofia what the secret to the success of LIPA students is. She told me that "*LIPA is producing a wide variety of diverse shows (from plays and dance shows to devising work and independent projects) on which our students assume designer roles, giving them the opportunity to push the boundaries from the very beginning of their training. Our students are actively encouraged to explore their creativity and celebrate their uniqueness which I suppose is, or at least should be, the point of higher education.*"

I can recommend the warm welcome I received from Sofia, who hadn't forgotten that, under the influence of a Christmas drink or two, I had offered to give a talk to the students. This I duly did and I bounded

A miscellany of lighting

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through more than 50 years of my involvement in lighting from my toy theatre to the present day.

Back at the Everyman we settle into a generous production period, and I am blessed to find the resident programmer is Dom Phillips whose fingers fly across the desk, making lighting a musical with plenty of cues a delight to do. The Everyman has a good stock of moving

lights, LED and tungsten generics to keep him and me wilfully occupied. We have some fun making various effects that will transport us as required around Michael Vale's spartan set, which includes a large mesh revolve with four metres of depth below for me to put some uplighting. The only issue will be how to protect the lights from the buckets of bloody gloop that will be poured through the grill. Our

production manager, Sam Kent, rises to the challenge and orders a large sheet of Perspex to protect the underfloor LX. Chasing the cast in the round and with no followspots makes this an LX cue heavy show, coming in at 270 cues, but I'm proud of the outcome, and our DSM, Steph Carter, has some very precise cue points which are given with perfect accuracy. It's interesting to note that the Everyman has

a "child and parent friendly" production period – mostly two-session days which leaves the evenings for tech work, lighting or to have a life away from the theatre. It does make for a longer production period, which is great for the resident staff, but makes for a longer stay for the freelancers.

It was strange to stand outside the Everyman, watching the sunset, and see two cathedrals at either end of the street as the much-loved Notre Dame in Paris burned. The lyric from *Sweeney's* "City on Fire" stuck in my throat that night. We open with a standing



Sweeney Todd
Liverpool Everyman
Director: Nick Bagnall
Designer: Michael Vale
Lighting designer: Mark Jonathan
Photographer: Marc Brenner

ovation, followed by a party as ever, and the next day, bags packed, I jump aboard a train to Glasgow.

I have a meeting with Robert Dickson, ALD member and lighting manager of Scottish Opera, to check over changes to the rig for *The Magic Flute*, which we made in 2012 and is about to come back in the rep. I join rehearsals and “bathe” in the Mozart in the rehearsal room. The next day I catch the final run, and I’m reminded that I first saw this opera when I was ten and more or less knew it off by heart before I was a teenager. It was the first opera I saw at Glyndebourne, with the role of Papagano sung by a young Sir Tom Allen, who is now directing this production; it was also the first opera I worked on at Glyndebourne in 1978 when it was designed by David Hockney. So, I have had a lifelong affection for this opera and maybe after the “throat-slitting” Sweeney it’s the perfect panacea.

Call me old fashioned but I believe the secret is in the title – *Magic Flute* – and our production has both, courtesy of the burnished gold designs of Simon Higlett who, with Sir Tom, sets the production in an era of Victorian steampunk with a

strong influence of Scottish shipyards and music hall thrown in. In my view, the Queen of the Night must enter with a visual splendour

to match her stunning coloratura aria in act one, and so she does courtesy of a star field of LEDs sewn into her dress and headdress, while the three boy spirits who guide Tamino must have a spectacular means of transport to match the ethereal music that Mozart writes for them, and they do. The boys fly with umbrellas with propellers. My challenge is to make them glow and not light their flying wires. I rise to the challenge, very ably supported by the exemplary lighting department, which, along with Bob, includes Neil Foulis, programmer, who has been converting the existing show data to accommodate



The Magic Flute
Scottish Opera
Director: Sir Thomas Allen
Designer: Simon Higlett
Lighting designer: Mark Jonathan
Photographer: James Glossop

new equipment; Barry McDonald, bringing great expertise to everything electrical, sound and pyrotechnical with Rebecca Coull; and some very fine followspotting from Arla Keen and “new kid on the block” Jak Coventry, who will graduate from GSMD at the end of the tour. Along with this perfect lighting department comes very fine technical and stage management departments. The company also has excellent costume, wigs, construction and painting departments. This is a very fine company whose staff all seem to love the challenges of putting on and touring opera at the highest standard. *Flute* is a happy

A miscellany of lighting

Mark Jonathan

story told and sung by an exemplary cast, and this makes us all very happy too.

While I'm in Glasgow I meet up with Christoph Wagner, ALD member and lecturer in lighting at the Royal Conservatoire of Scotland. He and his students came to see the opera. I asked Christoph what was special about the Conservatoire and he told me: *"We are in the wonderful position to be able to offer the students creative roles on shows ranging right across most genres, classic and contemporary plays, ballet, opera, devised theatre and musicals. We also have the only performance programme in Britain taught in BSL, which we are lucky enough to collaborate with on shows."*

Meanwhile, back in London, I was delighted to be able to attend a meeting for members of the United Scenic Artists specially convened for UK-based stage, costume, lighting, video and sound designers. Cecilia Fredericks and Carl Mulert brought us up to date on all the fantastic work they have been doing re-negotiating the Broadway agreements. One big improvement which will benefit designers is the acknowledgement that a single set with multiple locations benefits from higher rates than the previous single

set rates. Rick Fisher is the overseas rep for USA, and you can read more details on page 29. Certainly, I am in no doubt that ALD members working in the USA should belong to the United Scenic Artists and endeavour to use a USA-approved contract. For more information, contact Rick or the ALD office.

I will fast-forward to the ALD AGM, which was a great success, hosted by White Light in south London and the Royal Northern College of Music in Manchester, as well as having individual attendees who logged in including LD Colin Grenfell in Scotland. In Manchester, Executive members Lucy Carter and Nick Moran were on hand to ensure the Manchester contingent's voice was heard. The technology performed well – thank you, Tom Wilkes. I'm sure that we will develop this with the aim of becoming as inclusive as we can. We had a choice of talks to go to in the morning, some with live links to Manchester and people attending on Wi-Fi; the talks included sessions with Jamie Briers, the Equity organiser for directors and designers; Fridthjofur Thorsteinsson (aka Fiffi), who gave a Vectorworks class; Robin Barton from Lamp and Pencil, who

gave an active talk about on-site electrical safety; Chris Nichols offered the White Light tour of archive lights; in Manchester, Nick Moran and Nick Ware gave a talk on how lighting works in big opera houses; and Rob Beamer showed off some Martin equipment as well as sponsoring the lunch. Thank you to everyone who gave talks and to ALD members for coming along. Special thanks to Bryan Raven and the White Light team for their support in London and to Nick Ware and the Royal Northern College of Music in Manchester.



Richard Reddrop, Mark Jonathan
and Sofia Alexandou at LIPA



I would have liked to have gone to all the talks but I opted for the Equity meeting led by Jamie Briers; having been a member for 46 years it was great to be reminded of the advantages. If you're working in UK theatre Equity membership would be well worth considering. I felt greatly encouraged to hear Jamie and felt he certainly understood the predicaments of lighting designers. We hope to post this talk on the ALD website. For more advice on membership contact our ALD/Equity rep Robbie Butler via the ALD or Jamie at Equity.

I was delighted in the afternoon to introduce the eminent TV lighting director Bernie Davis who gave us a great insight into managing performance lighting for TV and cinema broadcast. Bernie is the

only TV LD to have lit not four but five royal weddings and a royal funeral, not to mention 18 annual broadcasts of carols from Kings and 27 seasons of the Albert Hall proms which prior to this he had previously been a vision engineer. Over the years he has guided many LDs

in the transfer of opera, ballet and, more recently, NT Live productions to the cinema and TV broadcast. It's become essential that we endeavour to have lighting that is suitable for broadcast as well as the audience "in the room". Having had many opera and ballet productions that I have lit also be broadcast "live" for TV, cinema and DVD I'm still not convinced that we can serve two masters simultaneously. Certainly, it does depend on whether any time is allocated to make any necessary changes and that varies a lot.

You can review Johanna Town's AGM report on our progress, and I hope you will join me in applauding the fantastic job she is doing as chair despite her packed diary of lighting design work. Thanks also

to the entire ALD Exec for the many skills they bring to the Association and a special "shout out" for the stable hand that Ian Saunders brings as our Executive Director and the formidable work that Kelli Zezulka does as editor of *Focus*. As well as working as an LD and finishing her PhD Kelli has been unfortunate enough to break her ankle, and I know she can't wait to ditch the uncomfortable plaster and crutches.

We previously asked members for feedback on the PWP (Professional Working Practice) and the new Guide for Producers. We are now publishing the PWP and this will now be visible on the public side of the ALD website. The Producers' Guide remains on the members' side while we continue to hone this. Feel free to send your comments to pwp@ald.org.uk.

In the next issue I will return to Welsh National Opera for an intense season, nip over to the Norwegian National Opera, and light a ballet and an interesting opera double bill in London. In the meantime, I hope that the summer might be arriving wherever you are. 🍷

30 years of spectacular classics

Durham Marengi on the history of this iconic show

Classical Spectacular has developed from an all parcan rig which I initially operated on a Celco Gold in 1989. We then added Vari-lite VL1s on an Artisan desk and moved into the world of intelligent moving lights.

I believe that we had the first Vari-lite fixtures outside of rock 'n' roll, from the VL1 upwards through the LSD Icon control and fixtures and then on to a fully automated system controlled by a GrandMA2. Over the years we have created a massive library of musical pieces with many different rigs and various control systems and presently the

GrandMA2 has converted a lot of this data into the current repertoire.

Currently, we have a mainly Claypaky rig. The Scenius have a great lamp with a very high CRI and the Unico allows me to create some almost laser-like lines using the shutter blades and the great optics. The Scenius Spot model gives me a uniquely wide range of gobo options to keep each of the twenty or so musical pieces looking different, especially with the depth of the saturated colour choices.

The unique space that is the Royal Albert Hall throws up all sorts of challenges for

a lighting designer but few are more familiar with the idiosyncrasies of the hall than I am. It appears as a very intimate show space but in fact the throw distances involved are substantial. The Scenius and Mythos handle these kinds of throws with ease and in fact for some audience effects we have to dial them down quite a lot.

The trusty parcan has almost been consigned to the history books but there are two in the rig, focused on the conductor and on standby should the unthinkable happen. Lighting control has moved on apace. Back in the day we used to rent an arena at London's Docklands to create a show which had its first performance on the evening of the get-in day at the RAH. This had a significant cost to our client in terms of venue, equipment and crew and with the appearance of WYSIWYG we moved into the virtual world.

Today the entire show is programmed by Ryan Hopkins and Pedro Marcé Socias in WYSIWYG. We make a few changes to the focuses on the morning of the show; the rig shapes are always complex and gravity has an influence on how fixtures hang in the real world as opposed to the virtual. The orchestra rehearses in the afternoon and then we open Pandora's box in the evening!

The lighting equipment is supplied by rental company LCR. The lasers are supplied by Definitive Lasers and the sound by RG Jones, with indoor fireworks from JustFX and production management by Chromatic Productions.

Find out more at www.durhamld.com. 🌟



Photo courtesy of Raymond Gubbay Limited



Photo by Paul Sanders

Showlight 2021

22–25 May 2021



SHOWLIGHT21

Fontainebleau, France : 22-25 May 2021

The Showlight Quadrennial is one of the few international events organised specifically for lighting professionals by lighting professionals across the performance, television, film, architectural and event worlds. If you are involved in entertainment or architectural lighting, passionate about what you do and open to ideas, both new and old, then Showlight is the event for you. Showlight is regarded as being one of the best networking events in the business, with the next event, taking place in 2021.

Showlight 2021 will take place from 22 to 25 May in the beautiful French town of Fontainebleau, near Paris.

The main sponsor for the event will be the 100-year old French manufacturer of followspots and theatrical luminaires, Robert Juliat.

The Showlight committee searched long and hard for a setting worthy of Showlight's reputation for fascinating locations, and settled on the historic town of Fontainebleau which lies 55.5km (34.5 miles) south east of Paris.

A UNESCO World Heritage Site and famous for its medieval Château de Fontainebleau, a royal and imperial

residence for more than 800 years, and surrounded by former royal hunting park, Fontainebleau Forest, Fontainebleau is a picturesque setting full of characterful bars and restaurants which will provide an entertaining backdrop to the main activities of Showlight 2021.

The highly anticipated conference will take place in the town's Théâtre Municipal, directly opposite the Château de Fontainebleau, where delegates can

enjoy the varied programme of conference papers delivered by professionals across many lighting disciplines. A small supporting exhibition will take place in the theatre's foyer and courtyard between papers sessions, offering superb opportunities to network and exchange ideas with other lighting

professionals. And of course, the event will close with a resplendent gala dinner in a stunning – and yet to be disclosed – location.

Videos and images from past Showlight events can be viewed at www.showlight.org. 📌



The venue for Showlight 2017, the Palazzo dei Congressi in Florence, Italy



Fine-tune your LEDs

There's a reason why lighting designers are turning to our Zircon filters for their LEDs. It's because they've been specifically designed to fine-tune the inconsistencies often associated with LED lighting. And, with options that include warming, cooling, diffusion and correction, they ensure your LEDs give the same performance, time and time again.

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LEE Filters

leefilters.com



Office Oracle

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

Subscription fees

Many thanks to all those members who have paid their 2019/20 subscriptions at the time of writing. However, we still have around £6,000 in subscriptions due from around 90 members, 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 2019. Failure to do this may mean your membership will be suspended. Therefore, this will be the last issue of *Focus* that you receive.

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.

NB. Members of ALL categories are advised that membership fees WILL rise in 2020 for the first time in five years in most cases in order that the ALD can continue to provide the existing services, even without expanding upon them.

The ALD and direct debits

We now have over 350 members that 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. The fact that we have around half the outstanding amount of subscriptions at this point in the year points towards this method being successful and certainly saves the office time in chasing up non-payers.

As well as the more cost-effective transaction 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.

With the increase in subscription fees from 2020, that will be put to the test, but we will also be aligning the rises to be divisible by twelve, so that we can offer a monthly direct debit option to members who wish to spread the cashflow of ALD subscriptions across the year. This will not be available in the immediate future for the insurance scheme; however, due to the upfront fees we have to offer the benefit.

Company director elections 2019

The third director election process has now been completed. Once again, an election was not required as we received the same number of nominees as places available on the board.

The following were therefore elected and will serve for a three-year term that started on the same day as the 2019 AGM: Iain Quinn, Johanna Town, Tom Wilkes and Kelli Zezulka.

Directors who chose to step down this year were Peter Mumford and Declan Randall, and the Executive Committee would like to thank them for their work over a number of years to help guide the organisation towards its current position.

Once the new fees are confirmed we will inform members and offer the payment plans for monthly collections well ahead of the renewal period.

Equity fringe agreement for directors and designers

In 2014, Equity launched the Professionally Made, Professionally Paid campaign and a new agreement for performers and stage managers working on the fringe. But what about directors and designers? What would a fringe agreement look like for the creative team, and how can we work together to raise standards for directors and designers on the fringe?

Join Equity, the ALD, Stage Directors UK and the Society of British Theatre Designers to talk about what you'd want to see in a fringe agreement for the creative team and what we can do to expand Equity's work on the fringe. Representatives from the union and the three professional associations will introduce the session, and then it's over to you to share your ideas about what good contracts should look like in fringe theatre.

Further events around the UK will be announced shortly.

Where: Seven Dials Club, 42 Earlham St, London WC2H 9LA

When: 17 July, 6.30pm for a 7pm start – drinks in the bar from 9pm

RSVP: Please confirm your attendance by email: cbence@equity.org.uk

Special Recognition Olivier Award recipients announced

Linford Hudson, known to many in the industry as “Mr Follow Spot”, is widely regarded as the best follow spot operator in the business. This spring he received a Special Recognition Award for their outstanding contribution to British theatre.

He worked at the London Palladium for over 50 years, lighting countless legendary entertainers including Judy Garland, Frank Sinatra and Bette Midler. Hudson got the job within two months of arriving in London from Jamaica in 1962, aged 15. During his career at the Palladium, Hudson lit 41 Royal Variety performances and oversaw some of its first colour TV broadcasts. Other career highlights include lighting Princess Diana's funeral at Westminster Abbey.

Bryan Leitch

You may have read with great sadness that Bryan Leitch, the legendary production and lighting designer passed away peacefully on Tuesday 23 April. His work over 30 years covered many of the top artistes, and his encouraging advice along the way brought so many young and talented designers and technicians into our industry.

Over the last few years, while still working, he embraced his role in Backup as that of an ambassador but more importantly he engaged with those in our industry who were suffering from degenerative and life-threatening illnesses. He himself was no stranger to this as he suffered from non-Hodgkins lymphoma, diagnosed some nine years previously. He received a Knight of Illumination award for his work a few years ago but Backup will remember him as a Backup Knight in shining armour who willingly and with compassion stepped forward and helped those in need.

The Backup website has a video from last year of Bryan talking about how the financial support Backup gives makes such a difference: www.backuptech.uk/bryan-leitch.

Office Oracle

Ian Saunders

2019 awards season

(ALD members in bold)

The Critics' Awards for Theatre in Scotland (CATS)

Three ALD members were 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.

Unfortunately none of them were part of the winning design, which was awarded to *Baba Yaga*, Imaginate and Windmill Theatre Company – Shona Reppe (design concept), Ailsa Paterson (design realiser), Selene Cochrane (costume designer and maker) and Chris Edser (animator).

Nominees:

- Kenneth MacLeod (designer) and **Simon Wilkinson** (lighting designer), *The Dark Carnival*, Vanishing Point, in co-production with the Citizens Theatre, in association with Dundee Rep Ensemble
- Michael Taylor (designer), **Mark Doubleday** (lighting designer), Kim Beveridge (video designer) and Nick Murray Willis (animator), *Ballyturk*, Tron Theatre Company

- Karen Tennent (designer) and **Katharine Williams** (lighting designer), *Lost at Sea*, Perth Theatre, Horsecross Arts and Morna Young

Outer Critic Circle Awards

Bradley King has won the Outstanding Lighting Design (Play or Musical) Award for his work on *Hadestown*, which was seen in London over Christmas at the NT prior to its New York opening.

Other nominees were:

| | |
|----------------------|--------------------------------|
| Neil Austin | <i>Ink</i> |
| Stacey Derosier | <i>Lewiston/ Clarkston</i> |
| Jason Lyons | <i>Sugar in Our Wounds</i> |
| Peter Mumford | <i>King Kong</i> |

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 (# denotes category winner).

Outstanding Lighting Design for a Play

| | |
|----------------------|--|
| Amith Chandrashaker# | <i>Boesman and Lena</i> |
| Amith Chandrashaker | <i>Fairview</i> |
| Jiyoun Chang | <i>Slave Play</i> |
| Jon Clark | <i>The Jungle</i> |
| Simon Cleveland | <i>Spaceman</i> |
| Yi Zhao | <i>The House That Will Not Stand</i> |

Outstanding Lighting Design for a Musical (presented by Production Resource Group)

| | |
|-----------------|--|
| Adam Honoré | <i>Carmen Jones</i> |
| Bradley King# | <i>Hadestown</i> |
| Jamie Roderick | <i>Midnight at the Never Get</i> |
| Barbara Samuels | <i>Rags Parkland Sings the Songs of the Future</i> |
| Scott Zielinski | <i>Oklahoma!</i> |

Outstanding Projection Design

| | |
|-----------------|--|
| Peter England# | <i>King Kong</i> |
| Katherine Freer | <i>By the Way, Meet Vera Stark</i> |
| Luke Halls | <i>The Lehman Trilogy</i> |
| Alex Basco Koch | <i>Be More Chill</i> |
| Peter Nigrini | <i>Beetlejuice</i> |
| Joshua Thorson | <i>Oklahoma!</i> |



Neil Austin
Photo: Kyle Dorosz/for Vulture

Tony Awards

The world renowned Tony Awards were presented on Sunday 9 June at New York City's Radio City Music Hall. This year, ALD members have been nominated in both categories, with Neil Austin winning for the best lighting design for a play.

Best Lighting Design of a Play

- Neil Austin# *Ink*
 Jules Fisher/Peggy Eisenhauer *Gary: A Sequel to Titus Andronicus*
 Peter Mumford *The Ferryman*
 Jennifer Tipton *To Kill A Mockingbird*
 Jan Versweyveld/Tal Yarden *Network*

Best Lighting Design of a Musical

- Bradley King# *Hadestown*
 Kevin Adams *The Cher Show*
 Howell Binkley *Ain't Too Proud – The Life and Times of The Temptations*
 Peter Mumford *King Kong*
 Kenneth Posner/Peter Nigrini *Beetlejuice* 🍄

ABTT Technician of the Year

The ABTT is exceptionally pleased to have presented Martin Chisnall with the Technician of the Year Award for 2019, at a ceremony held at the end of the first day of the annual ABTT Theatre Show at Alexandra Palace

In front of a hugely appreciative audience of theatre industry peers and colleagues, Martin received a signed certificate along with the coveted ABTT Hook-Clamp. Introduced and announced as this year's winner by long-time collaborator and friend, lighting designer Nick Richings, Martin was presented with a personalised trophy engraved with his name and the title of the award by ABTT Chairman Richard Bunn, Theatre Consultant at Arup.

With current West End productions including *Bitter Wheat* (Garrick Theatre), *Night of the Iguana* (Noel Coward Theatre) and the musical *The Light in the Piazza* (Royal Festival Hall), Martin caught the



lighting bug early, illuminating every play and musical possible in his school's theatre.

When not travelling the world on *Mamma Mia* duties – a show with which he has a twenty-year association – Martin is a keen "fair weather" cyclist, with a penchant for white crumbly cheese. 🍄

Above (left to right):
 Richard Bunn (ABTT chairman), Martin Chisnall (production electrician and ABTT Technician of the Year 2019), and Nick Richings (lighting designer)
 Photographer: origin8photography.com

Diary dates 2019–2021

17 July Equity fringe director and designer meeting, London

15–17 September PLASA Show, Olympia, London*

11 November Theatrecraft 2019, Royal Opera House*

3–4 March 2020 PLASA Focus: Glasgow

10–11 June 2020 ABTT Theatre Show

22–25 May 2021 Showlight, Fontainebleau, France

5–15 August 2021 World Stage Design, Calgary, Canada

Keep up to date with ALD events via the online diary: www.ald.org.uk/diary

* The ALD will have a presence at these events.

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To submit ideas for articles, correspondence, corrections and any comments about *Focus*, email editor@ald.org.uk. Owing to space restrictions, we do not accept press releases for publication in *Focus*. However, company members may send press releases to the ALD office (office@ald.org.uk) to be posted on the 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 2019*

New members

Welcome!

Professional members

Drake Dole, Arizona
Kieron Johnson, West Midlands†
Zeynep Kepekli, London
Rob Luggar, Bucks
Will Monks, London
Tom Mulliner, Suffolk
Dominic Phillips, Merseyside
Jose Tevar, East Yorkshire†

Affiliate members

Ellis Paine, Lancashire
Tamykha Patterson, London
Elena Stronach, Rugby

Student members

Tom Bathurst, Derbyshire
David Coull, Derbyshire
Hugo Dodsworth, Lincolnshire
Georgia Evans, Merseyside
Cara Hood, Newport
Ethan Kent, Cornwall
Christopher West, Lancashire

Non-profit organisation members

Newcastle College

Commercial members

Creative Collaboration

Corporate members

4Wall
Adlib

* Re-joining the association
† From Associate/Affiliate member

KOI judges

In the next issue, we will be featuring this year's Knight of Illumination awards nominations in the theatre category. This year's judges are:

David Benedict
(Chair) Critic and broadcaster

Neil Fisher
Deputy arts editor, *The Times*

Louise Levene
Dance critic, *Financial Times*

Michael Billington
Theatre critic, *The Guardian*

Tim Bano
Lead critic, *The Stage*

Zoë Anderson
Dance Critic, *Dancing Times*

George Hall
Opera critic

The winners of the 12th annual KOI awards will be revealed at the 2019 ceremony and gala dinner at London's Eventim Apollo, Hammersmith on 15 September.

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

June

1 Jason E Salvin *St Georges Hall Gala Night* St Georges Hall, Bradford / **1 Daniella Beattie (lighting and video designer)** *Brassed Off* New Vic Theatre / **3 Chuma Emembolu** *King Charles III* Barnes Community Centre / **4 Matt Whale** *Crime and Punishment* The Cockpit Theatre / **5 Charlie Morgan Jones** *Das Rheingold* Longborough Festival Opera / **5 Joseph Ed Thomas** *Sister Act the Musical* The Vaults, London / **5 Chuma Emembolu** *The Fear* Bunker Theatre / **5 David Howe** *Afterglow* Southwark Playhouse – Large / **5 James C McFetridge** *Belfast Girls* The Mac Belfast / **5 Jack Wills** *The Importance of Being Earnest* Tabard Theatre, London / **6 Tim Mascall** *Potted Potter* Ballys Las Vegas / **6 Johanna Town** *Blithe Spirit* Pitlochry Festival Theatre / **8 Jacob Gowler (lighting programmer)** *Un Ballo in Maschera* Opera Holland Park / **8 Robbie Butler** *The Children* Theatre By the Lake / **11 Joseph Ed Thomas** *The Psychic Project* The Vaults, London / **11 Matt Whale** *The Pajama Game* Yvonne Arnaud Theatre, Guildford / **11 Joe Price** *Baba's Song* Camden People's Theatre / **11 Pete Watts** *Half a Sixpence* Birmingham Alexandra / **12 George Bach** *Calamity Jane* Bridewell Theatre, London / **12 Jason Addison** *Farewell My Lonely* Hull Truck Studio Theatre / **12 Johanna Town (lighting designer)/Jack Wills (assistant lighting designer)** *Napoli Brooklyn* Malvern Festival Theatre / **12 Callum Macdonald (lighting programmer)** *Little Shop of Horrors* The Pleasance London / **13 John Rainsforth** *Mack and Mabel* The Mill Studio – Yvonne Arnaud / **20 Johanna Town** *The Crucible* Pitlochry Festival Theatre / **20 Charlie Morgan Jones** *Mansfield Park* Crescent Theatre / **20 Elliot Griggs** *Somnium* Sadler's Wells Theatre / **20 Matt Whale** *Girls Like That* The Mill Studio – Yvonne Arnaud / **22 Callum Macdonald** *First Light* Festival Lowestoft South Beach / **25 Joseph Ed Thomas** *Boy Toy* Above The Stag Theatre / **26 Jason Addison** *Slime* Big Malarkey Festival – Hull / **26 Jack Wills** *The Glove Thief* ALRA London / **28 Daniella Beattie (lighting and video designer)** *The Strange Undoing of Prudencia Heart* New Vic Theatre / **29 Matt Clutterham** *120 Years of Birmingham Hippodrome – Gala Evening* Birmingham Hippodrome / **30 Luc Peumans (lighting and video designer)** *40-45* Studio100 Pop-up Theatre

July

1 Malcolm Rippeth *The Turn of the Screw* Garsington Opera / **2 Nigel A Lewis** *Le nozze di Figaro* St Paul's Church – Clapham / **3 Callum Macdonald** *Jesus Christ Superstar* The New Wolsey Theatre / **4 Malcolm Rippeth** *Captain Corelli's Mandolin* Harold Pinter Theatre / **4 Katharine Williams** *The Ugly One* The Tron, Glasgow / **5 Jason Addison** *Baron In The Trees* Timber Festival, National Forest / **5 Callum Macdonald** *Peter Pan* Circus Fantasia Big Top / **10 Tom Mowat** *American Idiot* Derby Theatre / **10 Elliot Griggs** *Ivan and the Dogs* Young Vic Clare Studio / **11 Joe Price** *Ask Me Anything* Live Theatre Newcastle / **12 Tom Mowat** *Sister Act the Musical* Nottingham Playhouse / **16 Chuma Emembolu** *Conversation With Ed* / **17 Michael Grundner** *Rocky Horror Show* Musicalsommer Amstetten / **17 John Rainsforth** *Bobby Robson Saved My Life* The Customs House / **18 Nigel A Lewis** *Gizmo* Questor's Studio / **18 Steven Benson** *Don Giovanni* Clonter Opera Theatre / **18 Malcolm Rippeth** *Malory Towers* The Passenger Shed, Bristol / **22 Joseph Ed Thomas** *Perfectly Ordinary – A New Musical* Hope Mill Theatre / **23 Ben Jacobs** *Southern Belles* Kings Head Theatre / **25 Joshua Gadsby** *There Is A Light That Never Goes Out* Royal Exchange Manchester / **25 Joe Price** *The Waiting Room* The Egg, Theatre Royal Bath / **31 Joe Price** *Resurrecting Bobby Axl* Summerhall, Edinburgh

A postcard from...

Chris Withers, New York

Photo by Sara Krulwich



Greetings from New York! I've been here lighting the Off-Broadway transfer of *Caroline's Kitchen* by Torben Betts. My first time designing a show across the pond was a delight. The crew's skill and professionalism were incredible and only a few details got lost in translation... (I really should have brushed up on my imperial measurements!) 🍷

Photo by Sam Taylor



Caroline's Kitchen
Director: Alastair Whatley
Designer: James Perkins
Lighting designer: Chris Withers
Sound designer: Max Pappenheim

Photo by Sam Taylor



LED vs arc vs tungsten

Mark Matthews and Rob Halliday take a different look at this age-old debate

There's a word for it, I'm sure, but I can't think what the word is that means saying one thing but then actually doing something quite different. Because for all the talk of the joy of tungsten – all justified, I might add – there is a lot of LED being used in theatre lighting. And now that we're moving beyond the era of terrible LED fixtures and into the era of some really quite good LED fixtures, it is now often being used as a primary light source, alongside tungsten or sometimes edging ahead of tungsten. Plus, now that manufacturers are starting to make LED moving lights of a reasonable brightness, it's not just tungsten that's being usurped, but arc lights as well.

At least, that's the sense you get. Trouble is, it's quite hard to quantify that. Our industry isn't very good at generating numbers – we're always too busy concentrating on just getting the show on. There's anecdotal evidence – it's a couple of years, for example, since White Light commented to me that they owned more Lustr2s than scrollers. But it's hard to chart this progress scientifically, in part because every show is different and so making a direct comparison from one rig to the next

is problematic – this particularly the case when trying to make a true comparison between the power actually used by a “traditional” rig and by an “LED” rig (though a couple of shows that are currently changing their rigs from tungsten and arc to LED and a little bit of tungsten are providing an opportunity to do that kind of study, more on which another time). This lack of data is a problem when, for example, trying to make arguments to the EU.

But in terms of how rapidly the world is moving to LED, we don't necessarily care about precise numbers: what we do care about are proportions, and trends...

One trend I have noticed: whatever the “hot topic” in lighting in any given year is tends to become the focus of students looking for a dissertation subject. This year a number have been writing about Ecodesign and the effects it could have on stage lighting. During a spot of guest teaching at Rose Bruford, one student, Mark Matthews, started asking for suggestions on what might make an interesting variation on this subject. Which is when I started wondering out loud whether he might be able to find a way to chart these trends – to get us some actual data.

It felt like what was needed was one “control”, something at least vaguely fixed. It felt like that could be a scale or style of show. It also felt like a way to fix that might be to pick one theatre that always housed the same style and scale of show, but ideally one where the show changed reasonably regularly. In talking about it a bit more it felt like musical theatre might be a good style to pick: their rigs are usually specified from scratch for each show, and the budgets are usually big enough to persuade rental companies to purchase whatever new equipment the designer desires rather than forcing them to work with whatever is in stock.

A candidate theatre quickly became obvious: the Prince Edward Theatre in London. Only ever does musicals. Gets the big new shows. Shows are always roughly the same scale, to fit on the stage. Changes shows every few years on average. So all Mark had to do was identify the shows that had played in that theatre as far back as possible, then go find out about the rigs for each of those shows. Then, from that, identify the quantity of each type of light source (tungsten, arc, LED) in each show and then do some number crunching to

figure out the proportion of each type. His hope was that by then putting those numbers on graphs, it would be possible to detect a pattern. It sounds simplistic to say the expectation might be that tungsten would be going down while LED was coming up. The interesting questions were: how steep would each line be? And extrapolating forward, when would they cross over each other – i.e. would it be possible to predict when LED would become dominant?

Mark took this back as far as 1993, which meant researching the shows *Crazy for You* (1993–1996, lit by Paul Gallo); *Martin Guerre* (1996–1999, lit by David Hersey); *Mamma Mia* (1999–2004, lit by Howard Harrison); *Mary Poppins* (2004–2008, Howard Harrison again); *Jersey Boys* (2008–2016, lit by Howell Binkley); *Aladdin* (2016–2019, Natasha Katz) and then the touring version of *Mary Poppins*, lit by Natasha Katz, which had been announced as coming back to the Prince Edward in late 2019.

That's quite a jumble of shows, and of lighting designers of quite different styles – but again it was about looking at percentages rather than overall equipment counts.

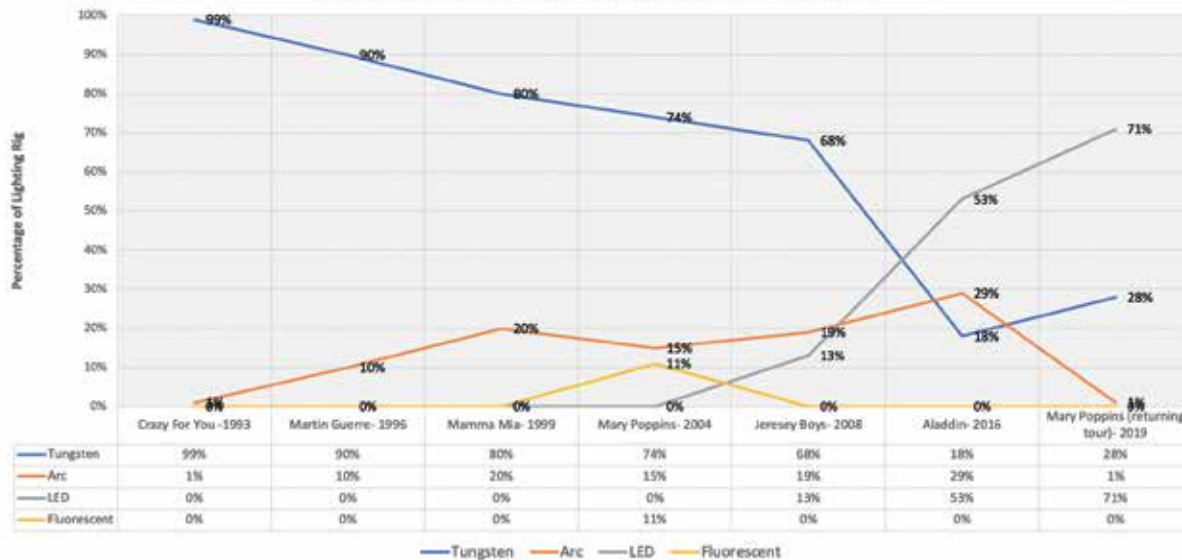
Digging up the information happened thanks to the usual good graces of all working in entertainment lighting. David Hersey dug out some MiniCAD files so old they had to be sent to VectorWorks to be translated into a readable format. Vivien Leone in New York, Paul Gallo's associate on *Crazy for You*, managed to create

a PDF of a shop order generated in a long-gone word-processor called Q&A; it specified such delights as a “Desk Jet Plus Printer w/ Prestige Elite Font Cartridge”, a thing you haven’t had to ask for a long, long time.

Then Mark set to work in Excel. The result is fascinating.

Take a look at the graph. It appears that, if you get to specify the rig you want, and you have the budget to pay for it, the question isn't when LED will take

Light Source Per Rig - Prince Edward Theatre - 1993-2019



LED vs arc vs tungsten

Mark Matthews and Rob Halliday

over from tungsten. It's already happened, and we just didn't notice. And in fact, not just tungsten, but arc as well. And it's not a very recent thing, either, but happened somewhere in the 2014–2016 timeframe, which is also the timeframe when good quality LED sources like the Lustr2 became readily available....

There are caveats, of course. First: this is about lighting fixtures used for performance lighting, not set practicals and the like: *Mamma Mia* had a neon light up floor and *Mary Poppins* 2004 had LED set practicals, but neither are counted here (the fluorescents shown for *Mary Poppins* are the LDDE fluorescent battens that lit the cyc). Arc in this context is generally synonymous with moving lights, but not completely: *Crazy for You* had no moving lights but has a tiny percentage of arc sources, which would have been the followspots, while *Martin Guerre* had quite a lot of tungsten moving lights. The biggest caveat is the return of *Mary Poppins*, since it will have the hand of another lighting designer, Hugh Vanstone, on it and so the rig will evolve from the touring one used as the basis for these numbers – but it sounds like this will only increase the proportion of LED, decrease the proportion of tungsten

and so make tungsten's declining trend even more consistent. And arc light? Feels like it'll be gone very soon, which is arguably a good thing both on eco grounds (those lamps burning away all day with their dousters closed) and lighting grounds (many moving light arc sources are actually terrible in terms of colour rendering and consistency).

Of course, to do this you have to be in a position to ask for and get whatever you want in your rig. Not everyone has that luxury. But that was part of the point: to find out what people are actually asking for and getting, given a free hand. What they want is good quality LED, for its consistency and versatility – in particular, once you can shift seamlessly from any colour to any colour in any time it becomes hard to give that up. This is on artistic grounds perhaps mixed with financial factors (no more scrolls to buy or arc lamps to replace): I'd almost bet none of these choices were made on "eco" grounds. We all want to defend tungsten, and we should because it still has some unique and very special properties. But it feels like we're now in a world where we've flipped from tungsten being for general use and arc or LEDs the expensive "specials" to the

reverse. Tungsten is the special, used more sparingly for the very special moments where its warmth or the heat of its beam makes a dramatic statement in contrast to everything else.

There are countless other mitigating factors, as with all data. Are we being railroaded into buying something we don't necessarily want? Is a colour-changing light the right choice for a musical but excessive for a drama? Will we end up having to go down the LED route regardless as manufacturers just stop making the tungsten lamps we need, because of economics rather than regulation? These are all reasonable questions.

But just look at that graph again. In many ways, data doesn't lie – it represents the choices people actually make even when they're talking about doing something else, and so perhaps tells us things we don't quite want to admit to ourselves. Whatever that's called, we're doing it. Far from being the luddites some said entertainment lighting practitioners were a year ago, when we set out to defend not tungsten but rather quality light sources, we are already embracing the future – as long as these tools do what we need them to do. 🍁

United Scenic Artists

Rick Fisher reports on the latest meeting

United Scenic Artists Local 829 represents scenic, costume, lighting, sound and projection designers working in the United States. It boasts over 85 UK members who often work on Broadway, in regional opera and theatre companies. We held a meeting in London in May that was well attended by leading designers in all disciplines. It was hosted by Cecilia Friderichs and Carl Mulert, who travelled over from NYC, and Rick Fisher, who is on the national board, with a specific interest in making sure that non-US resident designers have a voice in the union. This was the second such meeting in London and the hope is to make them regular events.

In addition to being a great chance to network and meet old and new colleagues, it was also a chance to update us on some of the very interesting changes in the Broadway contract and other developments. The old Broadway contract terms and definition were developed in the '70s. Both the producers and the union were keenly aware that so much has changed in the way theatre performances are made and it was more than time to acknowledge and update the terms and definitions that have often proved sticking points for all of us working in the US. Most importantly the newer areas

of sound and projection design are now fully incorporated into the contract, as well as the assistant designers in these areas, which is a big change.

Another big change is in the way most plays and musicals are classified, which can affect minimum fees. Previously the categories were for single set, single set with phases, and multi-set performances. This often caused producers to try for a lower cost category for a show that was cleverly designed to represent many locations. This lower category was then also applied to lighting, sound and projection designers – even when their work was increased in making the design serve all the locations required.












The new definitions will now be based on scripted locations, which will be clearer for everyone. If a play or musical is written to be set in just one location, then one set of minimum fees is applicable, and if a play is scripted to happen in multiple locations, another set of minimum fees is applicable. It's worth noting that, similar to the UK, minimum fees are almost never actually what designers are paid, but they are often the starting point for negotiations and can affect the fee that is finally agreed. This clearer definition will make for fewer disputes and confusions for producers, agents and designers.

In addition to improved rates in all categories, a new development that will help ALD members is in the area of benefits. Unlike in the UK, most designers get healthcare and pension provision through their union membership, related to earnings, but paid for by the employers on top of their fees. In the past, those of us who worked in the US saw these contributions going largely into a healthcare fund and a smaller amount into a pension plan. Most of us never could benefit from the healthcare. Under the new contract starting this summer for Broadway productions, all of the employer contributions for non-US resident designers will go towards the pension benefit, which will be much more useful.

It is hoped that these improvements will start to be incorporated into contracts for regional opera and theatre work as well. Many other items were brought up but most importantly we were all reminded that the union works for the designers.















If you are new to working in the US, it is often suggested the union will make it hard for new designers; in fact, the opposite is the case. If you ever have any questions about working in the USA, please contact me (rick.fisher@ald.org.uk) and I can try to help. 🍷

Corporate members

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Thank you for your support!

The last six months

Jason Addison reflects on his Lumière experience

What an incredible and busy six months it's been on the second half of the Lumière Scheme. I have had the opportunity to work on many different styles of productions in some amazing and contrasting venues.

Picking up where I left off in part one, the first production was *Beauty and the Beast* at the Kings Theatre in Edinburgh working with Matt Clutterham. After meeting up with Matt over Sunday lunch one day to discuss the plan and how he liked to work with the followspots for a pantomime, I was soon heading up to Edinburgh for one of the last runthrough rehearsals before Matt arrived the following day. Here I was welcomed into the panto family and it was my job to take any notes that might affect the lighting but also to create a followspot cue synopsis. I was then responsible throughout the tech for liaising with the spot ops, calling the spot cues and keeping track of any changes. This meant that Matt didn't have the pressure of having to think about the followspots while designing the rest of the lighting. He would let me know if he saw anything he wanted to change or try differently and he also allowed me to make suggestions if I thought something

wasn't working. I think this worked really well and it meant the followspot ops had a starting point of cues to begin with at the start of tech which seemed to make the whole process much calmer and easier.

It was fascinating to see the work that goes into making a pantomime. Qdos pantomimes have very high production values and are up there with the big musicals in terms of kit. They do have quite short tech periods so this meant long hours and high-pressure tech periods but the results were worth it. Due to the nature of the sets it was very important to light the set/cloths fully as they are so vibrant and colourful. The lighting, along with lighting the cast, also needs to help bring these to life. I'm pleased to say this won best pantomime for this size of venue throughout the UK at the Pantomime Awards.

Following this I was lucky enough to be offered the lighting designer role by the NST in Southampton to light their co-production of *Humbug! The Hedgehog Who Couldn't Sleep* with Dumbshow Theatre, directed by Michael Bryher and designed by Samuel Wilde. This was a perfect development opportunity after all the assisting I had experienced on the

scheme. I flew down to Southampton from Edinburgh to be in the last week of rehearsals. This was a lovely production for children and their families about Humbug, a hedgehog who tries to hibernate in her cosy nest when suddenly her home comes under threat! Forced to leave her bed, she goes on a quest to find a new place to call home, and along the way she meets a host of weird and wonderful characters. It is a humorous and uplifting tale of friendship.

The show starts in Humbug's nice warm nest but is soon destroyed by a digger, which we created by hiding two Source Four pars as headlights and an orange beacon light behind the set to shine through the pallets of the set wall. This was paired with sounds created by Anna May Fletcher worked really well to capture the effect we were looking for. We were soon out in the cold wintry forest where Humbug would encounter many different creatures including a spider who Humbug, along with the audience, helps to catch a fly in a UV scene. It was quite a challenge to design a rig for a studio space that gave us everything we needed. I really enjoyed working on this production and it gave me the opportunity to use and develop the



West Side Story
Royal Exchange, Manchester
Director: Sarah Frankcom
Designer: Anna Fleischle
Lighting designer: Lee Curran
Photographer: Richard Davenport

pushed back by at least half a day, which then had a knock-on effect to the amount of programming time available. In the end, this time was made up but things like this can add more pressure to an already tight schedule. I was pleased I could be there to assist in any way I could.

in Manchester with Lee Curran, who I was to work with later in the scheme. I then headed to London for my next two shows.

First up was the (Olivier award-winning) *Katya Kabanova* at the Royal Opera House with Lucy Carter. This was my first experience of opera. It was really interesting to see how the opera world works a lot differently to the theatre world. I had the chance to dust off my music theory skills from the past to read the score to be able to follow along during the rehearsals and write in the translation for Lucy. I found it quite challenging at first to understand what was going on and to watch the stage while trying to follow the score. I eventually got the hang of it.

Once we moved into the gorgeous auditorium I was amazed to see how the tech rehearsals worked. Due to the ROH being a repertory system we had the mornings and part of the afternoon until about 2pm to tech our show but would then have to stop so a changeover could happen for the evening's performance. Within twenty minutes you would look again and our set would be gone and starting to be replaced by another one; lights were being refocused for that

skills I had learned through the scheme from drawing the plan, collaborating with the team and archiving the show as it is to be remounted in 2019. It was lovely to return to the NST in Southampton and work with the team there again.

As this was a family show and our tech/previews were all in the daytime this gave me the opportunity in the evenings to walk down the road to the Mayflower Theatre where Matt was lighting his third panto. It was interesting to see a very different scale of production in this recently refurbished theatre. Due to the set fit-up running over schedule this meant the focus session was

After seeing both of these shows open it was time to head home to Hull for Christmas. On the way back, I had time to stop off in London and attend the ALD Lighting Lunch. This was my first time being able to attend and it was a great way for me to end 2018 and celebrate our industry with other members of the ALD.

After a lovely couple of weeks off over Christmas to catch up with family and friends and see some other people's shows, I was soon back at it, with a visit to Hull New Theatre for a show I was going to light later in the year and a design meeting for *West Side Story* at the Royal Exchange

The last six months

Jason Addison

production and production desks were being cleared away. This was an amazing feat on such a big stage. The lighting rig is mostly a fixed rig and moving lights and the set has to be designed to fit on a floor truck. This means several shows are then able to move around the huge space backstage; as one leaves the stage another comes in. Along with the flying plot this must take a huge amount of planning for the season to make sure everything has space.

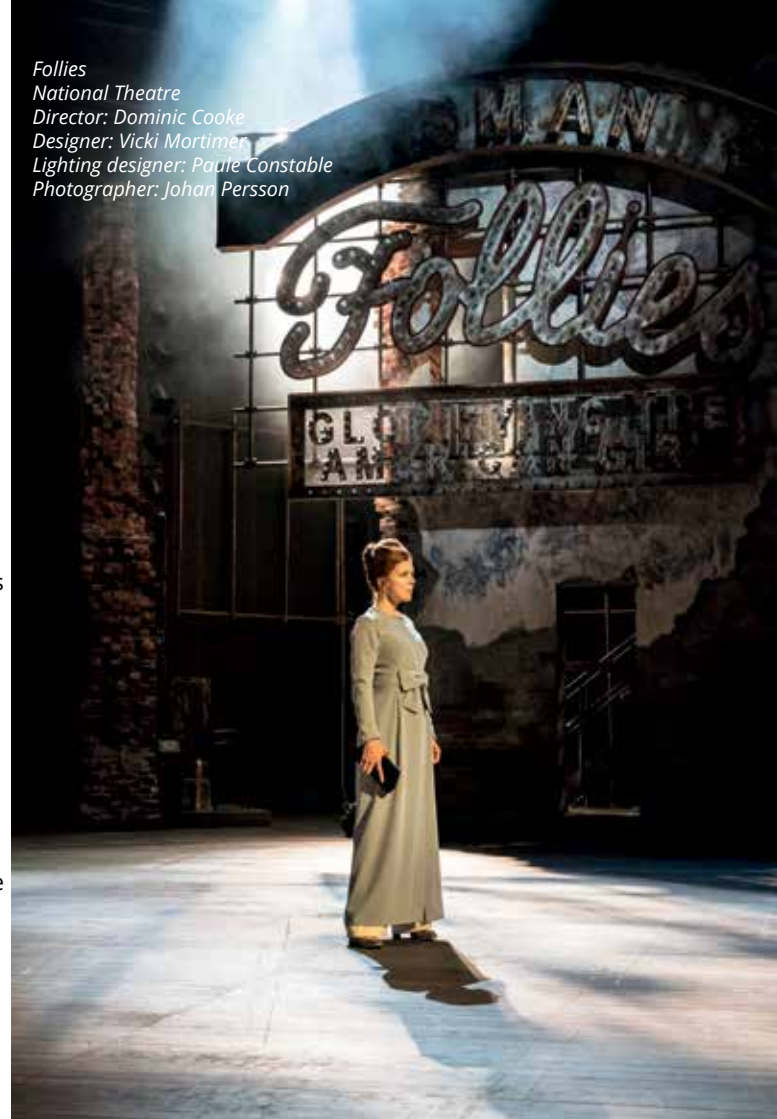
In the mornings we would then arrive to our set already being reset on stage and our lights being refocused. Once Lucy had done the initial focus this was then left to the show's dedicated lighting manager and crew chief to reset everything. Although this way of working sometimes left us with less lighting time than you might get in a normal theatre system, it meant the days were not as long. We would often be finished by 4 or 5pm depending on notes and if we wanted to we could go into the previz suite they have at the ROH to continue any plotting ready for the next day.

This was a busy time for Lucy. Not only was she lighting the opera but she also

had two shows in the West End: a recasting of *Everybody's Talking about Jamie and Home, I'm Darling*. This saw us after tech at the ROH hot-footing it around London for her to check in with her associates on these two shows. It was great for me to shadow her and experience the process of two very different West End productions and the challenges of working on more than one show at once.

Before I knew it, it was time for me to move on to my next production, working with Paule Constable at the National Theatre on the remount of *Follies*. The first few days in tandem with working at ROH

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





Jason with Lucy Carter at the press night for *Katya Kabanova*

were observing the focus and checking of presets with MLA that the team at the National was using. Once the press night of *Katya* had been and gone I was then into *Follies* tech. The Olivier Theatre is unlike any other space I have ever worked in. It's a vast amphitheatre with a roof on it. The lighting rig is on show and as Paule tells me it's important to use big gestures of lighting and she uses low backlighting and sidelight to ensure the actors don't get lost on the big stage.

Assisting roles at the National are often done by the in-house team; this meant some of the jobs I had done before were already being done in house. I was able to shadow the work Paule was doing, which

not only included remounting the show but also adding in new fixtures and re-working scenes and walking on stage during plotting sessions. It was lovely to meet and work alongside Lauren Elizabeth, a student who was also shadowing Paule. It was great for us to be able to discuss our thoughts on the production and our notes during previews and also see her confidence grow throughout our time there.

Paule was also keen for me to experience all of the National and I was also able to observe Oliver Fenwick lighting *Tartuffe* in the Lyttleton Theatre, spend some time in the Dorfman Theatre watching an in-the-round production of *The Winter's Tale* and also help with the prep of LED globes for an event that would be happening in the Olivier later in the month. It was fascinating to see how all of these theatres worked and the factory that is The National Theatre: three great theatres all producing top-class theatre.

After a great five weeks living the London life, I was heading back to Hull to light *Two Pianos – Rock 'n' Roll Experience* at Hull New Theatre. This gave me the opportunity to again use the skills I had been learning, and I was pleased to be able to walk into

a venue that before the scheme I thought was a big stage and out of my comfort zone yet this time round I felt confident with my skills and found the venue really manageable. Thanks must go to Tigger Johnson who was my programmer for the day. A useful tip he showed me was how you can create a global FX submaster on EOS for size and rate with the new software update. This allowed us to record an effect in a cue but during the show be able to change the size and speed of this. This was crucial for busking throughout the show as we only had a couple of hours to plot. I believe this has been a standard thing on other consoles for years but it's quite new on EOS and was a really useful tool to have.

My last two shows of the scheme were to be with Lee Curran: *Nora – A Doll's House* at the Tramway Theatre in Glasgow and *West Side Story* at the Royal Exchange Theatre in Manchester. I was delighted to be credited as Lee's associate for these two shows and felt this showed how far I had come throughout the scheme. During the focus session it took a bit of time to get the focus of the Lustr cover right due to the height and angle of the three different

The last six months

Jason Addison

roof set pieces designed by Tom Piper. Once we cracked this Lee left me to carry on the focus of the rig while he went to see a runthrough of the show. After fit-up and focus Lee allowed me to miss the plotting session to head back to Hull so I could relight *Turning the Tide* at Hull University's Middleton Hall Theatre on our day off. I

had lit this show five times before at Hull Truck Theatre but this was the first time in a new space and it was great to refresh and develop the show for the sixth time.

Back in Glasgow, *Nora* was a new adaptation by Stef Smith and there were three *Noras* each in a different era telling the story and showed how nothing had

really changed. Due to the fast-paced nature of time change we had to think of a language as a creative team that we would use to show these different times.

With the use of backlight and LED strip built into a framed roof piece and door frames we created different looks and colour palettes for each era. This, mixed with different effects and tied together with the sound, helped shift the scenes quickly and effectively. The Tramway is a converted tram shed containing theatres, art galleries and dance studios. The space we were in also included a brick wall that you could walk around and brick walls creating a proscenium arch of sorts. These were built as set elements many years ago and still stand today and have become part of the fabric of the space. The Citizens Theatre company were performing here as their theatre is about to undergo a major refurb. Thanks go to Stuart Jenkins for giving me a tour around the very empty theatre before work began.

Nora: A Doll's House
Citizens Theatre/Tramway
Director: Elizabeth Freestone
Designer: Tom Piper
Lighting designer: Lee Curran
Photographer: Mihaela Bodlovic





*Jason and his daughter, Holly,
at the National Theatre
Photo by Gemma Clark*

Before I headed to Manchester it was back to London again. With thanks to Dan Street, I managed to squeeze in a day shadowing Dan at the Royal Albert Hall. What an incredible venue it is. The event was a concert showcasing the work of the Merton Music Foundation and included lots of school orchestras and choirs along with a big theatrical performance in the second half. It was great to see the amount of work involved to pull off this one-day event and the process of making it work.

The Royal Albert Hall has a great in-house rig which has been designed perfectly for multiple types of events.

The following week the time came for me to join Lee in Manchester. We had the luxury of the cast being able to have the last week of rehearsals actually in the space and working on the set. This was invaluable not only for the cast to get used to the space with their dance routines and physical movement but also for us to be able to watch it in the space. This allowed us to try some focuses and colours with the cast and gave us a little more time to make palettes and dimmer curves and really get the rig working best for the show. I was responsible for keeping track of the followspots and keeping the lighting plan up to date. It was great to work in the round properly for the first time and learn the different approaches needed for lighting in the round to other forms of theatre. The team there are all lovely and know their theatre really well.

I was really pleased that on press night, my final one of the Lumière scheme, my partner Gemma was able to join me to watch the show. She hadn't been able to

come to any other press nights throughout the year due to childcare.

Overall, it's been an incredible year. I have found it difficult to make these articles short as I've experienced so much. I always knew it would be great but it turned out to be so much more than I ever imagined. It's been a brilliant experience not only for me but for my family as well. I feel I have developed not only as a designer but as a person. I learned a lot about myself and I feel I now have the skills to move forward in my career in the lighting profession and I'm looking forward to working on my next shows.

I wish the ALD well for the future development of the Lumière scheme. It's such an amazing opportunity and really was what I needed for my development. I would like to say a big thank you to everyone including Ian Saunders, Katharine Williams and all of the lighting designers, creatives, casts, crew and everyone I've met along the way for your encouragement, advice and support. Hopefully I'll see you all again. 🍀

Blackout

Mig Burgess on this deeply personal, immersive show

Blackout is a direct, uncompromising and fully visceral immersive installation. It is designed to take a solo audience member on a six-minute multisensory journey (using lighting, sound, video and vibration) inside the mind of a sufferer of bipolar II disorder, formerly known as manic depression. The work takes the viewer from a “normal” functioning state of mind, up into hypomania, down to the deepest depths of depression, and then back up to a “normal” state as the bipolar individual finally regains balance. The video, projected on 360-degree screen, represents the subject’s point of view of life, society and the world around us. LED lights that form a “cage”-like structure around the viewer symbolise the neurons of the brain. The interior space is the consciousness, and the installation focuses on how the brain responds to stimulants from the outside world. What can trigger the changes in mood, and more importantly what can help a person begin to recover and come back from that very dark and lonely place?

As a creative team of theatre designers, we were creating a piece with no cast and no script. Rather than applying

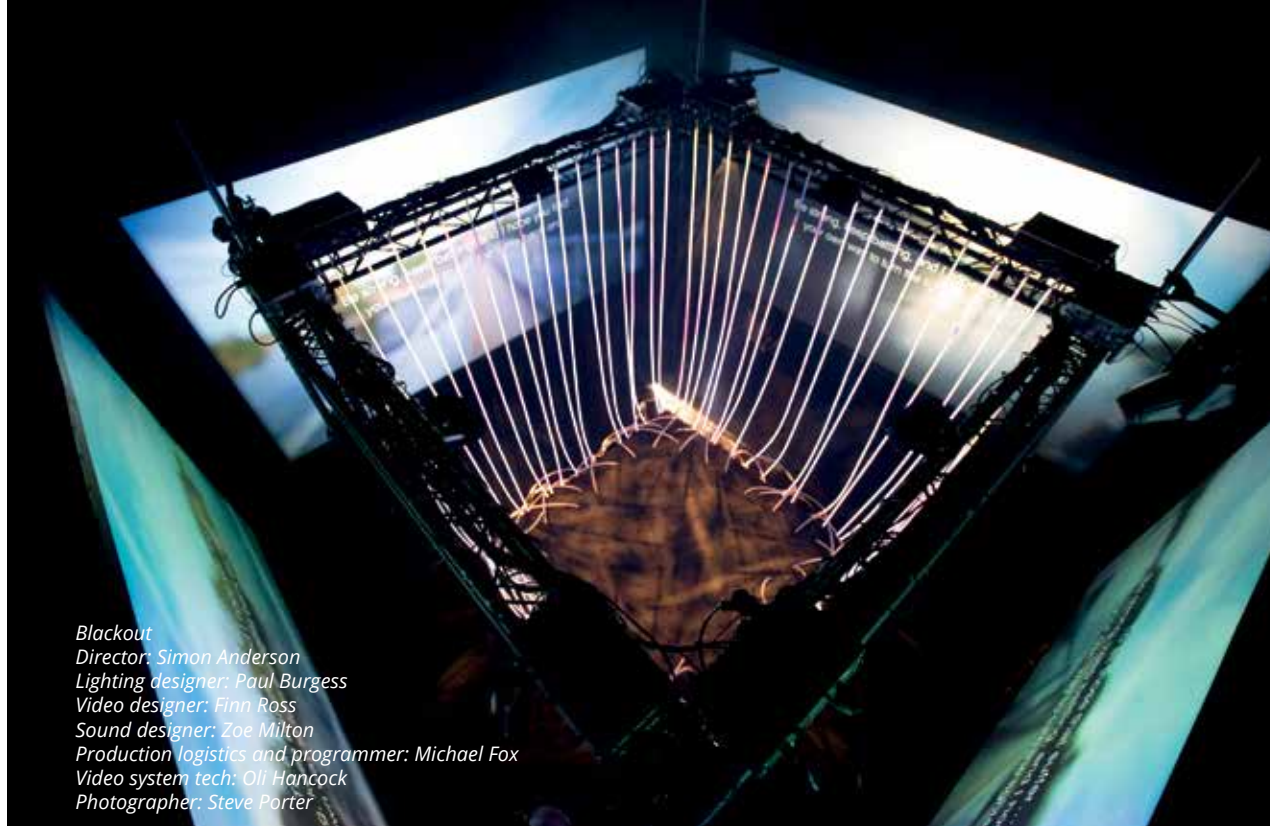
theatre technology to an existing and well-rehearsed skeleton of work, this was a piece where the technology itself was the driving creative force. In a very real sense the lighting, sound, vibrations and projections all became the cast and we orchestrated them to produce the emotions for journey we required. Despite this, I still choose to appoint a director to work with us. Simon’s role was integral. I didn’t have any experience directing, and we were all used to working under the guidance of a director in the theatre world. His role was to unify us and always keep the audience’s perspective at the forefront of the work. He had to work very differently from a traditional director’s role; in fact, we all had to learn to work in a completely new way to create the piece. It was a truly collaborative creative experience. I was mainly there to guide the content with Simon to keep the narrative authentic and clear.

I had to bide my time somewhat with this project, which was originally conceived two years ago. Mental health is a subject matter very close to my heart, and it was important to do this well.

For those who don’t know, I suffer with bipolar II disorder. I was diagnosed

formally with the condition in my late 20s but have been battling with mental health ever since I had a breakdown at the age of 18. I decided to use myself as the basis to create *Blackout*, which I knew would be challenging, exposing and scary. But I am managing my condition well, and I knew if I didn’t put my head above the parapet now, I would never be brave enough to do it. I have never known the topic of mental health to be talked about as much as it is right now, especially in our industry. This installation was my practical way of doing something to support the effort to engage with the growing mental health crisis we are facing today. My hope is that this work can evoke a change in people’s attitude towards mental health and promote more discussions on the topic. Hopefully it can also go some way to ending the stigma of fellow sufferers.

I am truly humbled at the enthusiasm and support I have had from not only the core design team but also from everyone who has been a part of making *Blackout* happen. Everyone I approached about getting involved listened and didn’t hesitate to offer help and support to get this project off the ground. It has been



Blackout
Director: Simon Anderson
Lighting designer: Paul Burgess
Video designer: Finn Ross
Sound designer: Zoe Milton
Production logistics and programmer: Michael Fox
Video system tech: Oli Hancock
Photographer: Steve Porter

amazing to witness people, companies and organisations put aside commercial considerations in pursuit of this one united goal. It has made me proud to be a part of our industry, and it is lovely as a teacher to be able to showcase that level of industry collaboration to my students.

My biggest challenge has most certainly been coping with my condition while realising the project and design. It became particularly tough during the long production week when we started to feel our way through the piece. I definitely

couldn't fault the people around me. They never once made me feel self-conscious or made a big deal out of my fluctuating moods. The core design team was not only very talented but more importantly they are very close and dear friends.

underestimated how working on this subject might exacerbate my condition, and throughout the week I found myself very much living the cycles we were trying to portray. It was a classic case of art imitating life, which in many ways was useful as the emotions were there to reference and (unfortunately) for everyone else to see at first hand. I was on display, which was exposing, but I

Blackout

Mig Burgess

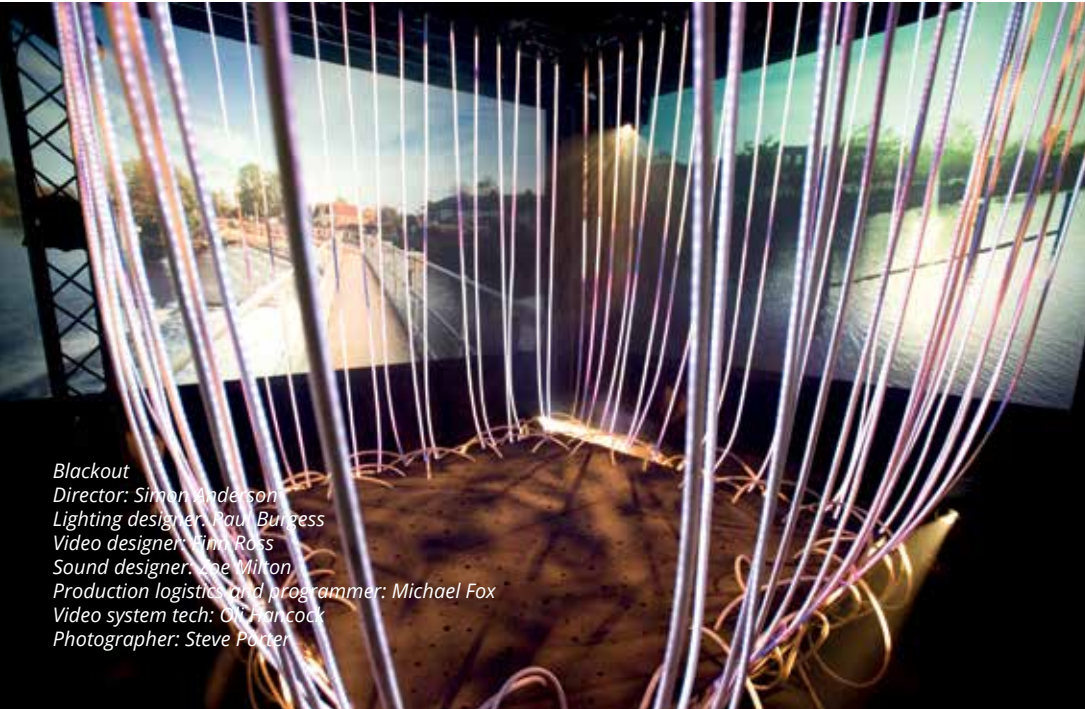
I had to feel safe and comfortable being open, discussing a subject matter that is so close to my heart. It was actually really amazing to witness this team and my network of work colleagues and friends gather around and protect me so I could get through the week. Their support

and understanding made me feel proud to have decided to speak out and tell my story.

Another aspect to this project that was important to me was linking it closely with the clinical world of mental health. I teamed up with Dr Paul Hanna, a clinical

psychologist at the University of Surrey, to conduct a trial evaluation on the audience's perceptions of mental health. It is my intention to get this piece of work into a venue for a prolonged period of time so that his team of researchers can continue this great work. The outcome of the research will provide data that can help improve existing mental health services.

I know the arts can work with science to make a difference. We have lots of ideas to get this immersive installation out into the public domain, but the ultimate goal is to get it seen by as many people as possible to provoke discussion, end the stigma and encourage those that suffer with manic depression to speak out and get the help they need. 🌱



Blackout
Director: Simon Anderson
Lighting designer: Paul Burgess
Video designer: Jim Ross
Sound designer: Zoe Milton
Production logistics and programmer: Michael Fox
Video system tech: Oli Hancock
Photographer: Steve Porter

Blackout
Created by Mig Burgess (production electrician, lighting designer and lighting tutor at Guildford School of Acting)

Key sponsorship and support from Robe

Additional support from Whitelight, Blue-I, ETC, Hawthorn, Light Initiative and Neg Earth

The year in review

ALD chair **Johanna Town**'s AGM report on the ALD's year

For my report this year I am going to start with announcing that fees are going up!

From 2020 the ALD will be increasing its membership fees in stages over the next few years to £120 for Professional membership and a proportional rise to all the other categories to be announced shortly. I appreciate this may seem a big rise from the current rates, but for a Professional member it is only a cup of coffee a week – and the good news is they haven't gone up for over five years.

So why are we putting up the fees? Well, it's been another very busy year!

This time last year we were knee deep in the #SSL campaign, which has had a reasonably successful outcome. However, #SSL is not over and will be a big part of our agenda for many years to come as we continue to monitor the situation and help represent the industry. It cannot be underestimated how much of our resources go into just monitoring the changes and keeping all our members advised.

I would like to formally thank Rob Halliday, Robbie Butler and Paule Constable for making this campaign so successful. We were pleased to award them Life membership to the ALD in

December for their determination in making everyone sit up and listen. However, they didn't do it alone. I'd also like to thank Paul De Ville at Gobo Plus, Michael Hulls, Jim Laws, Lucy Carter, Bruno Poet, Mark Jonathan and Ian Saunders for all their sterling backstage work, which was relentless for months.

The campaign did bring some rewards – a voice in the industry and its press. The ALD has tried to capitalise on this by keeping articles and topics rolling into the press on all sorts of topics, including diversity and welfare. We are raising issues not only for lighting designers but also for the whole lighting industry. We have provoked conversations that might otherwise not have been heard, and I would like to see more discussions from our members on areas they think need addressing.

The ALD fully understands that we are mainly made up of freelancers and that speaking out might feel uncomfortable. That is why we are here to help our members have a voice and to address issues on their behalf.

Another successful media campaign that has been launched this year is the

collaboration with the SBTD and the ASD and our joint social media campaigns for #ValueofDesign and #CreditTheCreatives. These campaigns help make small steps towards a more visible presence in the industry and beyond. Becoming stronger and more visible on social media is due to an Exec who give up their time to help monitor and promote posts over the year, and we should not forget that this is very time consuming.

The ALD Exec is a brilliant and dedicated team of individuals and is expanding with new co-opted members who are working on projects that are close to their hearts, whether this is an increase in social events or the health and welfare of our members. The revamp of 2018 is working well and allows for a more fluid project-based Exec; it has helped communication within the committee and been very successful in producing resources and information that are important to our members. I feel we have become a vibrant Exec, and I am looking forward to seeing what we continue to achieve in the future.

Now let me summarise what have our working groups been up to.

The year in review

Johanna Town

Professional Rates of Pay

Chaired by Robbie Butler

Robbie has once again been voted on to the Equity Committee and has been working very closely with Equity. Equity's No Pay Low Pay campaign has been supported by us. Robbie says:

It is important that we as an association start to foster a unionised ethos in the workforce. If we are able to help members feel confident to say no, knowing they have the full support of the union, then we will be able to push and champion change. It is hard to cultivate an "all for one" attitude in what can be perceived as an "everyone for themselves" industry. But that is what we need to harness to make change happen. This work is vital in improving working conditions and pay, especially for our younger members.

The ALD, alongside SBTB, has spent the year rewriting the SOLT and UK Theatre agreements to bring them into the 21st century. I would like to thank Hartley Kemp and Ian Saunders for all their hard work in rewriting these documents. We have also submitted a complete change into how theatres should pay for our lighting services in the future; we just now need to wait for their response.

Robbie is a lighting designer and affiliated to Equity, but I would welcome a production lighting member to join this working group. I personally feel that the skills now required in our industry to work and produce lighting in our theatres are very much undervalued and should be better rewarded. It would therefore be great to build a closer bond with BECTU (now part of Prospect) for the future careers of technicians in the industry. If you would like to be that person, join us.

Professional Working Practice

Chaired by Lucy Carter

Lucy, Marko, Robbie and John have been producing Professional Working Practice documents. These documents are here to be a resource to our members and to provide a guide to employers of what they should expect from an ALD member, as well as what we would expect from them.

Lumière scheme

Chaired by Katharine Williams

This year we tried a new format by running the scheme for a whole year. It was successful and I am pleased that Jason Addison, our Lumière, had a good time and has learned a

lot from working alongside designers. I would like to thank all the lighting designers who worked with Jason and for Chichester Theatre for having him on their lighting team. The experience has helped him make the switch from theatre lighting technician to full-time freelance designer/associate, and with a young family Jason was able to take that leap with our help.

However, on reflection, the committee feels a full-time scheme is not necessary for the development of a Lumière. It was felt that access to many venues and designers was the most important element of the scheme and that making this more available to others would be an advantage. Therefore, future Lumière schemes will only be for six months, with our next one starting up this autumn.

I would like to mention again that the scheme is funded by sponsorship money, and I must thank Katharine for all her hard work for not only making the scheme run like clockwork over the year but also for the sponsorship she has sourced so far to keep the scheme running. If you would like to contribute to the scheme or know more about it for future years please get in touch with Katharine.

Focus

The magazine continues to be brilliantly edited by Kelli Zezulka. We are filling 44 to 48 pages every issue with some fantastic articles. This magazine is for you, our members, and we love to hear from you so please keep writing. I really enjoyed Zoe Spurr's professional article in the last issue. You honestly don't want to be hearing from us regularly every issue so please help by submitting articles about your work and your experiences; we want to hear more.

Meetings, Events and Professional Development

Chaired by Tom Wilkes

We have had a run of interesting events over the year. They are a great opportunity to get together and share information, so I encourage members to attend sessions. Tom is doing a sterling job of getting them off the ground at often short notice. We would love to hold more events, especially outside of London, so if you have something you would love to share we are there to help you get that event up and running.

Student Working Group

We are looking for several students to take up this working group. Currently it is being run by Rory Beaton, Jai Morjaria and Jess Bernberg, all of whom have been out in the industry for several years now and feel it is time the group is headed up by a new group of students who are just about to leave college or are in their second or

final year. There are several places available so if you are interested please get in touch.

Rory is now in charge of re-vamping all the ALD awards, which we have chosen to do to better reflect our membership. Next year we'll include just a single lighting design award, the second year of the video award and will introduce a production lighting award. The awards launch is nearly ready to go to press, so look out for the changes.

Jai is now heading up our Diversity (Representation and Inclusion) working group, and we have several new co-opted members on this committee who will be monitoring and producing resources for our members. I hope this working group will play a supporting role to the Exec on issues that are affecting our members and how we can help to support them.

External PR and Communications

Chaired by Kelli Zezulka

Kelli has been finalising her PhD this year and has just started to action this group. We have the beginnings of a strategy to be discussed next month. The idea is to create strong guidelines of what our PR and communications should be within the organisation. This will then help guide the Exec to follow a mission statement regarding all things PR and comms. The long-term goal is to improve people's perception of lighting and our industry. If you are a member who has professional skills in this area we would love your support in putting some papers together.

We are becoming an association that wants to create change, promote good working practices and be a voice and support to our members in their busy lives. Our membership has been steadily increasing, which I hope is a sign that the Exec is taking the association in the right direction. The increase in membership and increased funding elements to the association have pushed us close to the VAT threshold. We currently have a petition with HMRC asking for an exemption as a professional organisation, and we are waiting to hear the outcome.

Most of this report is actioned by our amazing volunteer Exec, but it has created an increased workload for the office. Ian's responsibilities and time have expanded and he will soon have to become a full-time employee. We have, however, this year employed a part-time individual – one of our members, Joe Price – who now helps with a selection of the admin tasks. It has been good to amalgamate all the jobs we had shipped out to individuals into one role and this will help future-proof the association.

I think you will agree that this year we have made big strides into "The Big 6" created in 2018 and that the Exec is continuing to build on the values of the association. I want to continue to build on these values for many more years to come. 🌸

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