

ALD #

# FOCUS

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

June/July 2021



**In the spotlight this issue:**

- Getting back to work
- A Light Walk fundraising
- Ecodesign updates
- Choosing LEDs

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

*You Are Here*  
Southwark Playhouse, London  
Director: Matthew Rankcom  
Movement director: Amie Hibbert  
Designer: Libby Todd  
Lighting designer: Alex Musgrave  
Sound designer: Charles Parry  
Photographer: Callum Heinrich

# Contents



## From the chair

ALD chair Johanna Town on challenging old ways of working.

Page 3



## Professionals

Lucy Carter is back at work.

Page 4

# P

## Vote for P

Another reminder about the proposed name change to ALPD.

Page 8



## La Bohème

Charlie Morgan Jones lights Oslo from home.

Page 10



## Office Oracle

All the news from Ian and the ALD office.

Page 18



## Light show

Joe Price organises his first members' meeting.

Page 22



## Light Walk

Join us for a fundraising walk from Stratford upon Avon to London.

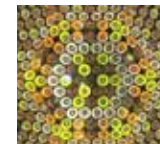
Page 28



## Ecodesign

Some updates from Rob Halliday.

Page 30



## LED choices

Declan Randall on how to choose an LED fixture.

Page 32

# From the chair...

I hope many of our members are enjoying a return to work. I'm lucky to be back lighting shows and doing what I love the most: working in a theatre. As work returns, I am trying to remember to take some responsibility as to how we return. There is no better time than now to question how our return can change our work lives for the better. If we don't all take this time to reset better, then we will slip back into our old ways, and that is not good for anyone. All the campaigns, the Zoom calls, the in-depth discussions on making the industry a better place to work will have all been for nothing.

On my recent return to work I have been lucky to have had 10am calls to avoid peak travel, and this extra hour has prevented me from being tired. I can be more alert during the day and clearly focused on the design. I can have breakfast with my family and walk the dog before work, all of which adds to my general wellbeing. A twelve-hour day is still a long day, but that extra hour has made a huge difference to how I feel and how I work.

It's also the time to remember we are all returning together and that we have the power to speak out. After a year of debating our return with producers to production

managers and our fellow workers, I feel more empowered to call out the old ways. I was recently asked to do some plotting over a tea break! I joked back, "Yes, and then you can wait while we have our cuppa!" followed by asking, "Reset better?" "Oh yes," came the reply, "let's all take tea now."

We all have old habits, and that includes me, but I do believe people want to start afresh to do it better. We have the opportunity to talk about this and to speak out and be brave, to remind others it is not going to happen and that there is an alternative and a better way to work. I think everyone's willing to listen, and if we don't speak out now the last year will have gone to waste. So call out others and yourself as we all try to find a new and better normal.

As many of you may now be aware, our executive director, Ian Saunders, is moving on to pastures new. Ian has worked for the ALD for 15 years and has helped develop the ALD into an association of which we can all be extremely proud. It has been his dedication to the lighting industry and his knowledge of how the association works and has grown over the past 60 years that has helped build us into the association we are today. He has worked alongside three



Johanna Town  
ALD chair

chairs of the association, and I for one would like to take this moment to thank him personally for all his patience and guidance over my last four years. Thank you, Ian; you will be very much missed.

I am looking forward to seeing you all again at this year's AGM/EGM. This year's EGM marks a major change for the ALD in its recently announced intention to change its name. I would like to remind all voting members of the need to "Vote for the P" so we can change the organisation's name to the Association for Lighting Production and Design. I feel that this is the next important stage in the ALD's strong future. Voting papers will be sent out prior to the AGM so look out for the email to vote.

Thank you all, and I hope you have a good summer and we continue to build a future together for us all.

Jo 🌸

# Back to work!

Lucy Carter on working in Germany



I have just got back from lighting a production in Germany. Yep... not only have I been back to work but I have also travelled abroad for the first time since Brexit and since the pandemic. It was a great adventure and, first and foremost, I can announce that I can still design the lighting for a theatre show. I seriously doubted my ability to remember how to do it in the weeks leading up to my departure, but I can confirm it all came flooding back and the biggest delight was that I really enjoyed doing it. I don't know about anyone else but I have definitely been questioning during the pandemic pause if all the stress and seeming lack of

understanding and respect for what we do as theatre makers was actually worth it. What I discovered is that the creating, the actual design and making bit of my job is still a joy to me, so I guess I need to keep fighting for the changes that need to happen in our industry because I do still love what I do.

The production is a new non-replica production of *Wicked* for Stage Entertainment in Germany. I love *Wicked* so to get to work on the first non-replica production was exciting, but it was postponed during the pandemic from last spring to last November to now. We have basically done a rough tech and dress rehearsal and all come home to wait for the German government to give the go-ahead for theatres to open, then we will hopefully return to finish getting it ready, do some previews and open.

There were so many Zoom meetings over the last year and a half that I worried we were over prepped and over thinking everything! I worried that after all those meetings and all the work we did pre-production that it might never ever actually get made. The arrangements for our travel and Covid tests and

government permissions took up a lot of time and were constantly changing, as were the dates. I almost pulled out of the project at one point because I was concerned about travelling during a pandemic, about working and about staying safe. Additionally, because of quarantining I needed to be away from the family for a whole month, with no chance of getting back for a weekend to see them or of them coming to visit me, like we usually do. I didn't want to be away from them for a month, which is the longest stint I have ever done without seeing them.

Consequently, when the week arrived for me to leave I was very unhappy for the few days leading up to my departure. I was worried about my abilities, and the travel, and the things I needed to do to fly, and forms I needed, and test results arriving on time... so many more layers of things to go wrong.

But my fit-to-fly Covid test came back negative and off I went to the airport with my new blue passport. (I wish I had renewed it before the blue ones came into force!), wondering if I had the right masks to fly and the right permissions



*The view from the plane and the luggage carousel at the airport... two things I haven't seen in a long time!*

from the German government. I can confirm the most difficult thing about the journey was standing in a queue for an hour and a half at Manchester Airport to check in and get through security. There was not enough staff, and the extra checks on fit-to-fly tests really slowed it down. The planes were pretty full and as usual we were squeezed in with no social distancing. I thought we had to wear KN95 grade masks but people had all sorts on, and of course some people didn't receive the memo about covering their noses with their masks, but we were handed a small disinfectant wipe as we got on the

and have a drink. I had to transfer in Amsterdam and the airport was pretty deserted. Going through border control I was nervously wondering if they were going to let me into the European Union for this essential trip. However, I shouldn't have worried: neither my blue passport nor the fact that they laughed at my paperwork seemed to prevent my passage. I can only presume they laughed at the fact that my paperwork explained how essential my trip was to make a piece of theatre. Then it was on to Hamburg on the next flight, and I was through and out of the airport ten minutes after landing. I

plane to protect us! Presumably because the cleaners are all on furlough? Anyway, it was helpful to know I had disinfected my seat and table before we all took our masks off anyway to eat our snack

was delighted that going through border control via the non-EU lanes for the first time wasn't a prolonged experience this time, as there were no queues anywhere, but I expect as things get busier those non-EU lanes will be slower.

I stayed in a lovely Airbnb, which I had requested over a hotel, because at least I would be in my own space and would not come into contact with other guests.

We tested at home every morning before going into work, we wore masks all the time throughout the building, we were provided with hand sanitiser and wipes, and there were lists of protocols and procedures. It was really very strange to not see people's faces as I tried to communicate and develop working relationships with them. The performers wore masks to rehearse in and could remove them to do runthroughs. There was a Covid officer who checked up on everything and distributed the tests and masks. It all felt very organised and safe, but a little claustrophobic. I can report that it's doable; it is possible to travel and work during this pandemic and to stay safe, or as safe as is possible.

# Back to work!

Lucy Carter

Miraculously, a week before I travelled to Germany they cancelled quarantine for people from the UK and then three weeks later reversed their decision and so most of us slipped in without having to quarantine. That was great as it meant I could stay home for a few days longer.

As I write this I am on day six of my quarantine back in the UK at home, waiting for my day five test result to arrive.

I am due my second vaccine in two days, and I hope these kinds of adventures will only become less difficult and more safe as time goes by. My advice for anyone heading off on similar work adventures is that every form takes a lot longer to fill out than you think and plan ahead. Take all the personal precautions you can and enjoy every minute of being back at work and doing your exciting job.

On another note, we would like to hear from any video design members who would like to join a video design working group so that specific issues relating to video design can be discussed and addressed. Please get in touch with us ([professionals@ald.org.uk](mailto:professionals@ald.org.uk)). 🇬🇧



# Professional process documents

David Ayton



We all know how hard it can be to describe what we do for a living to someone who has no knowledge of the industry – but can we really explain exactly what we need to do our jobs to those who work within the industry? Do producers and production managers actually understand, appreciate (and pay for!) all of the tasks that are now essential to make any production happen?

Following on from the contract and deal memo checklists, our attention has turned to creating "job descriptions" for production electricians and lighting

programmers. This is to further empower you, our members, in your negotiations with producers and production managers – by having a document that spells out the processes involved, hopefully they can make the discussions about the time needed for prep or documentation a bit easier.

We're at the stage of needing to circulate our drafts of these documents a bit wider for feedback before they are published, so if you'd like to get involved and help shape these documents please get in touch: [professionals@ald.org.uk](mailto:professionals@ald.org.uk).

Please remember that the existing contract and deal memo checklists are intended to be evolving documents, so comments and suggestions on those documents are always welcome.

In the last edition of *Focus*, the article titled "Your industry needs you" was a reprint of an invitation circulated by the ALD, Association of Sound Designers (ASD) and Costume in Theatre, Entertainment and Arts (CiTEA) about the formation of a new branch for theatre freelancers within BECTU. This article should have made clear that Equity is the union home for lighting designers, and that the invitation was aimed at our freelance members who didn't really fit into the existing BECTU branch structure. Apologies for any confusion on this front.

I am pleased to update that there is progress being made towards a new branch for theatre freelancers – hopefully there will be a more formal update in time for the next edition of *Focus*. In the meantime, if you'd like to be involved in the creation of the new union branch, please email [hello@theatre-freelancers.co.uk](mailto:hello@theatre-freelancers.co.uk). 🌸

# Vote for "P" reminder

Why you should support the ALPD

## **IMPORTANT MESSAGE FOR VOTING MEMBERS OF THE ALD**

The ALD has reached a point when its name must be inclusive and better reflect the whole lighting team that is involved in bringing a production to life. Over its 60-year history the way we light and the people involved in that process have expanded exponentially.

There has been one thing that has failed to demonstrate the ALD's desire to embrace everyone in the lighting team and that is our name. This is our opportunity to put things right; by voting for P we can change the name of the ALD to the ALPD: the Association for Lighting Production and Design.

Johanna Town, chair of the ALD, says: *"Let's celebrate the ALD's 60th year by becoming fully inclusive and add the 'P'! In the recent campaigns to save stage lighting we were an integral part that mobilized everyone in lighting. During Covid, the ALD has tried to offer support to the whole lighting industry. Over the years it has become more and more apparent that*

*we are stronger together and that we are an association for everyone in the lighting team. Let's now have a name that truly represents us."*

Richard Pilbrow, president and founder member #1, says: *"When we started the Association 60 years ago we had no idea what it would become; I'm delighted it now represents the entire lighting team."*

ALD joint professional reps Lucy Carter and David Ayton say: *"The ALD has already written inclusive documentation for everyone working in lighting in its contract checklists for lighting designers, production electricians, programmers, lighting technicians, associate and assistant lighting designers, the ALD Producers' Guide and Professional Process."*

In 2021 the ALD Executive and board of directors voted unanimously to change the name, and we now urge all ALD members with voting rights to do so too at an extraordinary general meeting which has been called on Saturday 17 July 2021.

**So, please join us and VOTE FOR P!**

On behalf of the ALD Executive Committee and elected\* directors:  
**Richard Pilbrow**, President  
**Rick Fisher**, Vice-President, former chair\*  
**Johanna Town**, Chair\*  
**Mark Jonathan**, Deputy Chair\*  
**Mark White**, Treasurer\*  
**Ian Saunders**, Executive Director  
**Steve Huttly**\*  
**Nick Moran**, Education rep\*  
**Stuart Porter**, Corporate rep\*  
**Iain Quinn**, Meetings rep\*  
**Tom Wilkes**, Meetings rep\*  
**Kelli Zezulka**, Focus editor\*  
**Lucy Carter**, joint Professional rep;  
**David Ayton**, joint Professional rep;  
**Peter Mumford**, former ALD chair;  
**Zoe Spurr**, ALD Equity designers rep;  
**Alex Fernandes**, ALD BECTU rep; **Jack Wills**, Student rep; **John Leventhall**, Company Secretary; **Rory Beaton**;  
**Charlotte Burton**; **Tom Harrison**; **Tom Lightbody**; **Jai Morjaria**; **Joseph Ed Thomas**; and **Nick Woolley**

# Bectu Fit4Purpose

## The latest campaign for change

After six months of consultation with union members and non-members, across departments and craft associations working in theatres, Bectu has launched the Fit4Purpose campaign.

The need for change has become increasingly clear over the last year as employers and union members have worked together to save the industry – save its buildings, productions and close-knit teams of skilled workers. Employers and union members need to work together again to seize this opportunity to modernise, to reset terms and conditions and re-balance working lives. Bectu membership has always been strong and has doubled in size during the pandemic. Our members are asking with one voice for change to happen.

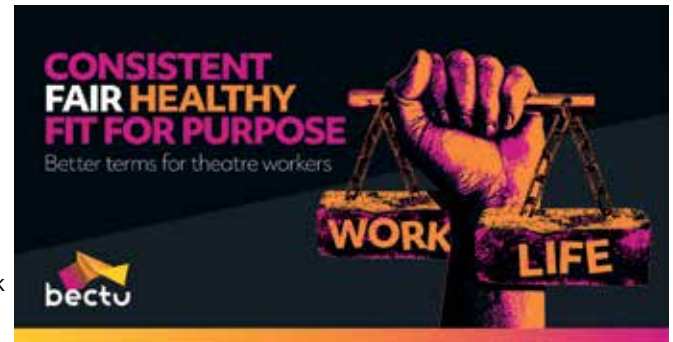
The cultural industries suffered greatly at the hands of the pandemic, with thousands of freelancers left without employment, income, or government support. Many employees were furloughed but many also fell through the cracks. Despite the devastation caused, the shutdown of the theatre industry allowed the space and time for workers to step back and assess how aspects of the industry such as the long hours culture and poor terms and

conditions affect their day to day lives. Bectu members are clear on the need to get the sector back on its feet over the coming months but members are equally clear, over the coming year, that they want to work with employers to overhaul agreements in order to safeguard the long term future of the industry.

### Key requests

Members are campaigning for employers across the industry to:

- Consolidate the basic wage, so that workers do not have to rely on overtime to make ends meet.
- Ensure that overtime is understood as voluntary and nobody is pressured into working long hours.
- Keep the working week to five days, with reasonable basic hours.
- Encourage more flexible working and job sharing.
- End all precarious contracts (e.g. zero hours) and replace with guaranteed hours across a variety of reference periods to accommodate the diversity of workers' personal lives and caring responsibilities.



- Prioritise equal opportunities and fair recruitment.

The principles behind the Fit4Purpose campaign coincide with that of the Fair Employment Charters drawn up by metro mayors, the 2017 Taylor Review of Modern Working Practices, the findings of a recent TUC poll and the Scottish Government Fair Work First Guidance.

There is clear agreement across industry bodies about the necessary steps to change the theatre industry and the important role of unions in catalysing the shift to a fairer working environment.

Fit4Purpose aims to alter the nature of the theatre industry and create a fair working environment for all staff in the long term.

No business should be run on the charity of its staff; it is time for real change in the theatre industry.

More info at [www.bectu.org.uk/news/bectu-launches-fit4purpose-campaign](http://www.bectu.org.uk/news/bectu-launches-fit4purpose-campaign). #

# La Bohème

Charlie Morgan Jones on Zoom to Oslo

When director Amy Lane and I were approached to create a new *Bohème* for Den Norske Opera (the Norwegian National Opera) last December we were thrilled! For me, it was the first time I'd been offered a job in eleven months, and when we were due to be on stage in April 2021, it was to be my first time back in a theatre, lighting, since January 2020.

DNO asked for a concert production, but we wanted to see if we could give them one better – with the use of very little.

For a long time, we'd wanted to create a world using only lighting, with two specific pieces in mind; one was *Bohème*. It felt like fate being asked to design a stripped-back, lighting-centric space.

I am in no way a set designer, so the idea of defining the stage only with lights was daunting. I presented Amy with three different ideas, and we settled on my 2am-sit-bolt-upright-in-bed plan.

The copious in-house Oslo lighting rig, combined with the ninety Pars I added (whoops), made for a flexible – dare I be bold enough to say – beautiful space.

We were all set to fly at the end of February, and then BAM, like a scene from a horror movie, when the teddy is snatched from the child – I don't watch

horror movies, can you tell? – the borders to Norway were firmly closed.

Of course I was devastated. I assumed: "That's it, it's happening again, no more work for a year." Assume ye not; I was wrong. The ever-resourceful Amy Lane suggested to Team Oslo that we do it all online, via Zoom.

Could it be done? Of course! How? Leave it with us...

We're all so used to endless Zooms with our family, friends, and colleagues ... but how do you begin lighting an opera via Zoom, when colour, intensity and, in my case, wild hand gestures are such an enormous part of the job?

Turns out it's simultaneously exactly the same and completely different.

Talking to a programmer is just as easy via Zoom but enunciation is key: "Channel ten at fifteen" and, as the light in question leaps to 50%, you add "...one five".

I missed out on the usual asides with the lighting team – the eye contact over something particularly eggy and the cheeky comments about the excellent pianist playing one bum note out of seventy thousand.

I started out by using ETC's excellent Augment3d software. Our wonderful

lighting operators (Karina and Ulf) had sent me the *Bohème* A3d showfile including my additional six bars of Pars. With the ENORMOUS help of Paul Walmsley (from Oman and another Zoom screenshare), I managed to get it all to a rough working state so I could play with some basic looks without looking like a nincompoop in front of all of the DNO team.

"Does this light work doing this?" "Will this light get that shot through my Par bars?" It was invaluable time spent before the first proper lighting session. I even got half of act one plotted using it!

Amy and I quickly decided that we needed to be in the same room for stage rehearsals. We needed to have conversations in private, away from the ever-listening Zoom, and most importantly needed to wind down after a crazy day. We forget how much of our job is social – it's not just pointing lights and making them blue or orange – it's about emotion and creating something together.

We formed a work bubble.

After deciding what we wanted to eat for three meals a day (plus snacks, obv!), I travelled from my parents' in Worcester down to north London and settled in to put our new *Bohème* on stage in Oslo ...



*La Bohème*  
*Den Norske Opera*  
*Director: Amy Lane*  
*Lighting designer: Charlie Morgan Jones*  
*Photographer: Erik Berg*

I can't express how lucky I felt; it was such a glorious feeling to be working on an opera you love with one of your best mates. PLUS we got to have dinner, drink good wine, and watch rubbish TV together. What bliss.

The next day, we hurled ourselves into stage and piano rehearsals: the first time the cast would see the space we designed. We sat next to each other at the dining table in Amy's beautiful sunlit sitting room (not ideal conditions for lighting!) on two different Zooms. Amy had a close-up fisheye of the stage – ideal for directing – where she sat on a

huge screen mere inches from the cast who could, I assume, read every look on her face! I had a great wide shot of the stage which was only interrupted by an enormous TV centre stage (I'm lookin' at you, Amy Lane!).

Aside from me not being able to hear the opera for the first three minutes of stage and piano (yay technology!), the big difference was the colour between our monitors and cameras. It was astonishing.

My view was far more saturated and picked up light much more poorly, whereas

neither of us having set foot on Norwegian soil before.

It's one thing designing in a venue you've lit in before, heck, even BEEN to before but our only reference was Google Images. Yes, I had the measurements, but honestly, how many of us can really visualise the 17 metres from the orchestra pit to the cyc? (Replies to this question can be directed to Paul Walmsley.)

And lo, the first lighting session. Amy was in the final day of rehearsals in one room, with me in another about to start making

light all over the stage at the National Opera. Honestly, I was terrified. What if I'd forgotten how to do it all? Well, and I hate this phrase (because I'm rotten on two wheels), but it was just like riding a bike.

Within the first two minutes we were sailing through cues, adding colour, chucking in lights left, right and centre, and having a laugh! In that first lighting plot, I think we bashed in three-quarters of the opera including a dark and dingy act three that looked...incredible! THIS WAS GOING TO BE A BREEZE!

# La Bohème

Charlie Morgan Jones

Amy's was incredibly bright and basically black and white. I take back my earlier statement of it "being a breeze" ... we obviously had to rely on the in-house team.

I didn't have an assistant as such, but the deputy head of lighting, Irmelin, and our two LX ops, Karina and Ulf, as well as the two fantastic assistant directors, Heidi and Victoria, were our "eyes". Both Amy and I had to rely on what they could see.

The first stage and piano was a great success; the lights looked great on screen and, I'm told, in person too. The guys

noticed that the cyc on my Zoom was a much deeper blue than it was in person, and so for the first time (of hundreds) I uttered the words "Make it look like my Zoom, please."

It was then time for another lighting session, catching up with notes from the first stage and piano and lighting the rest of the opera.

It made sense for us to go through act three cue by cue, now with our light walkers, to ensure people were lit and that I'd lit the exact spaces the singers would inhabit.

We don't often use followspots in our shows, so the lighting is usually pretty specific.


As we were going through, Heidi mentioned that the cyc was very green ... I was after a dingy, mouldy little number, and apparently I'd ended up with a Kylie Minogue-esque green fairy. I asked her if she wouldn't mind WhatsApp'ing me a picture on our group so I could see exactly what I'd done.

If. I. Did.

Our dark, sexy, backlighty act three looked like someone had turned the workers on. What we thought was sultry and gloomy looked like I was lighting the explosion scene of *Chernobyl: The Musical*. Neither of our Zooms were picking up the lighting right, and – oh my goodness – it was bright.

I'm usually pretty good at guessing intensities. (Clancy Flynn and I once pre-plotted a huge timecode dance show without any visualisation at all and very little changed, intensity-wise...) Turns out I may have lost my touch. Perhaps it would have been easier if I couldn't see it on the Zoom? I was obviously relying on my eyes at this point – apparently, I have the retinas of Stevie Wonder.

God, that was a tough lighting session. We thought we were doing so well, and



*La Bohème*  
Den Norske Opera  
Director: Amy Lane  
Lighting designer: Charlie Morgan Jones  
Photographer: Erik Berg



*Act three in real life...*



*And act three on Zoom!*

it was a huge setback. We spent a LOT of time making it look right: constant WhatsApp messages from Oslo with 5%, sometimes 3%, intensity differences. I hope Heidi had a good data plan!

Once we'd decided on a basic look for the whole act, I was able to note the cues we liked down and it was a case of "copy and paste"...

We went for a long, quite sad walk that evening. But trash TV picked us right back up again. (If you've never seen *Below Deck* and are in need of some mindless entertainment that you shouldn't but DEFINITELY do care about, I urge you to watch it!)

After the horror of accidentally creating brightness akin to a small imploding star for act three, the rest of the stage and

pianos went incredibly smoothly! We even had the opportunity to have a full runthrough the day before our scheduled piano dress!

It was so lovely to see the piece come together as a whole. It was ... surprising! It didn't look half bad. We had a very short lighting session, and a Thai takeout that evening. We know how to celebrate!

Piano dress day was weird. So bittersweet. We desperately wanted to be there. We both – finally – had our visas (thanks to our amazing agents, and NOT thanks to Brexit (grrrrr)). And we would have been on a plane in a heartbeat. Alas, it just wasn't to be this time.

We got some great photos that put our minds at rest. It looked like we expected.

Thank goodness.

A heartfelt *tusen takk* goes to the amazing team in Oslo who helped make this mad show possible:

**Team LX: Svein Olav, Torbjørn, Irmelin, Karina and Ulf**

**Team Dir: Heidi and Victoria**

**Team SM: Karen and Johan**

We're hopeful the opera will open later in the year and will both do everything in our power to be on Oslo's soil when our brand new *Bohème* for the Norwegian National Opera opens. Keep your fingers and toes crossed for us!

Until then, it's from London (via a brief online excursion to Oman) to Oslo with love. 🍀

# IR35 update

Stuart Porter on what it might mean for you...

IR35 has arrived. How will it affect you? This is a question there is no straightforward answer to, and I wondered how it was starting to affect the entertainment industry. A large proportion of people working in lighting are freelancers or directors of small limited companies. As I am about to do a production as a contractor, and I am a sole director of a limited company, would I be able to invoice as usual?

I decided to call my colleague at White Light, John McEvoy. John is the head of business delivery resources and the person who deals daily with White Light's freelance workforce. I wanted to see how IR35 is affecting the employment of freelancers since the new regulations came into effect in April of this year.

The first thing he mentioned is that IR35 moves the responsibility from the individual to the company employing them. It means it is up to a production company or a hire company to determine if a person can be employed on a freelance basis or be placed onto the books of the company and paid like every other employee. The main purpose

behind the IR35 regulations is to stop people effectively working full time for a company, with all the benefits this entails, while still invoicing as a freelancer and obtaining the tax status that goes along with this. It can also help to stop companies making people redundant and then rehiring them as a freelancer. The phrase "permalancer" has previously been coined to describe someone who has a desk or an office space in a company and gets the perks of being an employee but only pays tax as a freelancer. Freelancers, by definition, are risk-takers; the pandemic has highlighted this by the lack of support freelancers have had compared to employees. The big question is: how does an individual determine this? I wanted to see if I can work as a contractor or if I will be asked to become an employee on every freelance job I do.

John's first recommendation was to do the determination form at the gov.uk



HM Revenue  
& Customs  
IR35

website at [www.gov.uk/guidance/check-employment-status-for-tax](http://www.gov.uk/guidance/check-employment-status-for-tax). You need to answer a set of questions on the website and, in the government's words, "Use the Check Employment Status for Tax (CEST) tool to find out if you, or a worker on a specific engagement, should be classed as employed or self-employed for tax purposes." I have copied this directly from this website, and it is the tool you can use to check whether the off-payroll working (IR35) rules apply.

There are a number of key points that help to determine if you are self-employed, which include but are not limited to:

- You have the right to decide how work is completed and do not require supervision.



### For your records

**Your name**

Stuart

**Contract or role title**

Associate Lighting Designer

### Off-payroll working rules (IR35) do not apply

#### Why you are getting this result

Your answers told us you or your business will have to fund costs before your client pays you.

This suggests you are working on a business to business basis.

#### What you should do next

Download a copy of this result and show it to the organisation hiring you. They need to pay your earnings in full, without deducting Income Tax and National Insurance contributions.

It is important that you keep a copy of this determination for your records.

#### About this result

**Date of result:**

30 May 2021, 16:28:36 (UTC)

**Decision service version:**

2.4

HMRC will stand by this result as long as it reflects the actual or expected working practices. If these working practices change, you should use this tool again.

required is paid for by you, owned by you, and you take the financial risk.

- Any other operational costs are met by you, prior to invoicing, and you take the financial risk.
- Should you complete work to an unsatisfactory or unprofessional standard below that stipulated, you would put it right at your own cost.
- You hold no position of office or people

management in the organisation that is employing you.

- There is no mutuality of obligation. They company you are working for does not guarantee you work, you are free to determine whether to accept work, and free to determine which other organisations you work for.
- You are free to subcontract work, or send a substitute, on the basis that it is under the same agreement.

- Depending on the nature of your engagement, you are required to have your own public liability insurance, and employer's liability insurance if you employ people.
- Your engagement with the company does not normally take up the majority of your working time, and you will have engaged other customers in the last twelve months.

When filling in the questionnaire, the first thing to remember is all the stuff you supply when you are working. It will ask if you have had to buy anything for the job. In my case, this is yes – for a start, I had to buy a laptop so that I could fill in the IR35 form. So all those items, from your steel toecap boots to the software you use to draw your plan or do your paperwork, have been purchased by you so that you can do your job. The production company has supplied you with some work but has given you very little else.

The interesting factor is the questions are based on you doing a single contract, in my case leaving my regular job as business development manager for

- Most of the work is based on agreed deadlines, and outside of that you are able to determine your own working hours, or the task determines the schedule.
- You have the right to decide where the work is completed, or the task determines the location.
- The company you are working for provides you with no equipment or materials up front that you require to complete your work. Anything that is

# IR35 update

Stuart Porter

hires at White Light and doing some freelance work as an associate LD on *School Of Rock*. I want to invoice through my limited company, and I am the sole director. John highlighted that it is only the sub-contractors operating as a limited company or personal service company that the regulations apply to, but it's still a good idea for all freelancers to run the determination, even if just for their own peace of mind to confirm that they are working within the rules.

Many of these companies were set up to make people's freelance work more tax efficient and now they are trying to stop companies employing a limited company of one person to do a job they could be employed to do. If a person is employed, the government gets more tax, as the companies have to pay an additional amount of employer liabilities on top of the employee's tax.

As you can see from the picture on the previous page, I did the questionnaire, and you have to answer honestly, but think about the project as your overall status and not just the one job you are

about to do. Buying your equipment is a good thing to keep in the back of your mind as you answer the questions. This was my first attempt, and as I expected, it confirmed that I could invoice.

My work on *School of Rock* is unrelated to my work at White Light, and I can invoice as a freelancer even though I am a one-person limited company. This means if the producer does question my status, I have this paperwork to prove otherwise. It is worth undertaking the determination and saving a copy of the outcome (you can add your name or a reference) in case you need it at some point.

The impression I have is that as long you are doing several freelance jobs throughout the year, you buy your own equipment, and you have to find a replacement for yourself and pay for them should you fail to complete the job, you will be fine. I have to state this my personal experience of IR35; everyone will have different circumstances that may affect the result. With all matters that affect your working status, it is always good to seek professional advice.

I hope that my example shows that for the majority of freelancers in lighting, the IR35 regulations should not affect their tax status. I wish I could say the same for Brexit, but that is another article. #

# Virtual Showlight

## A successful event for 2021

The first Virtual Showlight event, which was held on Tuesday 25 May 2021, proved to be a real success story. With the full Showlight postponed due to the pandemic, VSL 2021 turned trial into triumph when it threw open its virtual doors to an online audience in excess of 430 delegates. Students, educational establishments, venues and, of course, lighting designers from all genres of the industry – theatre, film and TV, architectural and events, and more – attended from almost 50 countries, and many have since returned to re-watch the papers through Hubilo’s On Demand service.

Delegates were treated to a diverse range of subject matters from industry professionals at the top of their game. Topics included the illumination of a lighthouse in the Bahamas, lighting a comic book movie, the remote lighting of a stage musical from halfway around the globe, transforming a shipyard into an art gallery, and taking a spin on the Strictly Come Dancing dance floor. Hamish Jenkinson, Mike Bauman, Ken Billington, Aaron Porter, Rob Halliday, Isabel Nielsen, Floriaan Ganzevoort and Mike Evers, and David Bishop all delivered their papers

with a wealth of knowledge, humour, imagery and video footage.

The panel discussion on the subject of diversity in the industry, chaired by Paule Constable, gave voice to young people who gave inspiring insights into their journeys into lighting, their plans to raise awareness going forward and the importance of free communication between colleagues to aid mutual understanding. Delegates responded en masse to the informative, positive nature of the discussion of this very important subject, with one claiming it to be “probably the best panel discussion ever, globally, in the lighting industry”.

The papers programme was interspersed with a series of video shorts – surprise pre-recorded bonus features – that tantalised the lighting tastebuds, with some giving a snapshot of papers that will be on offer when the full Showlight returns – hopefully in 2022.

At the end of the evening, the chairman, John Allen, expressed his thanks to all those involved in creating and attending the first Virtual Showlight and to those who donated to the industry charities, Backup and Behind the Scenes. The total reached is now nearly £1,500. He added that this was

an experiment that worked extremely well and thanked Amanda Murray and her team at MaxLive Events for all their help and guidance with the technical presentation.

In summing up, he said, “Without doubt we have proved that screening papers on the internet, with the option of watching again at a convenient time after the initial screening, has been a success. We now need to take this development on board as we plan for our next Showlight which we desperately hope will go ahead in Fontainebleau in 2022.”

Virtual Showlight has been brilliantly supported by its generous sponsors whose donations have enabled Showlight to cover the cost of this virtual event, allowing the maximum of delegate donations to go direct to the charities. Robert Juliat is the headline sponsor and is joined by Ayrtton, ACT Lighting, Inc., Altman, ARRI, Claypaky, Copper Candle, ETC, GLP, Robe, Vari-lite/ Strand and Vectorworks. Virtual Showlight is also supported by media partner LSi, and by LSA and PLASA.

Website: [www.showlight.org](http://www.showlight.org)

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

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

LinkedIn: [@showlightevent](https://www.linkedin.com/company/showlightevent) 



# Office Oracle

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

## 2021 AGM

We can now announce that the next AGM will take place on Saturday 17 July 2021 and will start at 2.00pm.

With a supposed country-wide unlock now not happening until at least 19 July, the AGM will now be an online event once again. We will let you know more once there are more details and so, as ever, the best way to stay up to date outside of *Focus* issues is to ensure that you are receiving our email bulletins to your current contact address.

## Members' engagement surgeries

To assist in explaining the reasons and processes that have been taken as part of the proposal to change the name of the association, as well as to answer members' questions directly prior to the AGM, we

arranged a series of surgeries via Zoom. Each event had a range of Executive Committee members present to discuss the issues and listen to members' thoughts about the announcement.

If you were unable to make the scheduled surgeries but would still like to ask a question or make a comment about the proposed name change, you can email [alpd@ald.org.uk](mailto:alpd@ald.org.uk).

## Company director elections 2021

Following the incorporation of the ALD in 2016, we are now required to hold annual elections for directors. ALD directors are nominated from and elected by Professional, Fellow, Life and Honorary members – the voting membership.

An elected director serves for a three-year term, when they can then stand for a second term. They must stand down for a minimum of one year after the second term before being able to stand again. Therefore, each year one third of the eleven director spaces are up for renewal.

In 2020 there are four director positions available for election, and all those at the

end of their term are eligible to stand for another term if they wish to. Should we receive more than four nominations, a ballot will take place with the process being announced to the voting membership.

As part of the re-naming of the Association, we would be particularly interested to hear from members who work in roles other than lighting designer to give a better more representative spread of experiences and approaches on the board as the organisation continues to develop.

Full details about the directors' duties and how to submit a nomination can be found on the members' side of the ALD website at [www.ald.org.uk/director-elections](http://www.ald.org.uk/director-elections). It can also be sent by post upon request if we do not have a registered email for you.

Nominations for election as a director shall be in writing signed by two voting members of the Association as proposer and seconder, respectively, and contain the signed consent of the candidate to serve. To ease this process, you can complete the Survey Monkey form at [www.surveymonkey.co.uk/r/aldelection21](http://www.surveymonkey.co.uk/r/aldelection21) or request a nomination form and return it to [election@ald.org.uk](mailto:election@ald.org.uk).

The result of the ballot shall be announced at the annual general meeting, and the terms of office of the members elected shall then commence.

Please note that if the proposal to change the name of the organisation at the AGM passes (via an EGM – see below for more information) the expectation is that the current set of elected directors will act as the first set of directors for any newly created legal entity for the refreshed organisation.

#### ***Election timeline***

Tuesday 18 May: Nomination period opened

Saturday 12 June: Nominations close

Saturday 19 June: Ballot papers sent out to voting members (if required)

Saturday 10 July: Deadline for ballot papers (if required)

Saturday 17 July: 2021 ALD annual general meeting – results announced

#### ***A clarification from the last issue***

In the April/May 2021 edition we published an article that outlined the

proposal of setting up a new freelancers' branch of BECTU (page 9 – "Your industry needs you").

What was probably not clear is that this new branch is aimed at those members who work as technicians rather than lighting designers, who remain represented at union level for UK theatre work by Equity.

Of the signatory organisations (ALD, ASD and CiTEA), lighting is the only discipline where union representation is split across two unions depending on the type of work or role you are undertaking. The ALD has always promoted the idea that members wishing to belong to a union ensure they are in the correct one for their area of work. Unfortunately, in this case, the article did not state this position clearly enough.

#### ***Combined liability insurance scheme***

As the industry starts to open up once again after its enforced lay-off, we have been able to finalise a price for the combined liability insurance scheme benefit that is open to Professional and Affiliate members to opt into for an additional fee.

The cost to be covered under the scheme through to the end of March 2022 is £53. For this you receive £10m of public liability cover and £1m of professional indemnity cover. Full details of the policies and exclusions can be found on the members' side of the ALD website at [www.ald.org.uk/members-benefits](http://www.ald.org.uk/members-benefits) as well as a link to the Survey Monkey form to opt in to be part of the scheme.

#### ***Focus back issues***

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

We have back issues for most editions since we converted to the landscape format, which are taking up an increasing amount of space that we really need to free up. Therefore, if there are any editions since 2007 that you would like to have in

# Office Oracle

Ian Saunders

person rather than reading on the website – [www.ald.org.uk/focus](http://www.ald.org.uk/focus) – then please contact us to see if we have any available outside of our own archived copies. We will need to charge £1 per issue to cover postage costs, but if multiple issues are requested, we could probably be flexible on the price.

## And finally...

I have written what Andy Collier used to describe as the “parish notices” column for *Focus* in all issues (with the exception of one, I think) since the July/August 2006 edition when it was still in the old portrait orientation and the colour pages were limited and selective.

However, this is my last one as I am standing down as Executive Director of the ALD at this year’s AGM as I move to a new job in August.

When I took over from my predecessor, Geoff Spain (as administrator in those days), the membership was around the 450–500 mark, and 15 years later is around double that. There were a few

months in early 2020 where we finally broke through what would in 2006 have been a magical and mystical marker of 1,000 current members before Covid hit and the industry shut down. The first approved membership application would have been somewhere around member #1600, and the latest one to receive their welcome pack is just short of #3100.

It does, however, create a time to take stock – to assess the horizon and plot a new course. The proposed name change gives the opportunity to look afresh at how we operate, what we provide and how we deliver and to re-brand and re-launch for the way the industry is set up in 2021.

Although I will no longer be intimately involved in that process on a day-to-day basis, I support the change and will be interested to see where new impetus, energy, enthusiasm and ideas can further develop an organisation that I have been honoured to serve for a quarter of its existence. Exciting times...

July / August 2006

# Focus

The Magazine of the Association of Lighting Designers

Contents	
2	Strand Lighting UK: the end of an era?
3	Contacts
4	ALD Visit to Footloose James Whiteside
9	Maurice Marshal Receives ALD Fellowship Hugh Vanstone
10	A Tribute to Tapas Sen Francis Reid
15	A Tribute to Tony Gottelier Rick Fisher
16	ArTechnology Guy Kometaki
18	Out of Focus Ian Herbert
20	ALD Meetings Will Evans
21	Office Essentials
23	Postcard from America David Taylor
28	Natural Light Picture Gallery James Laws



## Lighting Design: From Source to Subject

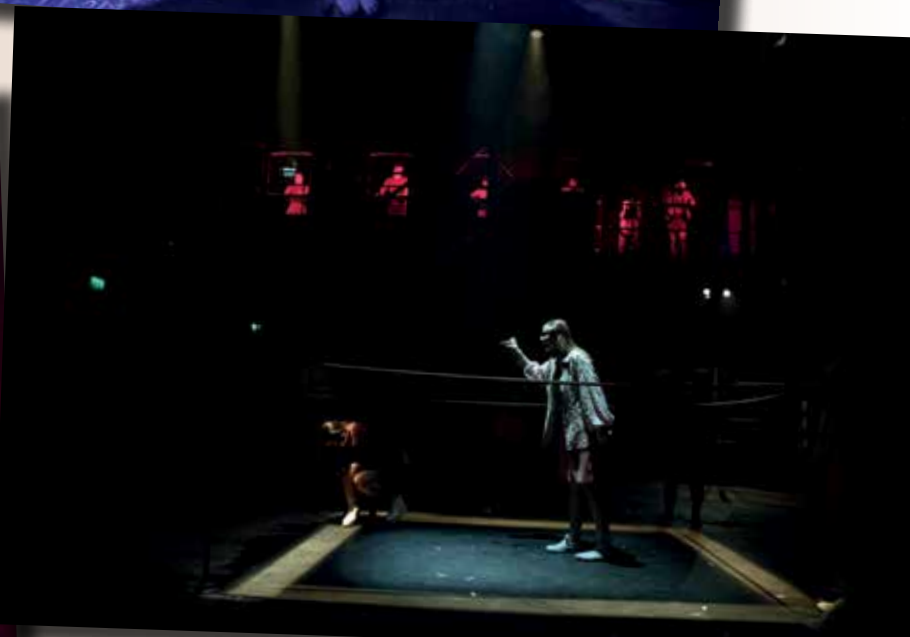
Hopefully, I'll bump into some of you at future events, but for now it's goodbye from me.

Best wishes,  
IS ✨

# A postcard from...

Jess Brigham, Liverpool

I'm here in Liverpool where I have just finished working on LIPA's version of *Revolt*. *She said. Revolt again*. This was my first show as a student lighting designer, and I am so pleased with how it turned out! The rig was primarily LED for this show as it is generally quite chaotic, so we needed a lot of opportunity to change. I've learnt a lot from the process and can't wait to get started on my next productions coming up this year! 🍀



# The Robe Lighting Show

Joe Price on organising his first ALD meeting

2020 brought with it a rare highlight when I came on board the ALD Meetings, Events and CPD Working Group. Having already been involved with the association's social media team, as well as working to distribute regular email bulletins and news stories, it seemed a particularly appropriate way to increase my involvement and to try and make a positive difference to our members enduring an extremely difficult time.

During a planning meeting in early January, we tried to think of interesting content to include from an extremely limited pool, while most of the globe was lingering in lockdown. Then I remembered a press release I had been sent recently, which featured a project called the Robe Lighting Show, in which more than 350 Robe moving lights had been used to create a breathtaking design across a stage simply bearing a poignant upright piece of driftwood in the centre. We all agreed it could prove an interesting topic to include as part of one of our online meetings.

The piece was lit by renowned Japanese lighting designer and director of the

Japan Association of Lighting Engineers and Designers, Mr Mitsumasa Hayashi, and was commissioned by Mr Masaharu Sakamoto, who heads up LTG, Robe's Japanese distributor. My first port of call was to try to make contact with them and their colleagues. I reached out to Robe's head of global press and PR, Louise Stickland, who had sent me the press release initially. After a phone call to bring her up to speed on our plans, she was kindly able to put me in touch with Miss Naoko Nomo from LTG, who in turn was able to set up discussions with Mr Hayashi.

What followed was an incredibly detailed email chain of around 50 messages to help ensure we were all on the same page and that the event could run smoothly. Due to translation purposes, it was important to relay the main body of the Q&A session well in advance so that the answers could be prepared and translated back to English for me to read and offer additional thoughts. It was eventually decided that it would be beneficial to bring the programmer, Mr Masaki Morii,



*Mr Mitsumasa Hayashi  
Lighting designer and  
director of the Japan  
Association of Lighting  
Engineers and Designers*

into the discussion as well in order to help give further insight into some of the technical considerations that surrounded this incredibly complex show.

When the day of the meeting finally arrived, I was enthused to hear that Robe's head of marketing, Theresa Gibson, would be in attendance, as well as Steve Eastham from their international customer support team and Louise Stickland. With several attendees in Europe, plus our friends in Japan and another attendee in the USA (where it was 5am!) we covered three different continents between us, which felt like a wonderful joining of tribes despite the pandemic's best efforts to keep us isolated. It was an extremely intriguing



discussion in which Mr Hayashi and Mr Morii shared some wonderful visualisations that they had used to pre-plot before arriving in the venue, with some detailed information on the angle considerations required to create the “twist” of light used in the show. It could not have been a more satisfying first

meeting to have arranged for the ALD, and the day was concluded with a hectic dash to SLX to join the Great ALD Cookie Off! Roll on the return of in-person get-togethers soon...

You can watch the Robe Lighting Show at [www.vimeo.com/497198574/00e9770ad5](https://www.vimeo.com/497198574/00e9770ad5).















*The Robe Lighting Show  
Urayasu Mai Studio of the Nihon Stage Co  
Lighting designer: Mr Mitsumasa Hayashi  
Lighting programmer: Mr Masaki Morii*

# Corporate members

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## Diary dates 2021

<b>10 July</b>	Deadline for election ballot papers
<b>17 July</b>	ALD Annual General Meeting, 2pm
<b>5–15 August</b>	World Stage Design, Calgary, Canada
<b>5–7 September</b>	PLASA/ABTT show, Olympia, London*
<b>20–24 September</b>	A Light Walk – sponsored walk for Backup and ALD Lumière scheme

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

Keep up to date with members' meetings information at [www.ald.org.uk/meetings](http://www.ald.org.uk/meetings).

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

## Contact us

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**Focus Magazine** ISSN: 1364-9299

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To submit ideas for articles, correspondence, corrections and any comments about *Focus*, email [editor@ald.org.uk](mailto:editor@ald.org.uk). Owing to space restrictions, we do not accept press releases for publication in *Focus*. However, company members may send press releases to the ALD office ([office@ald.org.uk](mailto:office@ald.org.uk)) to be posted on the ALD website. Company members only may advertise in *Focus*; please contact the office for details. Editorial guidelines for authors are available on request.

*The opinions published within Focus are not necessarily those of the ALD. E&OE.*

*Content deadline for the next issue: 15 July 2021*

# Professional members' shows

opening in June and July

## June

**2 June** Malcolm Rippeth *Der Rosenkavalier* Garsington Opera / **3 June** Roberto Esquenazi Alkabes *Red Velvet* Jerwood Vanbrugh Theatre (RADA) / **3 June** Malcolm Rippeth *Eugene Onegin* Garsington Opera / **4 June** Zoe Spurr *Othello* NYT Studio / **4 June** Zoe Spurr *Animal Farm* NYT Theatre / **4 June** Charlie Morgan Jones *Die Walküre* Longborough Festival Opera / **8 June** Jonathan Chan *The Life of Olu* Golden Goose Theatre / **10 June** William JE Hamer *Working (musical)* Unicorn Theatre / **11 June** Peter Harrison *The Bloody Chamber* Worthing Theatres / **11 June** Michael Grundner *Dracula* Wilhelmsburg Ulm / **12 June** Joe Price *Outlier* Bristol Old Vic / **15 June** Tom Mulliner (lighting programmer) *Tell Me on a Sunday* UK tour / **19 June** Joseph Ed Thomas *John Owen Jones – Celebrating his 50th Birthday* Cadogan Hall / **19 June** Malcolm Rippeth *Ivan The Terrible* Grange Park Opera / **21 June** Zoe Spurr *Hamlet* Theatre Royal Windsor / **24 June** Ryan Joseph Stafford *Generation Goldfish* Prinzregententheater, Munich / **26 June** Callum Macdonald *BEAM* Snape Maltings, Aldeburgh

## July

**3 July** Michael Grundner *Goethe! Stiftsrueine* Bad Hersfeld / **5 July** Joe Price *The Turn of the Screw* Richard Burton Theatre / **5 July** Jack Fenton *One Day* Webber Douglas Studio / **8 July** Michael Grundner *West Side Story* Seebühne Mörbisch / **9 July** Jason Addison *Changing Destiny* Young Vic / **9 July** Jason Addison (lighting programmer) *21st Century ABBA Garden Festival* UK tour / **9 July** Zoe Spurr *Home, I'm Darling* Theatre by the Lake, Keswick / **13 July** Michael Grundner *On Your Feet* Musicalsommer Amstetten / **19 July** Malcolm Rippeth *Bagdad Café* The Old Vic / **23 July** Tom Mulliner (lighting programmer) and Sam Waddington (associate lighting designer) *Anything Goes* Barbican Theatre / **28 July** Michael Grundner *Die Fledermaus* Schloss Haindorf

From the "Diary" page of the ALD website. A full listing of all members' shows can be seen at [www.ald.org.uk/diary](http://www.ald.org.uk/diary).  
To be listed, enter show credits into your profile after signing in to the members' area.

# A Light Walk

Join a sponsored walk to benefit the Lumière scheme and Backup



To raise funds to run the Lumière Scheme in 2022 and to support the much-needed work of Backup, we will be doing a sponsored

walk from the Royal Shakespeare Company in Stratford-upon-Avon to the National Theatre in London from 20 to 24 September 2021.

Yes! You are right in thinking, “that’s quite a distance!”, and if you said, “surely, that’s going to take ages?” you’d be right again. We’re walking a distance of over 160km, a journey we will complete in just five days!

Why are we doing this? Well, we believe that the work achieved through the Lumière scheme and Backup is vital and worth the sore feet!

The ALD is committed to continuing the success of the Lumière scheme that has been established over the past five years. We have exciting plans to evolve the current design scheme as well as establish

a new production scheme. It creates pathways into the industry and offers real work experiences, allowing participants to develop their skills and process. It is an opportunity they would not otherwise have had, getting to work alongside established practitioners on a range of productions. All Lumières are paid for their work on the full six-month scheme and on the virtual schemes they receive a micro-bursary.

Backup is an incredible charity, whose work, especially in the past year, has done so much to help those in our industry. It provides financial support to industry technical professionals, crew/production personnel and people working in the technical supply chain across the UK entertainment industry including those from live events, theatre, TV and film. In light of the devastating impact of Covid-19, they have recently created a Hardship Fund, which will provide limited financial assistance to those most in need.

***Do you want to join us and take on this challenge?***

You can join us for one, some, or all of the five days.

You can also take part remotely by completing the same distance in your local area during the month of September.

Sam Bowden from Chauvet and Charlotte Burton, Lumière chair, will be walking the full route with members of the Lumière scheme working group and the ALD Exec joining for specific days or remotely. If you would like to join us, please let us know before 30 June 2021.

Now, it’s fair to say this challenge may not be for everyone! But we would appreciate any support you are able to give us. Our donation page can be found via the QR code below or via [www.gofundme.com/f/a-light-walk](https://www.gofundme.com/f/a-light-walk) and it is available to share!

For more information, email us at [lumiere@ald.org.uk](mailto:lumiere@ald.org.uk). Thank you! 🍷



## New members

Welcome!

### *Professional members*

David Butler, London  
Shaun J Parry, Berkshire  
Tom Johnson, Staffordshire

### *Affiliate members*

Jake Lawrence, Essex\*  
Connor McPherson, North Yorkshire\*

### *Associate member*

David W Palmer, London

### *Student members*

Sam Bradbury, Leicestershire  
Joe Underwood, London

### *Non-profit organisation*

City College, Norwich\*

### *Corporate member*

Royal Opera House

\* Re-joining the association

† From Associate/Affiliate member

## For the next issue...

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

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

*Send all contributions to [editor@ald.org.uk](mailto:editor@ald.org.uk) before 15 July for the August/September issue. 📧*

# Ecodesign update

Rob Halliday on changes to UK/EU legislation

It doesn't feel like any time at all since I last wrote an update about this – but in fact it's been nearly a year. It's funny the different rate at which time seems to have passed during the various lockdowns.

Last year, I wrote that we'd worked with the EU to tidy up the final details of their Ecodesign regulation, correcting the little anomalies that had crept in and could have threatened the availability of, in particular, high-output white LED-based lighting fixtures, things like followspots or stadium-scale moving lights. Those corrections were voted on and accepted as part of the "Omnibus amendments" to the Ecodesign regulations in November 2020. Job done...

Except, of course, that those regulations don't come into effect until later this year, September 2021. Which means these rules weren't in effect last Christmas at the point of that little thing called Brexit – so they didn't automatically become part of UK law as part of that process. Job not quite done.

A few days after the Omnibus amendments were accepted last November, an email arrived from the UK government's Department of Business,

Energy and Industrial Strategy (BEIS), which oversees this regulation in the UK. It was starting a consultation on the new draft Ecodesign and Energy Labelling Regulations (Light Sources) 2021 for the UK...

In effect, as a starting point, they had copied and pasted the EU regulation and changed the title. In an unfortunate fluke of timing, they'd copied and pasted the pre-Omnibus versions, so without any of the corrections we'd worked so hard to achieve. Deep sigh...

BEIS was running a public consultation on this, and while we completed that alongside PLASA and the other members of the Ecodesign coalition, we also got in touch with BEIS directly. Interestingly, this was now largely a different team of people to those we've dealt with there over the last few years, and so it was almost like starting all over again in terms of explaining what we do and our issues, but the new team seemed receptive and interested. The result is that the text has been updated to the Omnibus edition text, and so UK law (in England, Scotland and Wales at least) and EU law will continue to match as



both sets of regulations come into force this September (which is why you may have seen the BBC and others running "tungsten lighting to be banned!" headlines recently. Be reassured; this is not anything new, it's just the regulations coming into force – complete with the exemptions for theatre lamps that we've so carefully worked towards for the last few years). How long they continue to match, though, is anyone's guess.

In early discussions it felt like the UK team thought the EU regulations were overcomplicated, full of strange exceptions and workarounds. The hint was that BEIS would like to throw that all away and get back to a very simple lumens-per-watt efficiency requirement. Of course that's what the EU also wanted to do; we fought that for very good

reason, and other industries that use light fought their cases for their own very good reasons, which is why the regulation ended up so complicated.

I suspect the issue is really that it is trying to deal with too many disparate uses of light, from domestic lighting to tanning to industrial processes. Through the responses to their public consultation and a couple of online panels they held which we took part in, I think BEIS has understood that and is now reconsidering its approach.

Meanwhile, in Europe, the EU is starting to plan its next set of revisions to Ecodesign. It feels like there is a realisation that further big reductions to energy use will be hard to achieve, and so attention is turning to improving the working life of products, their repairability and, ultimately, their recyclability. Some of these aspirations were in drafts of the current Ecodesign regulations but were ultimately edited out. Bringing them back would be no bad thing.

The danger, of course, is if the EU does one thing and the UK something entirely different (in Ecodesign, and in other regulations such as RoHS, which

the EU is currently updating and which we are also monitoring), this would be a challenge particularly for manufacturers selling to both markets. That's really what we're keeping an eye on now: all of the organisations that have collaborated in this process up to now, coordinated through Pearle in Brussels, having agreed that we'll keep working together and will keep presenting our case and promoting our interests jointly to the EU and to the UK so the message remains consistent.


As I said last year, what all this means for end users is that manufacturers will be allowed to keep selling pretty much all of the theatrical lamps and fixtures we know and love – with the key exception of the tungsten M16 lamps which were really a key target for Ecodesign. But as I also said last year, whether they actually want to keep selling or even making those products is a whole other question. There is a whole raft of theatre tungsten bulbs that are now out of production. If you rely on any of those products for your rig, how you dealt with that was always going to be a challenge, all the more so after a year of no income. But ignoring the problem and doing nothing won't change anything.

As before, the ALD continues to be here if you need advice on how you could evolve your lighting system without sacrificing the quality of light that is so important to us all.

***The EU moving forward:***

[ec.europa.eu/info/law/better-regulation/have-your-say/initiatives/12852-Energy-efficiency-and-circular-economy-ecodesign-and-energy-labelling-working-plan-2020-2024\\_en](https://ec.europa.eu/info/law/better-regulation/have-your-say/initiatives/12852-Energy-efficiency-and-circular-economy-ecodesign-and-energy-labelling-working-plan-2020-2024_en)

***The UK moving forward:***

[www.gov.uk/government/consultations/draft-ecodesign-and-energy-labelling-regulations-lighting-sources-2021](https://www.gov.uk/government/consultations/draft-ecodesign-and-energy-labelling-regulations-lighting-sources-2021) 

# An array of choice

Declan Randall on getting the most out of your LEDs

Imagine having the power to manipulate colour “on the fly” – quickly and easily being able to tweak and adjust a colour to make the costumes “pop”, or the scenery really come to life, or adding more life into skin tones.

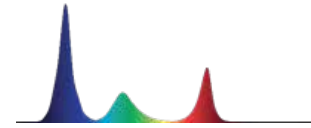
It is a wonderfully exciting time to be working in lighting. Technology is such that we can do things with light that were simply not possible before. While not a day goes by where I do not lament the slow demise of tungsten, LEDs have opened a world of possibility and creativity. Tungsten has been a stable and consistent light source for more than 60 years and it is certainly the light that I grew up with and is undoubtedly still the yard stick by which I measure and compare different light sources. I love the warmth, its three-dimensionality, the way it envelops and sculpts a subject. But more than that, I like knowing exactly what I’ll get. Comfortable. Familiar. Dependable. Tungsten is an old friend you’ve known for years.

And along comes LED. The new kid on the block. Like any newcomer to the neighbourhood, they are trying to fit in. After some hesitancy and reluctance on our part, the lighting community has

welcomed them, and like any young child, it’s been fun watching them grow up. I also think that I have tortured that metaphor enough now, so I will move on to the point of this article – taking a closer look at the LED arrays that we have available today and talking about why our choice of LED array is becoming more critical than ever.

If we cast our minds back to the arrival of the high intensity LED in the marketplace, we started with the simplest array – RGB. The common red, green, blue array seemed to be a good starting point as it made use of the three primary colours of light and introduced additive colour mixing into our world, bringing with it the advantages over the more conventional subtractive mixing we were all so familiar with. This system was not without its pitfalls, of course, and it wasn’t long before the RGB array was being expanded to include white, amber, lime and a host of other emitters too. But first things first. Let’s look at the LEDs that are commonly found in modern luminaires, why they are there, and how each of those different colours contributes to the overall spectrum and colour rendering properties of the light.

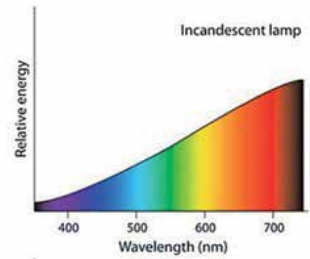
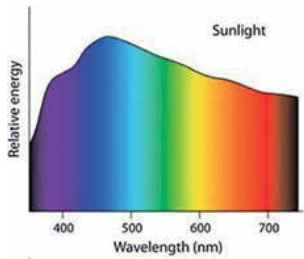
RGB



I think it’s important to clarify at this point that the “B” in RGB is not actually “blue”. It is in fact, indigo – a much richer and more saturated colour. The industry has widely elected to refer to this as blue, although technically this is incorrect.

*The technical bit:* The indigo emitter typically has a frequency of 450nm and is a very efficient LED. It is this saturated indigo that enables us to mix the wonderfully rich magenta tones that only LED fixtures can deliver. The major drawback with an RGI(B) array is that all the LEDs are narrow-band emitters. The red (630–640nm), green (530–550nm) and indigo (440–450nm) are designed to emit light in specific frequency bands. So, while in theory it is possible to achieve any colour by mixing these colours additively, the reality is different.

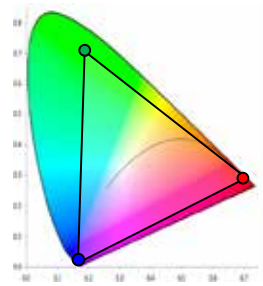
If we consider the spectral power distribution (SPD) graphs for both sunlight and a tungsten lamp, we can see that both sources cover the full visible spectrum albeit with a bias towards the blue and red portions, respectively. When comparing this to the SPD for a simple RGB system, the missing portions of the spectrum become apparent.



The fixture is only capable of producing colours that fall within this triangle. All other colours are considered “out of gamut”. While it appears that we are able to produce almost any colour, it is how this colour will render the lit objects that we should be concerned with – and the missing

*The arty bit:* If we were only projecting light onto a white surface, the RGB mix would suffice as these three colours provide enough spectral information to trick our eyes and brains into filling in the gaps. When it comes to lighting a cyclorama, an RGB fixture works, provided you are not too demanding on the precision of your colour. Of course, we tend to light surfaces and objects of complex colour and the RGB LEDs are not capable of rendering these colours correctly due to the missing portions of the visible spectrum.

Looking at the chromaticity diagram (CIE 1931), we can plot the points on the scale where the RGI emitters land. By then connecting these points we create the gamut of colour that these emitters can produce.



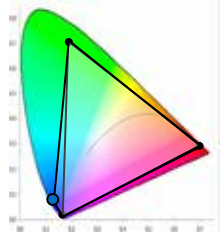
portions of the spectrum have a huge impact on how the light will be perceived. Enter broad-band emitters. LED technology is constantly developing, and phosphor-coated LEDs are common in all applications. It is this technology that allows for certain colours to exist – without phosphors, a white LED would simply not exist. Neither would the amber, lime, mint, cyan or any of the other colours of LED exist either. By including broad-band emitters in the LED array, we can include greater portions of the spectrum to the light source, meaning that it can render larger portions of the spectrum more accurately. As we take a look at the different emitters used by different fixtures and manufacturers, we will also look at how these can contribute to the overall gamut and spectral power distribution (*the technical bits*) and also how these can help you to make beautiful lighting (*the arty bits*). Understanding how the different emitters contribute to the overall light quality will help to inform your choices when selecting luminaires for your next project.

**Blue**



*The arty bit:* If we consider that most luminaires actually use the indigo emitter, then adding in a blue LED means that we are able to soften the colour mix slightly and make magentas and lavenders that do not have that almost ultraviolet zing to them, bringing the colours more in line with the subtle jewel tones that filters were traditionally able to create. If your application is for lighting cycloramas, then you might favour the indigo emitter as you will be able to achieve more saturated “midnight blues”, but some caution should be exercised here – overly saturated blues can be hard on an audience’s eyes and will often not respond well on camera.

*The technical bit:* As we plot each new emitter point on the chromaticity diagram, we can see how the colour gamut increases with each new addition. The blue LED (460–485nm) does not immediately appear to make a huge difference, but it is worth remembering that colour acts in a three-dimensional space and not the 2D space that the CIE graph shows. This graph represents the x and y coordinates to show a colour point but does not show the z axis, brightness.




The blue emitter also results in us being able to achieve better whites without the

# An array of choice

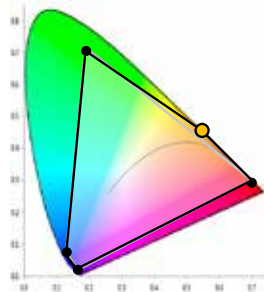
Declan Randall

strong presence of the over-saturated indigo. This emitter helps to achieve cleaner whites at the higher end of the colour temperature scale.

## Amber



*The technical bit:* The amber LED (600–615nm) is a broad-band emitter and in addition to adding nuance to the colour mix, it contributes greatly to the adjustment of colour temperature. The grey curved line shown on the CIE graph represents the black body locus – the curve that shows colour temperature. The addition of the amber emitter has greatly increased the CT gamut, making it easier to mimic the lower, warmer colour temperatures.




As you can see in the SPD, the amber emitter, while not significant in terms of output, covers a broad portion of the spectrum. It is this wide band that increases

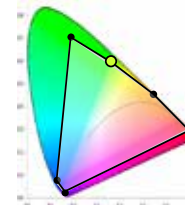
the colour gamut and allows a greater range within the black body curve.

*The arty bit:* If you know that you need to recreate the effect of fire or candlelight, choosing a light that has amber as part of the array is essential. While you can arguably mix the same amber tones using just the red and green emitters, this will result in a light that is not very realistic due to the green content in the mix. The amber will also contribute to your being able to create beautiful sunrises and sunsets by giving you the finer control over the colour temperature you need when trying to emulate the light nature provides for us. It also allows for the more subtle mixing of yellows, ambers and yellow-greens.

## Lime




*The technical bit:* The lime LED (550–560nm) is extremely efficient and, as its frequency aligns with our eyes' peak sensitivity, it contributes significantly to the overall output of the luminaire. The lime emitter is a wonderfully broad-band emitter that fills in a large portion of the (previously) missing spectrum. ETC was the first manufacturer to introduce the lime emitter in an entertainment fixture



(Source Four LED Series 2 Lustr) in 2014 and its impact on the spectrum and colour rendering properties of the light were phenomenal.

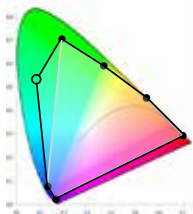
*The arty bit:* The lime can be a tricky colour to work with, so having a console that understands this emitter and its contribution to the mix is certainly going to be helpful. I find adding the lime to almost any colour that I mix, even at low intensities, adds an extra layer of depth and “rounds out” the colour as it helps to soften some of the huge spikes that additive mixing with LEDs can cause.

## Cyan



The number of fixtures that make use of this emitter are limited to a few manufacturers, but for work on camera or in instances where skin tone rendering is important, having this as a part of the array is beneficial.

*The technical bit:* Use of the cyan LED (500–525nm) helps to widen the colour gamut even further and of all the emitters, the cyan is probably the one that makes



the most significant improvement to the overall colour gamut.

*The arty bit:* This is a really useful addition to the LED array due not only to its contribution to the rendering of skin tones, but also to the depth it adds to the blues and greens. Your night-time scenes and moonlight filtering through the leaves or in through the windows will take on a more life-like quality.

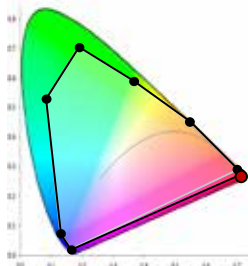
the most significant improvement to the overall colour gamut.

### Deep red



In early 2020, ETC introduced the deep red LED. This emitter fills in a missing portion of the spectrum allowing for richer ambers, oranges and reds, resulting in a wider colour gamut.

*The technical bit:* The deep red emitter (660nm) widens the gamut even further. It is worth noting that although the apparent change to the gamut seems small, the actual contribution to the overall spectrum



and rendering capabilities of the luminaire is huge. The deep red contributes significantly to the rendering of skin tones – across all ranges of skin tone, a universal

skin-tone tool, if you will. The deep red makes the standard red look quite orange by comparison.

*The arty bit:* This is the colour you probably did not know you were missing. Recreating the light of the “golden hour” is easier and made more realistic with the addition of a deep red emitter. Firelight, candlelight and low-level sunlight are all enhanced by this emitter. On its own, it is not terribly bright, but this does mean that you can layer it into most of your colours to get the reds to “pop” without altering the colour point you have selected. If you are trying to emulate the characteristics of a tungsten source, then the deep red goes a long way to filling in the portions of the spectrum you have been missing to make this possible.

We all love the warmth of a tungsten lamp as it dims down, resulting in portions of the visible spectrum that we have not been able to recreate accurately using LED until now. Tungsten sources have long been the preferred light when lighting actors as the natural bias towards the red portions of the spectrum are flattering for all skin tones. The inclusion of the deep red emitter brings back the vitality and depth to skin tones that have been missing in LED arrays.

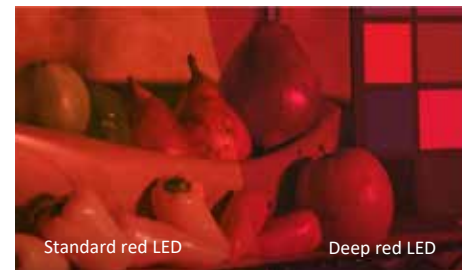
Knowing how each of the different emitters can contribute to the light quality will help you to make an informed choice of fixture when planning your next



Without Deep Red



With Deep Red

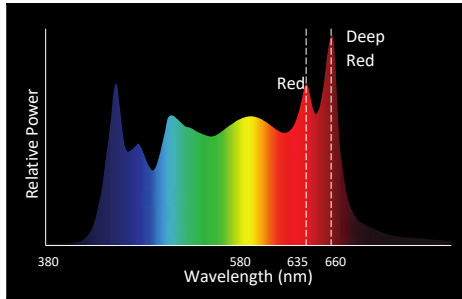


Standard red LED

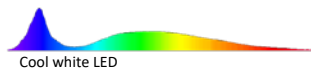
Deep red LED

# An array of choice

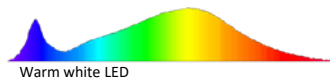
Declan Randall



project. Depending on your requirements, you may choose to favour one array over another. Ensuring that your selected fixture has at least some of the broad-band LEDs in its array will offer peace of mind that you will be able to achieve acceptable colour renders. They say “less is more”, but in the case of an LED array, if less was more, just imagine how much more “more” would be!



Cool white LED



Warm white LED

## Tunable white

“Well, having all these colours available is great,” I hear you say, “but I spend most of my time just shifting between colour temperatures.”

There are different ways to achieve “tunable white” fixtures – some make use of an RGBW (RGB, white) LED array, others are simply a combination of warm white (WW) and cool white (CW) emitters, and there are some that include a blue and amber in addition to the white emitters. One of the drawbacks of CW and WW LEDs is that they are phosphor-coated, broad-band emitters and they all use a high intensity blue (indigo) LED as the “pump”. This leads to a spike in the blue portion of the spectrum that can be hard to control.

*The technical bit:* WW and CW LEDs use a tri-phosphor chemical composition to generate light, the large blue spike caused by the pump is still apparent – perhaps not the eye, but certainly on camera and to the way objects will render. Adding a filter to a WW or CW source will expose just how different the spectral range is.

## Mint



There are LED arrays that use mint as one of the emitter options. The mint is also a broad-band emitter that contributes to a wide colour temperature range.

*The technical bit:* The use of mint allows for an approximate range of 1900–10540K to be emulated. Having a carefully selected colour array making up the white light mix gives you far more control over the subtleties of the colour mix and offers the added ability to adjust for green and magenta shift as required, something which is particularly useful for camera work.

*The arty bit:* Using RGBW arrays will give you different results as your source is making use of the narrow-band RGB emitters – the only broad-band emitter is white. The cyan, blue and mint emitters are all broad-band phosphor coated so you can be assured of a fuller-spectrum light source at any colour temperature, without any strange spectral shifts as you move through the range.

There is nothing wrong with fixtures that use differing combinations of

emitters – the key lies in understanding how the resulting output may affect the colour rendering so that you can take the necessary steps to correct and adjust for these changes.

### **Colour integrity**

The ability to mix your favourite colour is one thing. Being assured that the colour you have chosen remains consistent and repeatable can be an entirely different matter. As an LED heats up, it becomes less efficient. A red emitter, for example, can lose up to 40% of its output as it heats up. This is a phenomenon known as “droop” (or “thermal droop”) and it is something that all LEDs are affected by. To make matters worse, not all LEDs droop to the same extent. This loss of efficiency and output can have a huge impact on your chosen colour, output and spectral composition and has the potential to be disastrous and could lead

to your colours not looking as expected. You do not want to have to worry about the potential difference in colour after a full eight hours of tech versus the colour when the fixture is turned on in your first cue. Selecting fixtures that offer a degree of “droop compensation” may be important to you, depending on your application.

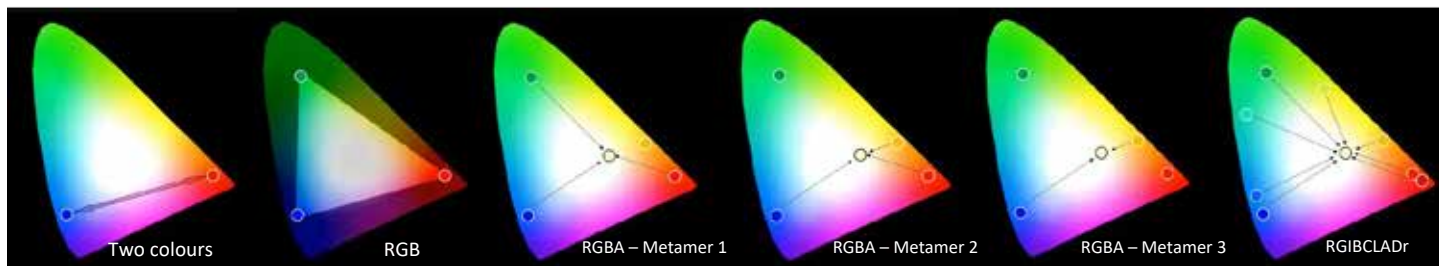
### **Control**

Having luminaires with multiple emitters is hugely beneficial in terms of accurate colour rendering and digital spectrometry but ensuring that you have a means of control that enables all the benefits this system has to offer is equally as important, if not more so.

If you only have two colours, you can mix to any point in the colour space between those two points, but in a straight line only. When working in an RGB colour space, you can mix to any

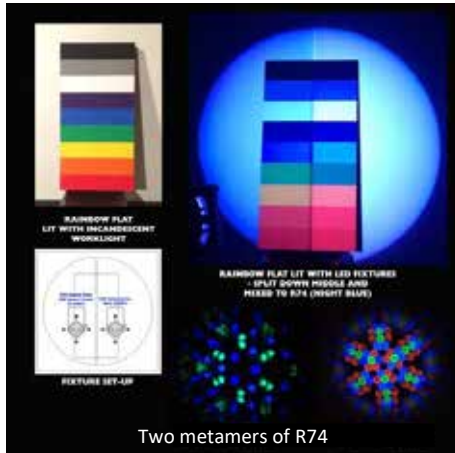
colour point within the triangle created between those three points, but there is only one possible combination of colours, or “recipe” if you will, that will achieve that colour. The introduction of another emitter changes this. As soon as another colour is introduced, the number of possible “recipes” increases – the more colours you add, the greater the number of recipes there are. These colour recipes are known as “metamers” and each new metamer will have an impact on the way an object is rendered and therefore perceived by both the eye and the camera. The ability to fine-tune your colour at this granular level is a powerful tool and another of the aspects of LED lighting that I find so exciting.

The choice of metamer can radically alter the appearance of an object and a good understanding of metamer control is becoming essential in the world of LED



# An array of choice

Declan Randall



lighting. In the example above, we see two metamers of R74. One metamer is offering the brightest version of that colour, the other a more spectrally accurate option. You may find that when you use a console's filter picker the colour does not necessarily render as you were expecting. One of the reasons for this could be the chosen metamer. As the designer, you may choose a colour that is the brightest option, or you may choose a metamer that is a closer spectral match

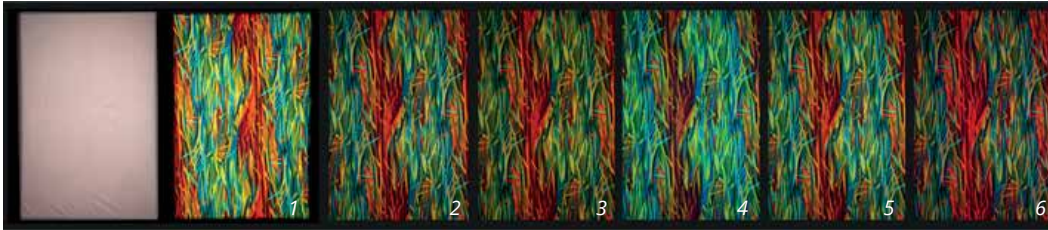
to the filter selected. You may opt for a hybrid metamer that lies in between.

In the examples on the facing page, the rendered result of using different metamers becomes apparent. In the first example, there are six different "white" metamers – to the eye on a white surface, all the whites look the same even though they were "constructed" in different ways. On a coloured surface, the differences in metamer become more obvious.

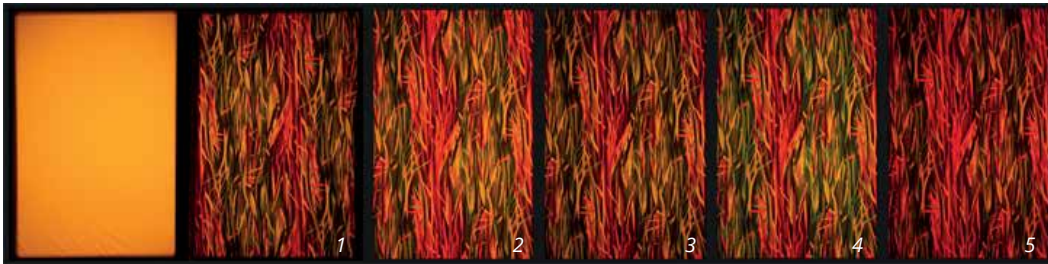
Similarly, we get different results when mixing different metamers for a more saturated colour. In the second example on the facing page, we used Lee 021 as the reference point and created different metamers to achieve the same colour, but with different results.

At the time of writing, deep red LEDs are only available in the fos/4, Desire and Source Four LED Series 3 product ranges from ETC. Advanced metamer and colour controls are available when using these luminaires with any of the Eos family of lighting consoles. 🚩





From left to right:  
 1. Full X8 array  
 2. Red, indigo, green  
 3. Red, blue, green  
 4. Indigo, lime  
 5. Red, blue, cyan, green  
 6. Blue, amber, cyan



From left to right:  
 1. Full X8 array  
 2. Red, green  
 3. Red, amber, green  
 4. Red, amber, lime  
 5. Amber, red



Declan was a freelance lighting, set and projection designer for 23 years before joining ETC as Training Program Coordinator in 2018.  
[www.declanrandall.com](http://www.declanrandall.com)

# The Special Theatre Years: 1800-1900

*Kelli Zezulka* reviews a new book by Michael Hall

Michael Hall's new book is a reflection on one hundred years of lighting history, from 1800 to 1900, what he terms the "special years" because of the sheer number of developments made during this time period. In the preface, Michael notes that the book is "not a formal history, but my personal take on the period" (p.7). Indeed, it is a collection of various tidbits of information relating to the period, roughly grouped together by topic rather than strictly chronologically. Michael covers a wide range of technological developments, with chapters on carbon arc lamps, limelight, electricity, colour filters and the magic lantern. The body text itself is less than fifty pages, making this a light read.

A particular strength of the book is the inclusion of a huge number of images, from buildings (both interior and exterior) to equipment to practitioners. Pretty much every page includes an image, giving a great series of visual references to illustrate Michael's words. Timelines and lists of key events are also dotted around the book, which provides a quick snapshot of the development of key bits of technology.

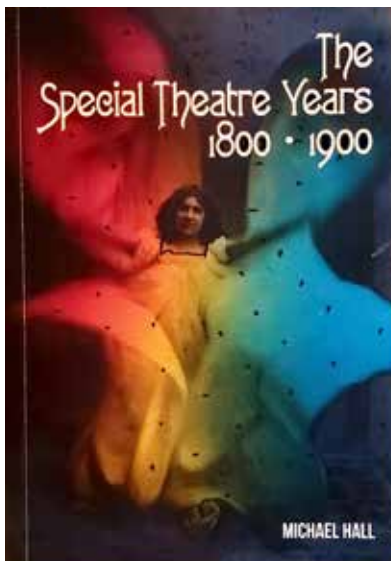
The book is not just limited to lighting, although that does make up the bulk of the pages. Michael also includes chapters on makeup, costume and scenic art, charting their development throughout the century. Light, of course, is important to consider alongside these wider changes in related disciplines.

Though a selected bibliography is provided on the final page, I would have loved to have some citations throughout the book in order to follow up on sections that I found particularly interesting. With only fifty pages to cover one hundred years, there's not much room to go into great detail and so it would be great to have the specific sources noted in order to do further research. As someone who teaches the history of scenography and of stage spaces, I would love to know where specifically to look for further information, both for my benefit and my students'.

The book would benefit from some tidying up, just to correct some grammatical and editorial errors throughout (for instance, the table of contents is two pages out – not a huge issue in a book this length, but it is frustrating when you're looking for something specific).

Overall, however, this is an interesting introduction to 19th-century developments in stage lighting and related fields. The book is published by Rosco, the company Michael co-founded in 1976, and complements well his other books on colour and gobos. 🌸

*The Special Theatre Years: 1800-1900*  
by Michael Hall  
Published by Rosco and Mickle Print  
(Canterbury) Ltd  
ISBN: 978-0-9935767-8-2



The book's cover, featuring an image of dancer and light practitioner Loie Fuller

#### GAS TIMELINE

- 1792 William Murdoch – experimented with gas as a light source.
- 1803 Fredrick Winsor set up a trial of gas lighting for the London Lyceum stage
- 1816 First gas stage lighting in the Chestnut Street Theatre, Philadelphia
- 1817 Gas lighting for London Lyceum Stage
- 1817 Gas lighting for Paris Opera House
- 1820 Variety of gas jet shapes to improve light output
- 1850s Universal gas supplies for most of UK
- 1881 Continued gas a back up for unreliable electricity at London Savoy Theatre in Floats and wings.
- 1883 High efficiency gas mantle invented.

A sample timeline from the book (from page 16), detailing the development of gas light sources

## BOOK REVIEWS

Is there a new lighting book that you'd like to review for *Focus*? Email [editor@ald.org.uk](mailto:editor@ald.org.uk) to discuss and we'll arrange for a copy of the book to be sent to you. Reviews are typically 500–600 words long.

We are currently looking for people to review the following books:

*Lighting Dance* by Flaviana Xavier Antunes Sampaio

*Living the Lighting Life* by Brad Schiller

*Dance and Light: The Partnership between Choreography and Lighting Design* by Kevin Dreyer

*Namedropping in the Wings* by David Collison

# We Make Events

An update from *Stuart Porter*, ALD companies rep

I have been attending meetings for We Make Events for over a year now; at the height of the pandemic, they were meeting three times a week; this has now calmed down to a weekly meeting on a Friday.

We Make Events was initially set up by Plasa to give a voice to the supply chain, hire companies, manufacturers, etc. All of these, like the freelancers, had been left with no say in a void between those in the industry receiving help and those that on paper looked like warehouses that just distributed products. It did not show that they supplied an industry that had stopped entirely. Its other main aim was to raise funds for freelancers.

The first big event that established WME was the lighting of the buildings along the Thames in red from Westminster to the Tate Modern. This was a monumentally successful event, and a good number of ALD members took part. The national news platforms covered this and, trending at number one on Twitter on the day, helped put WME onto the map. WME carried on doing events, including a silent protest on Parliament Square. It became good at non-aggressively highlighting the plight of the industry.

Fast forward to today to the most recent activity by WME...

The group has managed to employ a lobbyist and to find favourable MPs concerned about the industry's plight. Brexit and, more importantly, visas have also become an important part of the campaign; there are now people representing WME at the DCMS select committee meeting on EU visas for creative workers. Progress is slow, but at least the problems being faced by the industry are being highlighted. They have also applied pressure to make payments for awarded grants, something that has slowed down over recent months.

Fundraising is still one of the essential parts of WME; it has raised over £350,000 for Backup. This helps support Backup's hardship fund and allows Backup to continue to help all those in the industry who need emergency support. Here is a link to their website so you can see all the excellent work done so far: [we-make-events.raisely.com](http://we-make-events.raisely.com).

The latest fundraising campaign is Texting One Two to mark the first anniversary of the industry's closure.



This is supported by both artists and crew with videos asking people to support; this is aimed outside the industry, so it has a broader appeal and hopefully will raise more money.

















Supporters can now make a one-off donation by texting the word ONETWO followed by the amount they want to donate to 70085. For example, text ONETWO5 to donate £5. The link to the website is [www.wemakeevents.com/stars-voice-their-support-for-the-wemakeevents-campaign](http://www.wemakeevents.com/stars-voice-their-support-for-the-wemakeevents-campaign).

We Make Events will continue its work for the foreseeable future and is an organisation to keep an eye on. It is working away behind the scenes to help the industry. If you want to learn more about its campaigns, please sign up for the WME newsletter at [www.wemakeevents.com](http://www.wemakeevents.com). #



A collage of venues from the We Make Events website: [www.wemakeevents.com/events](http://www.wemakeevents.com/events).

# Commercial members

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<p>Artifice Industries Ltd <a href="http://www.artificers.co.uk">www.artificers.co.uk</a></p> 	<p>Entedi 020 3598 3131 <a href="http://www.entedi.com">www.entedi.com</a></p> 	<p>Goboplus/ Cut Colour Plus 020 3603 1335 <a href="http://www.goboplus.com">www.goboplus.com</a> <a href="http://www.cutcolourplus.com">www.cutcolourplus.com</a></p>  	<p>Panalux 020 8832 4800 <a href="http://www.panalux.biz">www.panalux.biz</a></p> 
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