

# FOCUS



ALPD #

**The journal of the Association for Lighting Production and Design**  
**October/November 2022**

**In the spotlight this issue:**

- Review of 2022
- Sustainability
- Lighting at Edinburgh
- Mental health update
- ...and much, much more...

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Hotel  
Birmingham Royal Ballet  
Choreographer: Morgann Runacre-Temple  
Lighting designer: Kieron Johnson  
Designer: Sami Fendall  
Animation designer: Libby Ward  
Composer: Mikael Karlsson  
Photographer: Johan Persson

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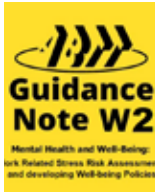
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# From the chair...

Johanna Town  
ALPD chair



It has been another busy year for the ALPD and the Exec. Amanda, our new general administrator, started immediately after last year's AGM, which was a bit of a baptism by fire, having to learn all about the ALD and at the same time help to create and market the new ALPD.

It has been a year of excellent questions from Amanda about our history and our future development, and it has been good for the Exec to have been scrutinised about who we are and what we want to become.

I would like to thank Amanda for her successful running of the office over the past year, along with all the fast learning she has taken on – not only about running the office but also about lighting.

This year we have successfully become the new Association for Lighting Production and Design. This was brilliantly handled and

promoted by Amanda and Tom Lightbody. We have had a lot of very positive feedback on the change, especially from lighting people who don't necessarily see themselves as designers. We do feel stronger and more inclusive as a team, and I have really noticed that I have been having far more discussions around the production desk now about life in our industry than I had before.

This year also saw the completion of our PWP documents and producers' guide, which you can find on the website. Some documents are available to members only and other are downloadable – you can send these documents to producers, production managers and colleagues. The Exec feels we now have a full set of documents for members to work with – these include the contract checklist, professional practice guides,

substantiated fees documents and the recently completed professional process documents.

Members' feedback on these documents so far has been very rewarding, and it feels like work well done. We have been pleased that so many members are using them and sharing them with producers and production managers for negotiation purposes.

We also have on the website the design fee calculator – it can also be adapted by production staff with a little amending dependent on your needs. With the fees calculator you input what you think you should be earning and compare that with what a production is offering. It clearly lays out the issues of fees over time, and I have used it on several occasions with producers to great effect.

# From the chair...

Account departments and producers love a spreadsheet, it seems.

All of these are living documents so please read them and make comments for when they are updated. I would like to thank the Professional working group for all their hard work and time in producing such a useful resource.

You will also find on the website a new resource from our sustainability working group: "The Hirers Map". This map shows all the lighting hire companies around the country, so if you are urgently in need of something or wish to hire something locally and keep your hires more sustainable, then this map is for you.

The Unions working group is headed by Zoe Spurr, with Jason Addison and Jamie Platt, who all sit on the Equity designers' committee. The ALPD, along with other designer associations and groups, is currently in negotiations with SOLT/UK Theatres for their next claim. Equity held an open meeting

and has been far more responsive and direct with us this year. It also appears that the formation of AAPTLE during the lockdowns has bonded us together more as a workforce and created a better dialogue between us all. AAPTLE also allowed us to have discussions directly with SOLT/UK Theatres and both unions during lockdown. I feel that this year we are seeing that the time we gave then is leading to better access and dialogue with our unions and employers.

We also saw this year the creation of BECTU's freelance branch thanks to Alex Fernandes and David Ayton. BECTU has never really acknowledged freelancers, and members have often been placed in the wrong branches and not been served correctly by their union. If you are a freelancer, I recommend that you move to the freelance branch where discussions and negotiations will be based more around your particular issues.

Rob Halliday is still in conversations with government bodies regarding the issues around tungsten and how much of the new legislation changes in Britain may affect our industry. We have had some good responses and are keeping our Save Tungsten/Save Stage Lighting banners polished just in case they are needed in the future. But I am pleased to say dialogue with the industry has so far been sufficient, but it is all on our radar thanks to Rob.

We were also asked to submit a paper to the House of Lords' enquiry on the future of our industry and what governments should be planning for the future. Amanda, John Leventhall and Rob Halliday put together a very good paper, covering everything from education and creating a workforce that is sustainable through to LED lighting.

Our Lumière working group has been very busy. We launched

the very first Production Lumière scheme for production electrics and programming, on which we had five distinguished mentors, hosting five mentees. All the placements went very well, and I hope they helped set up working relationships that will last long into their future careers. These mentoring opportunities are invaluable in what is mainly a freelance world where development, training and peer involvement can often be difficult.

This scheme was partly funded by this year's "Light Walk" – so thanks to Sam Bowden from Chauvet and others who completed a sponsored walk from Stratford to the South Bank. We hope to run another scheme this year if we can achieve the funding.

Our Lighting Lumière also went live again this year thanks to Glyndebourne and a private sponsor. For the first three months, Ed Saunders has had an amazing opportunity to work at Glyndebourne as an associate lighting designer, working closely with the in-house team and some amazing designers.

Ed is currently now out on the road with four designers working on productions in regional theatre, the West End and panto. Over this past year it has been great to see previous Lumières now doing so well with their own careers in lighting design.

The annual ALPD awards have been launched and are live performance submissions again after cancellations due to Covid. We have had excellent entries in all three categories: production electrics, programming and design. Thank you to Tom Boase and Steve Huttly for all their work in making these ALPD awards happen.

This year we have returned to physical trade shows, which has been fantastic for both members and the Exec. It has been lovely to meet friends and colleagues face to face again. I know that many have enjoyed the opportunity to gather, have a catch-up and talk about lighting.

We were therefore very saddened by the recent reports of sexual harassment at Plasa and that this behaviour has not been consigned to history. We are very aware

that it is not just large events such as Plasa where people still feel uncomfortable, and we must all be aware of this behaviour and support anyone in the moment.

I can assure you that this is not a form of behaviour the ALPD wishes to see or will tolerate anywhere in the industry. We will endeavour to educate the workforce and our members on such issues, and I hope we can show by example that harassment of any kind no longer has a place in our world.

On a lighter note, we have seen some changes to the Exec over the past year. Our working groups are developing well, and we are attracting new people into the activities of the ALPD. Some of our newcomers are:

Sofia Alexiadou is now chair of the Education working group. Simi Majekodunmi is chair of the Representation and Inclusion working group. Roberto Esquenazi is chair of the Students working group and is doing a great job with Josie Ireland and Ben Garcia. Tom Boase now chairs the ALPD awards. Mig Burgess

# From the chair...

has joined Bryony on the Wellbeing working group which is also a great link with ABTT. I would also like to welcome Peter Small and Jack Wills to the Professional working group.

I would also like to announce that, after ten amazing years and the transformation of the ALD into a corporation with a memorandum and articles of association and directors, Mark White will be stepping down as treasurer of the association. I would like to thank him for his patience and support to me personally over the years since becoming chair and give a big thank you from the Exec for all his hard work for the association over the many years. I am pleased to say he will remain a director on the Exec. This leads me to announce that Nick Moran has taken over the role of treasurer, which I am very pleased about. He will do a great job and will keep us in a good position financially in the future.

We currently have a very quiet Opera working group, but there is a crossover here as members have been focusing on the PWP documents. We would love to see more members from live events and concert touring, as well as console programmers becoming involved. We also welcome input from our many amateur members, who have experience in fields not only related to lighting. Maybe you have experience in accounting or fundraising, or maybe you use to work for a big corporation – all these areas of experience on our Exec can help us grow as an association worthy of our membership, we would very much welcome your knowledge and experience in our working groups.

Lastly, Focus – I would like to thank Kelli Zezulka for another excellent year's editing. We apologise that Focus has not always been on time. We started the year with publishing

issues, which eventually got resolved by moving to a new publishing house. If anyone would be interested in joining Kelli in finding content get in touch. We want to hear from you and your stories – I would like to know about a day in the life of a programmer or production electrician. What amazing places have you visited with work? Or what is life like working at a hire shop? We are all interested in other people's work and why and how that makes our job so special. So get writing! We have people who can help with the structure and grammar. If you think you can't write yourself, then badger someone who can. Let's get this year's Focus packed full of the voices of the ALPD.

I think that sums up the year so far. We continue to grow and we continue to be a voice in the industry. If you want to get more involved, get in touch.

Jo 

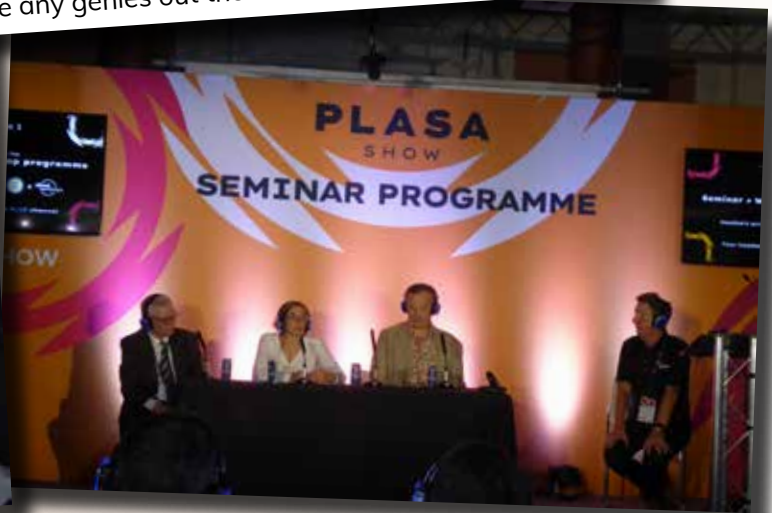
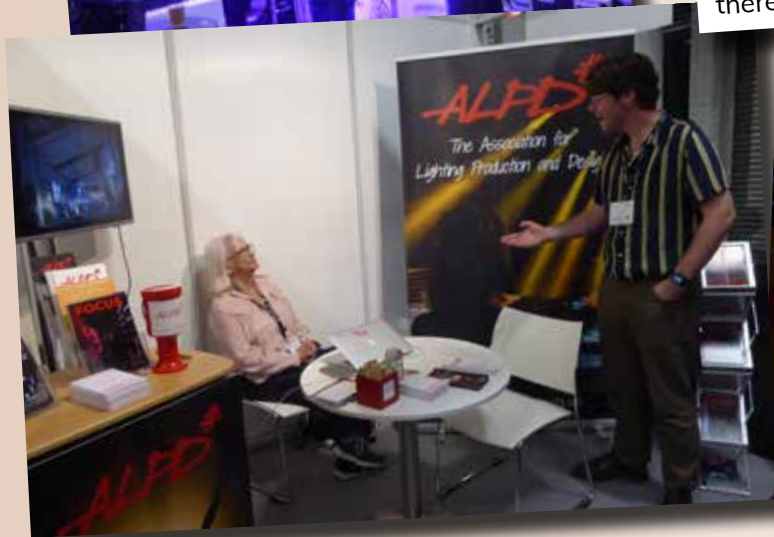
# A postcard from...

Nick Moran, PLASA London



Greetings from PLASA London 2022, where, on Monday at least, there was a real buzz again, and lots of familiar faces, mostly wearing black!

Among the usual array of new bright jazzy lights, and noisy demos, there was some serious discussion. It seems that not only will tungsten lamps soon be a thing of the past, so too will discharge lamps. Of the people I spoke to with budget, they are only buying LED and laser (the Clay Paky laser-powered Cobra won the Gold Innovation Award), while lots of the rest of us are wondering what we can do with all our soon to be redundant "old" lamps. If we get polishing, are there any genies out there? 🍀



# Edinburgh 2022

## Mark Fisher on the challenges of the Fringe

For most lighting jobs the parameters are set in advance. You know the size of the auditorium, the shape of the stage and the position of the rig. But sometimes, all of that is unknown. Three productions in this year's Edinburgh International Festival are a case in point. In *Medea*, lit by Colin Grenfell in the Hub, *Muster Station: Leith*, lit by Simon Wilkinson in Leith Academy, and *Room*, lit by James Thierrée, Lucie Delorme and Samuel Bovet at the King's Theatre, the designers had to cope with extra levels of uncertainty.

The performance space at the Hub, just down the hill from Edinburgh Castle, has often been used for festival performances but is not set up as a permanent theatre. It is a flexible space with the dimensions of a church hall and can be adapted for anything from conferences to recitals. For Michael Boyd's staging of *Medea*, designer Tom Piper

constructed a high catwalk that bisected the room. The standing audience gathered around it, rather as if we were a mob of citizens crowding up close to bear witness to a blood-curdling tragedy.

At one end of the catwalk, the stage was backed by a wall of rusting metal. High above it, in this National Theatre of Scotland (NTS) production, sat percussionist James Jones, performing an unsettling live score. The other end of the catwalk stopped short before the double doors where the audience had come in. It was also where the Greeks made their entrance. And when they did so – whether it be Robert Jack's suave Jason or Stephen McCole's bullish Kreon – they were backed by an intense, near blinding white light. It was as if in their confrontations with Adura Onashile's imposing, resolute *Medea*, they were bolstered by some kind of supernatural force.

To achieve this effect, lighting designer Colin Grenfell first had to overcome a practical problem. Because the audience came in through the same door as Jason and Kreon, his light could not be in place before the show began. His solution was to wheel into position a 6K HMI Fresnel after the audience had entered and wheel it out again before the end. It created the impression these imposing characters had arrived from some place very different from the everyday Edinburgh we had left behind.

To emphasise the contrast, Grenfell made no change from the pre-set in the first scene of the play. When Anne Lacey took a commanding position on to the catwalk as the Nurse, her performance earthy, guttural and hard-edged, the houselights remained up. This was a woman talking to us in our world. Likewise, the ten-strong female



truss from and – crucially – enough power to do the job. Had he been in a space less geared up for performance, he might have blown the budget simply on power, distribution and cabling before he had hung a single light. “It’s great when you’ve got a blank slate as you can custom design your hanging positions and which lights to specify,” he said. “I

Medea  
National Theatre of Scotland  
Director: Michael Boyd  
Set and costume designer: Tom Piper  
Lighting designer: Colin Grenfell  
Sound designer: Josh Robins  
Lighting programmer: Tamykha Patterson  
Lighting supervisors: Karin Anderson and Tom Davies  
Photographer: Mihaela Bodlovic

chorus climbed onto the stage from within the crowd, suggesting they were people just like us. It was nearly twenty minutes before the houselights faded completely. “We gradually reduced the light levels throughout the course of the

show,” Grenfell told me, “moving from the warm tungsten look of Medea’s world to the cold whites of the Greeks, ending with the final blackout at the end.”

Grenfell said he was lucky the Hub had four trusses to hang his mother-

needed to be able to light the actors on the catwalk and not blind the audience standing right at the edge of it. Our own truss positions were pretty crucial for this. We were able to mirror the footprint of the set with our lighting grid.”

# Edinburgh 2022

Mark Fisher

Set against this flexibility was the lack of infrastructure in the room. Not only did this add to installation costs, but it meant having to specify every piece of equipment “down to the last nut and bolt”.

Grenfell continued: “A particular shout-out to Karin Anderson, the new head of lighting at NTS, who together with Chris Hay as production manager, made the rig so tidy it looked like it was permanent. Chris went the extra mile to get the rig as high as possible and really fought for crucial millimetres to get lights higher than the set.”

Grenfell loved the experience – and not only because it was a superb show, performed in the rich Scots adaptation by Liz Lochhead by an excellent ensemble. “I find different performance spaces really exciting,” he said. “You can experiment with form, and an audience won’t have pre-conceived ideas about how a show is going to look.”

If the Hub raised imaginative challenges for Grenfell, Leith Academy can only have done the same thing many times over for Simon Wilkinson. Produced by site-specific specialist Grid Iron, Muster

Station: Leith re-imagined the high school as a processing centre run by the UK Department for Evacuation. The audience played the part of refugees fleeing an approaching tidal wave. The show began in the school hall where designer Karen Tennent had set up a line of

*Images below:  
Muster Station: Leith  
Grid Iron Theatre Company  
Director: Ben Harrison  
Composer: David Paul Jones  
Choreographer: Emily Jane Boyle  
Set and costume designer: Karen Tennent  
Lighting designer: Simon Wilkinson  
Photographer: Jess Shurte*



checkpoint booths, each with an officious immigration officer barking questions at us.

After a long wait in Ben Harrison's ambitious production, we were bundled off in groups to locations around the school. In a classroom, an immigrant who long ago sacrificed his rights met a middle-class Edinburgh resident unable to come to terms with her sudden loss of privilege. In the library, a representative of Finland – the only vaguely hospitable nation left – talked about her country while subjecting us to a fiendishly difficult nationality test. In the gym, the leader of a breakaway faction tried to induct us into a rebellion. In the swimming pool, three young swimmers became helpless castaways denied help from an overcrowded rescue helicopter.

At the end of it all, we returned to the school hall, now transformed into

a refugee centre where blankets for each of us were laid out in neat rows across the floor.

None of these locations was designed for performance, so Wilkinson had to work unobtrusively. As a general rule, his approach was to enhance what was already there rather than try to transform these real spaces into something they were not. In the hall, he installed two towers from which bright lights created an unwelcoming institutional ambience. The checkpoint booths glowed from within, as if cocooning the officers

*Below and next page:*

*Room*

*La Compagnie du Hanneton*

*Created, directed and performed by James Thierrée*

*Lighting designers: James Thierrée, Lucie Delorme*

*and Samuel Bovet*

*Sound designers: Lilian Herrouin, Loïc Lambert and*

*Jean François Monnier*

*Costume designer: James Thierrée*

*Photographer: Manon Bollery*



# Edinburgh 2022

Mark Fisher

from the harshness of the outside world. Small lights reflected off the books in the library, intensifying the sense of heightened reality as the script's naturalism took on a storytelling air. In the swimming pool, where the audience wore headphones, a playful teenage bathe turned brooding and dangerous as the lighting turned day into stormy night – the production's most dramatic scene.

The case of *Room* was a little different. Created by James Thierrée, the grandson of Charlie Chaplin, it was one of the last things to be staged at the King's before the theatre closed for renovation. Earlier in the festival, Tim Lutkin had done imposing work on the same stage as the lighting designer of *Burn*, Alan Cumming's one-man tribute to Robert Burns. But Lutkin, who sent ripples of light around the auditorium and isolated Cumming

in a monochrome landscape, had a key advantage over the three lighting designers of *Room*: Ana Inés Jabares-Pita's set for *Burn* was static where Thierrée's was anything but.

Rather, it was in continual movement. *Room* was a non-linear fantasy in which an authoritarian figure played by Thierrée constantly asked for the tall walls of his living room to be rearranged. While musicians, dancers and gymnasts filled the space with eccentric life, the floors and walls were raised, lowered and realigned. Lucie Delorme, Samuel Bovet and Thierrée himself had to focus the lights on a set that was

never in the same place twice. They kept pace with follow spots, cast high shadows on newly positioned walls, flew in a strip light and used practicals such as an anglepoise lamp on a drawing board.

At one point, the lights went out as a joke. You can bet the designers saw the funny side. 🍄



# A postcard from...

Sarah Bath, West Green House

West Green House Opera is an annual opera season that takes place in the beautiful gardens of West Green House in Northern Hampshire. I have been involved with WGHO since 2013, and I've been back every year (bar Covid) since.

The opera performances take place in a temporary structure which has evolved and changed over the years to its current location, a stage on an island in a lake. As well as two specially commissioned operas, the season usually has lunchtime concerts and a couple of "one-nighters". Neil Daykin (technical manager) also lights the gardens so that post show they come alive for the audience.

Working in a temporary structure means that weight is always an issue. Ryan Dell (production electrician) and I work closely to put together a rig that doesn't bring the roof down. The rig has become basically an all LED fixed rig (even though I'd love to keep some tungsten!), with a number of moving fixtures.

For the last two seasons I have also had control of the units lighting the trees around the back of the lake, wrapping around the stage. Post show, I try to use fun, bold colour combinations in a number of follow-ons so that the audience can experience something special. 🌸



# ABTT guidance note W2: work-related stress

**Mig Burgess** on the importance of assessing stress in the workplace

When beginning the process of compiling this body of work I was amazed by the various responses I had. Most people don't have formal risk assessments on work-related stress. Some people were interested and were keen to see the work I produced with a view to taking it up. Others were defensive and quick to tell me they don't need to assess work-related stress; they quickly quoted the many policies they have that are addressing this issue. It's not me telling you to assess work-related stress: it's the law and recommended by the HSE. We all know the challenges and workloads we have post-Covid. Most places are looking for staff and our industry has never been so busy. It has never been a more relevant time to invest some thoughts into risk assessing the greatest asset we have in producing theatre and live events – the people who do it! It's simply not ok to deny

the problems your company might be facing, and it's not ok to say that you don't have any.

It is ok to feel that you don't know where to start. Stress is subjective – there isn't a number you can assign to risk for this that applies to everyone. Everyone's resilience and tolerance of managing stress is different, and for that reason we might want to avoid the process of assessing the risk of stress in the workplace. You might think that because it's different for different people you can't evaluate your systems and processes and make positive changes to reduce the likelihood of work-related stress. I'm here to say that you're wrong! You can. You can logically look at it, much like we do with safety risk assessments, and very easily we can look at what we already have in place to tackle these issues. Believe it or not, most places already have

positive policies that contribute to reducing stress and promoting well-being, but when was the last time you looked that those policies? Are they communicated and actioned well? Do they need revising? What about taking the time to consider any new initiatives you could introduce to improve provision for reducing stress in the workplace? We are encouraged to revisit our risk assessments annually, but when did you last prioritise looking at your policies and risk assessments aimed at looking after the marvellous human beings that keep your business up and running and making profit? When I say human beings, I mean EVERYONE, including the senior managers that all too often are burdened with the task of creating risk assessments and developing policies. What do you have in place to support your line managers, the people that are

responsible for managing others? The benefits of a happy, healthy workforce are well documented. Productivity, innovation, retention and loyalty are but a few. The evidence that we NEED to prioritise taking the time to do more work to assess and reduce the risk of work-related stress cannot be denied. I would really urge companies and businesses to allow time and thoughts to look at and develop your plans to provide more provision to making the working environment for your human beings a happy, healthy and stress-free one. 🚫

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The Association of British Theatre Technicians (ABTT) has launched *Guidance Note W2: Mental health and well-being in the workplace* – a practical guide to conducting stress risk assessments and creating well-being policies.

This is the second in the ABTT’s “W” series of guidance notes which deal with legal duties and best practice for ensuring the welfare of all workers.

Guidance note W2 provides guidance for risk assessing stress in the workplace. It is closely aligned with the HSE’s current advice provided as part of the Working Minds campaign. The guidance note offers concise guidance and a step-by-step methodology by which to begin risk assessing work-related stress.

Work-related stress is a major cause of occupational ill health and can cause severe physical and psychological conditions in workers. It can also lead to poor productivity and human error, increased sickness absence, increases in accidents, high staff turnover and poor performance. HSE statistics show that work-related stress is a significant issue,

with more than 15.4 million working days lost as a result of stress, anxiety or depression. This equates to an estimated cost of £5.2 billion. Stress, anxiety and depression are the number one reasons for work-related illness in the UK.

Further resources:

HSE Working Minds campaign: <https://workright.campaign.gov.uk/campaigns/working-minds/>  
HSE Stress Workbook: [www.hse.gov.uk/pubns/wbk01.pdf](http://www.hse.gov.uk/pubns/wbk01.pdf)  
UK backstage mental health evaluation report: [www.abtt.org.uk/wp-content/uploads/2021/09/UK-BACKSTAGE-WELLBEING-SURVEY-REPORT-2021.pdf](http://www.abtt.org.uk/wp-content/uploads/2021/09/UK-BACKSTAGE-WELLBEING-SURVEY-REPORT-2021.pdf) 🚫

Someone was mad enough to let me loose on a lighting desk...!



## Focus

As part of our commitment to sustainability, I offer quick reminder that Focus is available in an e-version. If you would prefer to read it online, let the office know and we will stop your print delivery. You can change this option at any time in the future. Alternatively, you can change your options yourself on “My contact details and preferences” on your record on the website.

## Fees database

Do remember our fees database which can be found under

# Office Oracle

News and information from **Amanda** and the ALPD office

“My ALPD” on the website.

The information you submit there is of great value to us in conversations with Equity and others about the level of fees being offered by producers and engagers. If you haven't discovered the database, take a look. And please fill it out when you can. It's really helpful.

## ACE NPO funding announcement

Following the recent announcement of Arts Council of England's funding plans for 2023–2026, the ALPD has written to the Culture Secretary, the chairman of ACE and several national publications. The full statement made can be found in the Filing Cabinet section of the website at: <https://www.thealpd.org.uk/the-filing-cabinet/a-response-to->

[the-recent-ace-funding-awards-announcement](#). Do consider writing to your own MP about the proposed cuts, and if it helps to take any of the copy from our statement, please do!

## Working groups

While at PLASA in September I spoke to a couple of members keen to see us start a working group for concert touring. Are you interested in this area of work? Might you be willing to join a working group? If you are, then please get in touch with [office@thealpd.org.uk](mailto:office@thealpd.org.uk) and I can give you more information and put you in touch with others. Meetings can take place online, so all we need is your time, energy and ideas. Don't be shy.

## Lumière scheme

As ever, we need to fundraise to maintain and hopefully increase our Lumière scheme for 2023. Stuart Porter is working hard to find ongoing support from our Company members, but we are also planning a fundraiser for December, when we will encourage all members to make a small donation (well, we won't stop you from making a bigger one!) to the fund. We know times are hard, but even the price of a cup of coffee helps! The Executive Committee has decided that the subscription cost to all members will be held for a further year, so no extra charges to budget for there. And if you know of any possible sponsors, do let us know. 🍷

## New members

*Welcome!*

### **Professional member**

Ciarán Cunningham, Chigwell  
Giovanni Ricciardi, Turin

### **Affiliate member**

Adam J Koczan, Essex

### **Sponsored Student member**

Poppy CE Batory, Petersfield  
Oscar R Burr, London  
Liam J Daborn, Guildford  
Harvey Edwards, Stoke-on-Trent  
Benjamin CW Edwards, Kent  
Marc Heimendinger, London  
Harley Hodges, Bath

Andrew Parker, Newmarket  
Abigail Peacock, Manchester  
Toby Riding, Sidcup  
William Sheils, Ayr  
Daisy Simmons, Maidstone  
Rivers R Streeter, Clevedon  
Lili AG Warden, Essex

# Corporate members

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<p>AC Entertainment Technologies 01494 446000 <a href="http://www.ac-et.com">www.ac-et.com</a></p> 	<p>Chauvet Professional 01773 511115 <a href="http://www.chauvetlighting.co.uk">www.chauvetlighting.co.uk</a></p> 	<p>Elation Professional +31 45 546 85 66 <a href="http://www.elationlighting.eu">www.elationlighting.eu</a></p> 	<p>Marl International Limited 01229 582 430 <a href="http://www.leds.co.uk">www.leds.co.uk</a></p> 
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# Professional members' shows

opening in October, November and December

## October

**2** Danny Vavrecka *work.txt* Studiobühne U17, Staatstheater Mainz / **3** James C McFetridge *Teechers Bruiser* Theatre Company / **3** Oliver Hynds *The Last Sales Conference of the Apocalypse* Waterloo East Theatre / **4** Catja Hamilton *Cassandra* Omnibus Theatre / **4** Daniel Carter-Brennan *Leo Reich: Literally Who Cares* Soho Theatre / **5** Charlie Morgan Jones *Mix Tape* Sadlers Wells / **7** Jacob Gowler (associate lighting designer) *But, I'm A Cheerleader* The Turbine Theatre / **10** Alan Mooney (lighting programmer) *Tipperary International Dance Festival 2022* The Source Arts Centre / **11** Joseph Ed Thomas *Tango After Dark* The Peacock Theatre, London / **11** Harrison A. Freni (lighting programmer) *Fiddler on the Roof* 4th National Tour / **12** Sherry L Coenen *The Smartest Giant in Town* Little Angel Studios / **12** Kieron Johnson *Dogs* Liverpool Playhouse Studio / **13** Malcolm Rippeth *Hamlet* Bristol Old Vic / **15** Sherry L Coenen *There's a Rang-Tan in my Bedroom & Other Stories* Little Angel Theatre / **15** Malcolm Rippeth *Madama Butterfly* Oper Graz / **17** Jack Wills (lighting programmer) *Luana – Philou* Espace Découverte, Luxembourg Philharmonie / **17** James C McFetridge *Bridesmaids of Northern Ireland* Grand Opera House, Belfast / **19** Ben Jacobs *King Hamlin* Park Theatre, Park 90 / **19** Robert Luggar *The Wizard of Oz* The Elgiva, Chesham, Bucks / **19** Richard Williamson *Cambridge Greek Play* Cambridge Arts Theatre / **20** Alan Mooney (touring re-lighter) *Solar Bones* The Everyman Theatre, Cork / **20** Jodie Underwood *Elixir* The Other Palace / **20** Michael Grundner *Dracula* Deutsches Theater München / **21** Kieron Johnson *Hotel* Birmingham Hippodrome / **21** Sam Waddington *The Dog with Two Dads* Midlands Arts Centre / **25** Johanna Town *Famous 5* Theatr Clwyd / **25** Jacob Gowler *Calendar Girls* the Musical The Great Hall at The Leys / **25** John Rainsforth *Meggie* Magicia Civic Theatre, Gosforth / **26** Joseph Ed Thomas *Darknet* Chroma Q Theatre / **27** Alex Forey *Ghislaine/Gabler* The Playground Theatre / **27** James C McFetridge *Big Man* Lyric Theatre Belfast / **28** Kieron Johnson *Shed* / **28** Jane Laljee *Constallations* Stephen Joseph Theatre, Scarborough / **29** Neil Foulis (lighting programmer) *Ainadamar* Glasgow Theatre Royal & Festival Theatre Edinburgh

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

## November

**1** Alex Forey Paddy Goes to Petra Brockley Jack Theatre / **2** John Rainsforth The Pirate Queen Bellairs Theatre / **2** Abi Turner When This Is Over The Yard / **4** Sandy McAlister Annie Jr The Mac, Belfast / **4** Daniel Carter-Brennan Partenope Festival Malta / **4** Rick Fisher Every Good Boy Deserves Favour National Centre for the Performing Arts Mumbai India / **5** Charlie Morgan Jones Roméo et Juliette Malmo Opera / **8** Danny Vavrecka Zombiegate Theatre503 / **10** Abi Turner A Monster Calls The Watermill Theatre / **10** Azusa Ono Henry V Sam Wanamaker Playhouse / **12** Sam Waddington (associate lighting designer) A Christmas Carol The Old Vic / **16** James C McFetridge Our House – The Madness Musical Craic Theatre, Coalisland / **16** John Rainsforth Holliday Inn Bellairs Theatre / **18** Sherry L Coenen The Pixie and the Pudding Little Angel Theatre / **20** Danny Vavrecka Love Goddess, the Rita Hayworth Musical The Cockpit Theatre / **20** Malcolm Rippeth Stiffelio Opéra de Dijon / **21** Kieron Johnson Who's Holiday HOME Manchester / **23** Jane Laljee Aladdin Harrogate Theatre / **24** John Rainsforth Robin Hood – Pantomime The Customs House / **24** Joe Price Youth's The Season Tobacco Factory Theatres / **25** Gareth Hughes (lighting programmer) Sleeping Beauty Gaiety Theatre Ayr / **25** James C McFetridge Aladdin – Panto Belfast Waterfront Hall Studio / **29** Joseph Ed Thomas COLLABRO, Farewell Tour

## December

**1** Chuma Emembolu Icarus Tobacco Factory Theatres / **2** James C McFetridge Aladdin – The Adult Panto Belfast Waterfront Hall Studio / **2** Gianni Bertoli La Traviata Teatro A. Ponchielli / **2** Andy Webb Aladdin Aylesbury Waterside Theatre / **3** Ciarán Cunningham Hey Duggee National tour & Ireland / **3** Matt Ladkin Beauty & The Beast Wyvern Theatre, Swindon / **3** Michael Grundner Catch Me If You Can Musiktheater Linz / **3** Malcolm Rippeth Betty! A sort of Musical Royal Exchange Manchester / **3** Jacob Gowler (associate lighting designer) The Sorcerer's Apprentice Northern Stage / **4** Alan Mooney (touring re-lighter) Dances Like A Bomb Mermaid Arts Centre / **6** Sam Blakemore (production electrician) Curtains Laban Theatre / **7** James C McFetridge Home Malone Grand Opera House, Belfast – Baby Grand / **8** Andy Webb Beauty & The Beast Festival Theatre, Malvern / **8** Leigh Mulpeter Treasure Island Campus West / **9** Sherry L Coenen The Singing Mermaid Royal and Derngate Underground 1&2 / **9** Matt Whale Cinderella Beck Theatre / **9** Joe Price Five Children And It The Egg, Theatre Royal Bath / **10** Gareth Hughes (lighting programmer) Sleeping Beauty Victoria Theatre, Halifax / **10** John Rainsforth Peter Pan – The Return of Captain Hook Ashcroft Theatre Croydon / **10** Matt Ladkin Beauty & The Beast Theatre Cymru, Llandudno / **12** Daniel Carter-Brennan One Woman Show The Ambassadors Theatre London / **15** John Rainsforth Peter Pan On Ice ICC Newport / **15** Matt Ladkin Beauty & The Beast White Rock Theatre, Hastings

# Diary dates 2023

9–10 May 2023	PLASA Focus, Leeds*
20–23 May 2023	Showlight, Fontainebleau, France* POSTPONED
7–8 June 2023	ABTT trade show, London*

Keep up to date with ALPD events via the online diary:  
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Keep up to date with members' meetings information at  
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\* The ALPD will have a presence at these events.

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# A postcard from...

James C McFetridge, Belfast

It's always a joy to design the lighting for a show at the Lyric Theatre, Belfast, especially in the Naughton Studio – probably the best studio space I've ever worked in, certainly the most versatile. The seating can be set up in any arrangement – in this case, a deep thrust – with a tension-wire grid over the entire space and rolling beams that allow you to hang lighting bars from almost any point. Screw holes built into the walls allow you to screw in boom arms at two different heights for lower angles. There are over 150 ways of dimming, and – best of all – an enormous panel in one wall can be slid open to reveal a huge window, so that you don't feel trapped in a black box all day during your get-ins. 🍷



Big Man  
Lyric Theatre Belfast, Naughton Studio  
Director: Patrick J O'Reilly  
Designer: Tracey Lindsay  
Lighting designer: James C McFetridge  
Photographer: Ciaran Bagnall



# Drafty, the new CAD on the block

Nic Farman on using Drafty software

As lighting designers, we need a CAD solution that is reliable and, ultimately, should make our lives easier. But finding that system can be tricky. After going through this process, Nic Farman stumbled upon Drafty, which has enabled him to work more effectively. After using this software on a variety of shows, Nic has offered to share a review of the software with us.

**What is Drafty, and what attracted you to it?**

Drafty is a CAD drafting software aimed at the lighting, sound and video industry. I first started using Drafty when I came towards the end of a student licence I had with AutoCAD, and was looking for a new program to draw my lighting plans with. Around that time I read an article reviewing Drafty in LSi written by Rob Halliday which initially brought the software to my attention.

I was very aware of the high costs associated with CAD software, but drawing lighting plans is a necessity so I had no choice but to invest in something. Drafty was an attractive option (cost-wise) compared to other options in the market.

**What initial challenges did you encounter that could be solved by using Drafty?**

First and foremost, I was pleased with the drawings that it produced. I was impressed at how easy it was to fire out clear and well-laid out plans quickly with minimal fuss. I love an attractive and clear lighting plan, and Drafty consistently helps me produce plans in that way.

**What trends in the industry drove you to use the software?**

I would be lying if I didn't say that cost was a main driving factor in why I started using Drafty. Drawing lighting plans is a necessary part of

our job; however, the cost of software, especially when you're early in your career, can be really hard to reconcile against the fees you're being paid. Drafty costs significantly less than other options available, and its subscription model allows you to dip in and out as you need the software, which is perfect for freelancers or anyone that's stepping into the world of lighting design.

**What features stood out to you most?**

Drafty is extremely user friendly, and it's specifically designed with our industry in mind. Everything is there to help you draw lighting plans with ease, and there are no superfluous features that get in the way of what you need it to do. It's simple to pick up the basics, resulting in the learning curve being quick and easy.

I also really like the workflow and how it constantly tries to make life easier for the user. The ability to draw fixtures is also intuitive.



Left:  
*The Book Thief*  
Bolton Octagon  
Director: Lotte Wakeham  
Choreographer: Tom Jackson-  
Greaves  
Musical director: Matthew Malone  
Designer: Good Teeth Design  
Lighting designer: Nic Farman  
Sound designer: Andy Graham  
Puppet designer: Sam Wilde  
Photographer: Pamela Raith

With units snapping onto bars and input for channel numbers or any other fixture attributes, it's simple to cast information across the wider plan, saving time spent inputting data on each unit. Booms and ladders can also be dropped onto the plan with a shadow unit used to show the position and a bar to place units onto with height dimensions added automatically. All these functions help you to draw your lighting plan quickly and easily.

While Drafty isn't a 3D drawing package, it automatically draws a section of your plan, as you draw the overhead layout. Again, this speeds up the creation of paperwork and allows me to spend less

time drawing plans. Drafty also automatically creates paperwork for instrument schedules, hookup plots and colour calls, which is another huge win!

### **Was there anything that surprised you?**

When I first started using Drafty I tended to use it to draw plans for shows in smaller venues, but over the years the work I've done has grown in scale. I was worried that Drafty wouldn't work for the larger projects I now work on; however, it's kept up every step of the way and continues to handle larger and more complex rigs.

I like that the program is web based, and I enjoy no longer having

to install chunky software onto a computer or having to install continuous updates. Whenever I open Drafty on Chrome, it's the most recent release of the software, and all my files are stored in Google Drive, so I can work on any computer from wherever I please. And, if I don't have an internet connection, then I can work offline and changes are stored locally until I can get online again and upload them to my drive.

### **What are the biggest benefits of using Drafty?**

The software comes at a low cost, it's easy to pick up and generates attractive, clearly laid out plans that have all the information I need on them. What more could you want?

### **What would you say to people considering using Drafty?**

Absolutely, give it a go! You can start with a free trial, and there's nothing to download so you can try it out quite quickly online. 🍀

# Acting more sustainably

Tom Lightbody with some tips for a more sustainable working life

Over the past twelve months I've been doing my best to incorporate sustainable ways into my life as much as possible. I'm by no stretch perfect – I'm still partial to the odd avocado, and I drive to the supermarket and take the kids to nursery by car 90% of the time – but I find that striving for perfection can rather take the joy out of life. Making sustainable choices where possible is far more important, and doing something is far better than doing nothing at all.

The most significant change I have made is to avoid flying wherever possible. This has meant a lengthy return trip to Glasgow by train for a relight, the night train to the south of France for a family holiday, and the ferry to Northern Ireland to catch up with some friends in between tour dates.

Each has been an interesting and enjoyable journey in their own right, particularly taking a three- and a one-year-old from home in Essex to the French Riviera. People thought we were crazy, but it was no more stressful or taxing than trying to take an equivalent flight. An unexpected bonus was half a day in Toulon, and a serendipitous peak through the load-in doors at the opera house there. My wife's words as I stopped to snatch a photo? "I can't take you anywhere."

Of course, this sort of travel takes longer, but aside from the sustainability aspect I find it well worth it for the opportunity to slow down a bit, to catch up on admin, or just to relax and listen to a podcast or three. Something to ponder for those of you who work in Europe, perhaps.

Aside from trying not to fly I aim to commute as much as I can by bike. I'd struggle without my trusty Brompton (second hand, of course), what with restrictions for full-sized bikes on peak trains, and the need to book ahead on intercity services, but I'm not exaggerating when I say I've managed just over 1,000 miles in the past twelve months. It's amazing how it adds up.

One thousand miles sounds like a lot (and it is if you do it in one go, trust me), but in terms of the emissions saved it hardly touches the sides when compared to flying. Travelling to Glasgow and back by train instead of plane saved more in the way of emissions than my whole year's worth of bike miles. (258kg CO<sub>2</sub>e saved train vs plane to Glasgow and back, 220kg CO<sub>2</sub>e saved cycling 1,000 miles vs driving).



A sneaky peek through the load-in doors at the Toulon opera house

I'm not saying don't bother cycling, but I hope that gives an idea of the magnitude of the issue with flying and how – if you can – choosing alternative forms of transport will make the biggest impact.

I do still drive a bit for work, but I find there has to be a balance. There are a few venues around the country that can be tricky without a car – especially late at night and when digs are pretty rural. Train strikes were mostly what scuppered me elsewhere, and occasionally the logistics of family life. But as I said at the outset: doing something is still better than doing nothing, so I try not to feel too guilty

about those occasions when my hand feels forced.

Aside from my travel there's a couple of other things I've been trying to do to be more sustainable. I'm trying to move away from paper notes, plans, and scripts as much as possible, although I'm finding this really hard. I think I'm just at the end of the pre-iPad generation, so letting go of the habit of a lifetime is taking some willpower. But I'm getting there, and there are some definite benefits to having everything digital.

I also try to make sure I carry my Keep Cup and water bottle wherever I go. It means a bit more space taken up in my bag, but ultimately you can't beat it for convenience and money saved. Tap water is free, of course, and many places will discount you for using your own coffee cup. I think I'm also better hydrated as a result.

# Acting more sustainably

Tom Lightbody

On a final note I was delighted to turn up on my first day as associate lighting designer for a job earlier this year alongside my Sustainability working group co-chair Paule Constable to find two Bromptons already parked up in the company office – both belonging to other members of the lighting team! I'm pleased to say it felt like we were very much leading the way. Keep it up, everyone.

If you have any thoughts or questions regarding sustainability in our industry, then you can reach out to the Sustainability working group via email at [sustainability@thealpd.org.uk](mailto:sustainability@thealpd.org.uk). 🌱



Packing for two weeks away by bike and train

# SIPA's Ten Quick Sustainable Wins for Lighting

## 1. Consumables

Take consideration when ordering and using consumables.

## 2. Smoke and haze

Work with the venue and design team to reduce the use of smoke and haze preshow.

## 3. Go paperless

Continue using paperless technology where possible with "paperwork" and plots being shared and worked from digitally.

## 4. Minimise truck space

Cut down on unnecessary quantities of spare equipment to minimise truck space and impact of carrying extra weight.

## 5. Recycling consumables

Ensure any spent consumables are recycled in the most efficient way: reduce, reuse, recycle.

## 6. Regular maintenance on equipment

Keep up regular maintenance of equipment to avoid unnecessary spares shipments.

## 7. Train crew in road repairs

Train crew in road repairs and consider carrying commonly needed parts as opposed to full spare fixtures.

## 8. Work with all departments

Work with other departments, such as video, to balance how bright the show needs to be and thereby lower overall power consumption.

## 9. Power monitoring

Integrate power monitoring into systems and set goals to minimise power use outside of shows. This can include minimising the amount of time the rig is running for during load-in and testing. Douse fixtures when not in use and avoid running test sequences for prolonged periods. Place more focus on balancing loads and power systems to be as efficient as possible.

## 10. Power requirements

Ensure that power requirements are as accurate as possible when specifying supplies so as to not have incorrectly sized generators or unnecessary, additional or oversized cable. Work with point 9 to achieve this.

Read more at [sipa.global/10-easy-wins](https://sipa.global/10-easy-wins).

# Introducing the VL1600

Iain Quinn on the newest Varilite fixture

Introducing the VL1600, a VariLite designed specifically for theatre based on real feedback from the real world.

Ok, what have you done to make that happen...?

First and foremost, we sat down with lots and lots of lighting designers, production electricians, technicians, hire companies (and so many other people) and asked one "simple" question...

"What do you need from a theatrical moving head that you don't already have?"

In among the hundreds of answers, we picked out the common points and set about working out how to solve them. The VL1600 is the result of that work.

So, what did we focus on?

*Colour temperature of the engine: Why do we need to choose between a warm or cold white?*

Our engine (which makes 16,000 lumens) is a fully tuneable white that allows you to pick any temperature between 3200k and 7000k. No need to compromise and make a choice of cold or warm, or having to spend your time (and output) correcting it or changing it again. The subtle shifts in colour you can achieve by just shifting the CT are quite an intriguing tool to play with too. All of that in one fixture.

*Everything is noisy! Sometimes I want silence and these things make so much noise, especially when calibrating.*

To address this, we took the time to work out if we could turn the fans off completely, which you can. We have four fan modes in all from full

output, full fan to no fans at all – for that special moment that you need complete silence for (though, of course, you lose output). That said, most people I have shown the fixture to feel that the Studio and Whisper modes are perfectly acceptable for most scenarios, but you can change fan mode from the desk in any case. This gives you the flexibility of a bright fixture for the big, loud finale or for concerts where the output versus noise does not matter. Or you can use the silent unit for that classical recital, without needing to swap out or not use the fixture.

The fixture also has zero-pan tilt movement calibration (V\*Track). We can give the fixture a start-up or reset without all the faff (clunking, full pan and tilt, etc.) and noise – plus, it is done in under 30 seconds! You can also set maximum movement limits in the fixture, which



means you can put this fixture in places you would not have been able to up to now, because it would hit the set, other fly bars, drapes, walls, etc. when resetting or by over wheeling it on the desk.

*No one does frost well...*

We are proud to say we do. We have a real variable frost (Vari\*Frost) – yep, I'm not lying; it's full and totally variable! No more soft-ish, round the outside, doughnut-like frost (you know, the one where you need to pull the focus on to make it look convincing). We have that down

now: a truly seamless graduated frost that diffuses the entire beam at one time. It really is one of those things you need to see to believe.

*Other essentials*

**Framing:** We opted for two-plane framing, because the sharpness of the edge is far more important in theatre.















**Animation wheels (VLFx)** to create your theatrical effects like fire and water.

**Edge:** We have put in new software to keep your edge as you originally focused it when zooming.

**Standard (and expected) functions:** Indexing gobo wheel, 7–48 degree zoom, a 78–95 CRI (depends on the colour temperature you choose, of course) – all that with VariLite's legendary optics and colours (CMY and fixed colour wheels).

If you want to know more or have a look, please get in touch and we can bring one to you. In the meantime, have a look at the website for the full tech specs: <https://www.vari-lite.com/global/products/vl1600-profile>. 🍷

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