



## **ALD Awards for Excellence**

### **2020 Launch Pack**

**Fred Foster Award for Production Electrics**



## **The ALD Awards for Excellence – 2020!**

This year, 3 awards are being presented as part of the “ALD Awards for Excellence” scheme.

These awards are presented to current students studying in the UK (not just those on vocational theatre courses), Affiliate members of the Association, and recent graduates (who graduated no earlier than 2018) even if they are not currently a member, who have demonstrated strong, imaginative and creative lighting and/or video designs. The three awards are as follows:

### **The Michael Northen Award for Lighting Design**

*This award is kindly sponsored by the Mousetrap Foundation and Vectorworks UK.*

*Michael Northen was the first credited Lighting Designer in the UK and his work on “The Mousetrap” can still be seen in the West End today.*

*The winner of this award will receive a £250 cash prize, a 1-year Vectorworks license alongside pairing with industry contacts to help answer your questions around the initial stages of your career.*

*The winner will also receive a copy of Michael's book – “Northen Lights”.*

### **The Fred Foster Award for Production Electrics**

*This Award is dedicated to the late ETC CEO, Fred Foster.*

*The winner of this award will receive a £250 cash prize, a subscription to Moving Light Assistant, 1-year's subscription to the Association's PLI insurance and pairing with industry contacts to help answer your questions around the initial stages of your career.*

### **The Blue-I Theatre Technology Award for Excellence in Video**

*This award is kindly sponsored by Blue-I Media.*

*The winner of this award will receive a £500 prize, a £1,250 hire credit towards their first commercial venture\*, and pairing with industry contacts to help answer your questions around the initial stages of your career.*

Winners will be announced later in the year and there will be a ceremony to present the prizes at the annual “Lighting Lunch” – a Christmas dinner for lighting and video professionals working within the live entertainment sector.

This is a fantastic opportunity to network with designers, chief and production electricians, engineers, programmers and of course suppliers such as Hawthorn, White Light, Blue-I Theatre Technology, AC-Entertainment, SLX Media and PRG XL Video.

By taking part in these awards, you are bringing both you and your work to the attention of experienced lighting and video practitioners, as well as other industry professionals who are all on the judging panel.

The work of the winners will be showcased through a series of press releases within industry media outlets including the ALD's bi-monthly journal; “FOCUS”.

**Entries will open on Tuesday 26<sup>th</sup> May and all submissions MUST be received before the closing date – Friday 31<sup>st</sup> July at Midnight!**

\*subject to inventory availability-equipment and required connectivity. This does not include any “direct out-of-pocket costs” (e.g. Transportation, labour, consumables, insurance cover, etc.)



## So, what are we looking for? *(The Fred Foster Award for Production Electrics)*

- **Process:** We're looking to see YOUR process from when you are initially brought onto the project right through to the documentation of the final show. How you collaborated with your lighting designer, your electrics team, any hire companies or suppliers and where appropriate, the director. We want to see how you gained the trust of your lighting designer and their team as well as how you communicated your ideas and problem solving solutions to them.
- **Research:** We understand not everybody researches their projects in the same way – and that's okay! We're looking for any appropriate research you felt required to do: period fixtures, set dressing and any problem solving you did for the lighting designer.
- **Values & Attitudes:**  
We want to see what sets you apart from other production electricians. Think about showing evidence of autonomy and initiative; your ability to complete jobs to a high standard.  
Remember we also need proof that you are able to decipher information from plans and query them, articulate any ideas and/or solutions proactively all whilst following the appropriate codes of practice and within health and safety legislation.
- **Preparation:**  
The quality of your preparation can make or break a show. We want to see all the systems you put in place, whenever possible, to ensure that your show fits up, runs and can be maintained smoothly and appropriately over the production's run.
- **Innovation and Creativity**  
Did you come up with a fantastic idea that really got you out of trouble or perhaps you are just good at making practicals from scratch – we want to know all about it!

## So, what to include?

### 1) Your Production Process

*We are looking for a document that talks us through your time on the project. This could include initial emails, preparation, quotes, colour calls, crew calls, etc; ending up with a finished document which would enable somebody, of equivalent skill level, to pick up and re-create the show in a clear and concise way.*

*Whilst you are welcome to talk about multiple shows and experiences, we would recommend focusing on one key case-study production.*

*As well as images that document the show for recreation, we would love to see some production images – after all, it is a team effort and without your work, the show would not be possible!*



**Possible talking points might include:**

- Your process when starting a new show – things you do that always work, perhaps!
- Site Visits: what were you looking for before you went – did that work out as planned?
- Your main challenges on the project – staffing levels, budget, etc. How did you get around these and solve the problems?
- Any images you are particularly proud of – your labelling system, truck packs, etc.
- What would you do differently if you were to do the job again?
- Demonstrating how you plan to transform the drawn plan into reality and then progress through to focus / lighting sessions, etc. Perhaps your set has a roof – how will you focus the rig?

**2) Research**

Did your LD ask for your input on solving creative problems? Whether it was a decision about unit choice, colour, angle or custom rigging positions – we would like to hear about it.

Please include images of any research you undertook relating to practicals, set dressing and problem solving.

We want to see those fatty projects – did you spend hours wiring footlight shells, dipping light bulbs or testing the range of wireless dimming?

**3) Plans & Paperwork**

You should include a working plan which could be rigged from – clearly stating any specific rigging requirements, phases, addressing or dimming information. We're not looking for pretty – we're looking for functional, working documents: we don't mind those last-minute pencil scribbles!

Other potential documentation could include:

- Information on practicals: wiring diagrams, schematics, etc
- Notes from meetings
- Distro lists / power info
- Colour Calls
- Patching Information (hookup, modes, specific notes, etc)
- Hire Quotes (especially the progression)
- Transportation if appropriate
- Notes from site visits
- Costings and how these developed into the final option
- LightWright
- Moving Light Assistant
- Additional crewing costs (WHY can't the LD have those 4 followspots?!)

**4) Commentary**

We'd like you to pick one part of the process to analyse. Provide us with a piece of written or audio commentary highlighting why that element is significant to you and your submission – this can even be literally highlighting a page in your costings and telling us about it! E.g. Your costing - did your LD want 120 individually dimmed pendants, endless festoon, 8 followspots and it all needs to be waterproof? Or perhaps you had the fit-up from hell: did you have data issues, broken hires, false tech-specs, etc? How did you solve problems that arose? This should be no more than 1000 words or a 2 minute audio clip.



### 5) **Video Footage**

Consider sending us any clips from your production process; maybe it's a faulty mover that you've send a video to the hire company for support or maybe you want to show us that your ladders are wired up in a specific way because they live-fly.

Look for opportunities to show off things that production photos don't! What are you most proud of?

### 6) **Testimonials**

We understand not everybody gets the opportunity to work with a professional lighting designer, however we'd still love to hear from your team! Whether this is a short, written, quote or maybe a brief video, as so much of production electricians is about you and your professional working relationships.

Please note that if you are providing testimonials, your referee must be willing to be contacted for authenticity.

### 7) **CV**

Please include an up-to-date copy of your CV. Be sure that you include the following items as part of the document:

- Your full name
- Your education establishment (current or past)
- The date you graduated (if applicable)
- Your contact details (including personal email address and phone number to a number with a voicemail service)
- Appropriate credits (producers/venues/directors/designers)

### **THINGS TO CONSIDER:**

- It's about ease of reading. Please remember that we receive a high level of submissions every year and you want your judges to enjoy looking at your work – not spend hours clicking on lots of different documents. Perhaps consider your portfolio and research as one document, plans as another, etc.
- Anyone found to be flouting the word counts or other parameters of the entry, will be penalised.

### **Housekeeping...**

We suggest submitting your portfolio as a single PDF document. This single document may include the required supporting documents within the portfolio or may reference the required additional documents which have been submitted as separate files.

Only PDF, JPEG, MPEG Files will be considered for supporting documents.

Alternatively, you may wish to submit your entry in a different format, such as a video portfolio with a voice over discussing your work.

Your entry can be compressed into any recognised file format but must be stored online utilising your own storage (via Dropbox, WeTransfer, etc), and must be made accessible via an email link which will not expire.

Please save all your documents with the following formats:

**Documents:** Your Name – Document Title – ALD Award 2020

(e.g. John Smith – LX Plan – The Cherry Orchard – ALD Awards 2020).



**Email Subject:** Your Name – ALD Awards Submission 2020 – Chosen Award (e.g. John Smith – ALD Awards Submission 2020 – Production Electrician).

Within your email, please include your name and contact details as well as the above link to your items. This should be sent to: [awards@ald.org.uk](mailto:awards@ald.org.uk)  
Confirmation of your submission will be made when all the documents have been accessed and downloaded successfully prior to the deadline.

Finally, remember to credit the appropriate members of the team on the shows within your documents (Production Photographer, Director, Designers, Choreographers, Sound Designers, Etc).

**Final Advice:**

*If you have any further questions or require any help and/or advice creating your digital portfolio, please don't hesitate to get in contact via the [awards@ald.org.uk](mailto:awards@ald.org.uk) email address.*

*There is also both the "Student ALD" and "Association of Lighting Designers" Facebook pages which are filled with both young and long-established professionals who will all be able to help with ideas and/or suggestions for your entry.*

*It is imperative that all submissions strictly conform to the regulations set out above. The judging panel aim to provide feedback on all submissions where possible with a view for unsuccessful applicants to develop your portfolios for future professional use, as well as re-submitting the following year.*

*Please note that by submitting to the competition, you accept that all relevant personal and contact information may be made accessible to the organisers, Association of Lighting Designers executive and where applicable, the judging panel. This extends to all future press releases and media produced in response to the ALD Awards for Excellence.*

**Good Luck!**