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PLASA SHOW 2022 CELEBRATES IN STYLE AT OLYMPIA LONDON**

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SATVINDER SINGH

Lighting Designer
and
Visual Specialist

ETA SPOTLIGHT is a heart-to-heart with industry professionals from across Asia, as they discuss their foray into the business and their journey thus far, while sharing their honest opinions about key aspects like market trends, technology, upskilling and more...

Brief about yourself.

SS: My name is Satvinder Singh, and I am a lighting designer and programmer by profession. I started my career 15 years ago as a technician, and at present I work with Ground Control – which is a technology service provider specializing in bespoke lighting and visual effects for performing artists from various musical backgrounds.

What got you interested in getting into the industry?

SS: Honestly, I loved the fact that this craft presented me with the opportunity and more importantly, the freedom, to showcase my creativity in designing and programming captivating scenes through the play of light. Just the fact that I could create a visually breathtaking aura on stage got me hooked; and before I could know it, I already had both feet into this industry.

What do you feel about the industry?

SS: In all reality, ours is still a burgeoning industry. Technologies are rapidly evolving, and with this we're

noticing an increasing number of individuals wanting to create their mark within our industry. This in turn is upping the game in total – where we're noticing ever evolving landscape - both technologically as well as in terms of newer challenges and possibilities. In a nutshell, the industry as it stands today is more competitive than it has perhaps ever been; and definitely more fun.

What is your most memorable experience and why?

SS: We were part of this amazing festival called The Magnetic Fields Festival; and were pretty much locked in at the 'Red Bull Stage', and this by far was one of the most memorable experiences of my career. I was told that I pretty much had free-reign to create 'something amazing', although the catch was that I had to use very minimal lighting. Needless to say, the situation was very challenging indeed – however, since I could take creative liberties in terms of creating the design, the challenge was even more fun to work on and overcome. At the end of it all, everyone was happy with what they saw on stage – and the rest is history.



improvement in technology, there's been a consistent improvement in the latency factor, which has now made several workflows almost buttery smooth.

What are the products / technologies that are absolutely crucial to your workflow? Do you have a personal favourite among them?

SS: For me personally, a good piece of hardware like the grandMA 2 console is a blessing. In fact, I strongly feel that most of my peers would also agree with this. As a lighting designer, you need to have access to gear that facilitates easy communication with multiple softwares, without the hassle of glitches and drops. And in my opinion, the grandMA 2 performs exceedingly well in this particular aspect. That's why it's one of my favourite consoles to work on.

In your line of work (specialization), have you noticed any new trends in terms of workflow / technologies etc that you feel could revolutionize the future for specialists like yourself?

SS: In more recent times, there's been an influx of new 3d softwares that helps you create a near-perfect virtual stage sitting in the comfort of your home or office space; and you can then forward this to your team and collaborate on various different aspects of the design so that when you finally reach the venue, you're completely prepared with every single aspect of the stage and how it needs to be setup to assure maximum accuracy and deliver a flawless lighting experience.

Do you have any hobbies outside of work and what is it?

SS: In my free time I love to travel and explore new places.

What did you do during the COVID-19 period?

SS: During the free time that we all had thanks to covid; I primarily kept myself busy in updating my portfolio of showfiles. In addition to this, I made it a point to learn new facets about my craft, and this involved a deep-dive into exploring the hidden facets of different consoles, and practicing all of the new stuff that I've learnt, and just general brush-ups of skills and techniques to that I could improve my workflow.

What was your worst experience and why?

SS: Well honestly, there are few things worse than having to work with faulty / malfunctioning equipment. There was this one particular event that we were doing, where I reached the venue ready with all my pre-programmed files and all set to get into lighting check. However, when we began, we realized that none of the lighting fixtures were responding to any of the commands correctly, which is how we understood that the installed fixtures weren't actually authentic. This meant that I had to spend an extra few hours reconfiguring the command set to ensure that the fixtures worked correctly during the show. Any situation where you end up wasting crucial time over instances that can be easily avoided is always bound to be a bad experience

How exactly has the evolution in technologies impacted your line of work?

SS: The frequency of new softwares and hardwares entering into the market has increased exponentially in the past decade or so, and many of these new technologies introduce features and capabilities that the older ones didn't have. This turns out to be really good for professionals like me since most of the time it makes our work much easier. Also, with the constant