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Board of Trustees Elections

Gareth Owen has reached his constitutional limit and will not be standing for another term. This has left us with an open seat on the board. As we have had more nominations than we have space for, an election has been called. This email is an introduction to our two nominees, Sam Digney and Lewis Gibson.

Eligible members will be able to vote at the AGM, more details to follow.



I'm Sam Digney, I divide my time between teaching and freelance theatre sound work. I learnt my trade in the Southbank at RNSS but sidestepped into theatre in 2014. Some recent credits include work in the Cadogan Hall, Purcell Room and Barbican as PSE, and designing on GSA's productions of plays, *Pride and Prejudice*, *The Suicides* and MT productions of *Jane Eyre* and *Little Women*.



I'm Lewis Gibson, I have been sound designing and composing for around 20 years and still find it an exciting and ever-changing way to tell stories.

I have long used the excellent advice and knowledge shared in the forums and I would like to contribute to this and become a more active member of the ASD community. I believe it would be healthy to share even more about our experiences on many levels including work

ASD. Firstly, I would like to motion the idea of having a broad and in depth study of what constitutes excellence in sound design in 2019.

My feeling is that the ASD community could do more to promote and recognise excellence in our industry. We could promote a new agenda, where theatrical sound design would be less beholden to the demeaning and uninformed value system of those in charge of awards, reviews and theatre criticism. Levels of achievement in our particular area of theatre work could be more self-determined, through a shared understanding and lexicon specific to sound, exploring and defining levels of knowledge and skill sound designers can attain, potentially developing a system that allows for recognition and awards.

Recognition is key to developing talent, key to developing skills, key to developing our Industry – at the moment it doesn't feel like we have a functioning system for this - quite the opposite - with sound design noticeably being omitted from various recent awards. Thus, the ASD could promote a new agenda of self-regulated recognition.

Following on from this, I would like to promote, encourage and develop the excellent training resources that the ASD provide. Finally, I would like to further explore ways in which students and developing/novice practitioners can prepare themselves for a career in theatre sound by promoting a community of sharing of skills, opinions and values.

collaborative arena.



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