

# Lighting Designer

The Lighting Designer is responsible for the ultimate visual impact of the production. This means a responsibility to the Set Designer, Costume Designer, Technical Director and particularly to the Director. A good Lighting Designer does not use light as a means of satisfying his ego but as a means of positive and creative experience of the entire production.

In position of Lighting Designer, you are an integral member of the production team. As such you are required to take part in every day of load in and tech day. These days are usually a Saturday and a Sunday.

Also, because of your position, you will most decidedly need to put in more than the three to four hours per week in the shop that is required of all practicum students. Indeed, you will need to be in your shop for every day of the build / hang / etc., to assist in work which needs to be accomplished. If you have questions regarding this, please discuss this with your mentor.

## **PRE-PRODUCTION**

1. Read the play and become thoroughly familiar with it. A copy will be available through the Coordinator of Theatre.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Study the Set Designer's floor plans, model, sketches, etc., and become thoroughly familiar with them and the scheme of production. Consult with him/her and the Director together with your Faculty Advisor in regard to the following:
  - a. Style of the play and production.
  - b. Over-all mood of the play and each scene.
  - c. Color schemes.
  - d. Time of day, seasons, weather.
  - e. Motivated light sources.
  - f. Importance of area lighting.
  - g. Special effects.
  - h. Establishing vertical trims, all masking, ceilings, etc.
4. Attend all production meetings
5. Obtain a floor and Sectional Elevation plan from the Technical Director.
6. In consultation with your Faculty Advisor prepare a light plot in 1/4" = 1'0" scale.
7. Sketches of lighting ideas are useful to the Director. Obtain a copy of the Designer's

Prospective sketch and develop several story-boards and or sketches.

8. Prepare an instrument schedule, and all other organizational paper work.

9. After the light plot has been approved by the Faculty Advisor have a copy made for yourself and another for the Master Electrician.

10. Attend the Production Scheduling Conference and assist in planning the schedule.

### **REHEARSAL/PRODUCTION PERIOD**

11. Plan your work so that the crew can begin work promptly when they arrive at lab sessions. If you cannot be present, someone must be there who can supervise work such as the shop foreman, technical director, designer, etc.

### **WORKING PERIOD**

12. See that no standard equipment is modified in any way for special use without express permission of the Faculty Technical Director.

13. Work with the Master Electrician in organizing and managing the light crew.

14. Keep in close contact with the Stage Manager for any modifications or developments in the original concept.

15. Attend as many rehearsals as possible. Become thoroughly familiar with the blocking.

16. Keep in close contact with the Technical Director with regard to the progress of the Master Schedule.

17. Arrange well in advance with the Technical Director and Master Electrician for the help of the fly crew in rigging light pipes and the stage crew in shifting the sets for focusing.

18. Personally supervise all focusing.

19. Schedule a time when the stage can be darkened for setting preliminary light levels.

20. Make every effort to get light cues set before technical rehearsal.

### **TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES**

21. Attend all technical and dress rehearsals,

22. Get the light cues set as rapidly as possible.

23. Once light cues are solidified, record them on a script, and share this information with the Stage Manager.

24. If necessary, schedule separate rehearsals for the board operators.

25. If possible, final dress rehearsal should be run like a performance. This isn't always possible, but in any case, no changes should be made after the final dress without the consent of the Director.

## **STRIKE**

26. With the Master Electrician, Technical Director and your Faculty Advisor, plan the strike and assist in it.

