

THEATRE SIMPSON

LIGHTING DESIGNER PRODUCTION EXPECTATIONS

LIGHTING DESIGNER (specific area expectations)

- Collaborate with Producer, Director(s) and Stage Managers concerning physical needs, problems and cueing. Include Actors in process as necessary.
- Collaborate with Director(s), Scenic Designer, Technical Director and A.T.D. concerning all electrified scenic elements and scenic and atmospheric effects requiring lights or electricity.
- Collaborate with Property Master/Supervisor on all electrified properties including (but not limited to): lamps, chandeliers, doorbells, and special effects.
- Collaborate with Costume Designer and Set Designer regarding light color choices as they relate to fabric selection, and paint selections.
- Collaborate with the Area UGA and Supervisor in planning the lighting schedule to include (but not limited to): hanging and focusing the instruments, and by making decisions, providing information and documentation in a timely fashion.
- Beginning with light hang, meet daily with Area Supervisor &/or UGA for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.
- Schedule several opportunities to view run-throughs of the entire play or segments of it before the technical rehearsal process begins.
- Meet following Tech & Dress rehearsals to coordinate "punch lists" of continuing, new and essential tasks and changes necessary for completion of the design.
- Expect to be involved with all artistic aspects of the lighting. This may include but is not limited to:
 - Assist or lead the Master Electrician and light crew in hanging, circuiting, patching and focusing, the Light Plot.
 - Identify and participate in the acquisition of gobos, color media, and other lighting accessories and instrumentation.
 - Directing or performing the cueing and adaptation of cues for the production during and following technical rehearsals.

DATES AND DEADLINES:

To be determined for each individual project

DOCUMENTATION EXPECTATIONS

- I **PRELIMINARY RESEARCH (presented at initial or early design meeting)**
 - Photos, collages, any other visual or other research material.
- II **STATEMENT OF INTENT (as presented at initial or early design meeting)**
 - Mounted separately.
 - To include conceptual and theoretical goals.
- III **LIGHT PLOT**
 - Use USITT graphic lighting standards.
 - Include Color Key.
- IV **LIGHTING SECTION (IF REQUIRED FOR HANGING)**
- V **SUPPORT PAPERWORK**
 - Instrument Schedule.
 - Channel Hookup
 - Magic Sheet.
- VI **CUE SHEETS (several iterations; updated daily once tech begins)**
 - Preliminary (**due for paper tech or earlier**)
 - Finalized cue sheet detailing: (**due before opening performance**)
 - Cue sequence.
 - Channel/Dimmer levels for each cue.

VII **VISUAL PRODUCTION EVIDENCE** ((Required for Undergraduate Research Symposium entry,

recommended for portfolio) **not included in Lobby Display**)

- Several production shots showing characters in action and under exact or reasonable approximation of stage light that illustrate and highlight lighting (8"x 10") appropriately mounted.
- This should include examples in which faces and other significant production elements are properly lit.
- Note: All Materials must be labeled with: Title of Production, Act and Scene, and Designer's name.
- All Materials must be presented at final design meeting (except as noted).
- Students will produce this material in 2 "phases"
- The first phase will be on display for the theatre-going public during the production.
- The second phase will be a process leading toward display at Simpson College Undergraduate Research Symposium.
- Displays should be securely but non-destructively mounted on panels and may be up to 36" x 48" in size plus a notebook or model.