

Lighting Designer and Board Operator For Dance Production

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Introduction

Worship in the arts is a dance production that happens at the Church of God of East New York every two years. The dance ministries from various churches come together to put this event together, and this year they decided to make it more theatrical and tell a story through dance and lighting.

My job was to design and also operate all lighting aspects for this show from the churches personal Ion lighting console. Being that this was a church I had to work around using lights that could benefit both the production as well as still function for their Sunday services.

In order to create a lighting design for any event you must first make yourself very familiar with the location and the intent of the artist. In regards to events at churches, it strikes a very unique opportunity with enhancing the stories of the bible through technology and lighting that is not always present during the service.



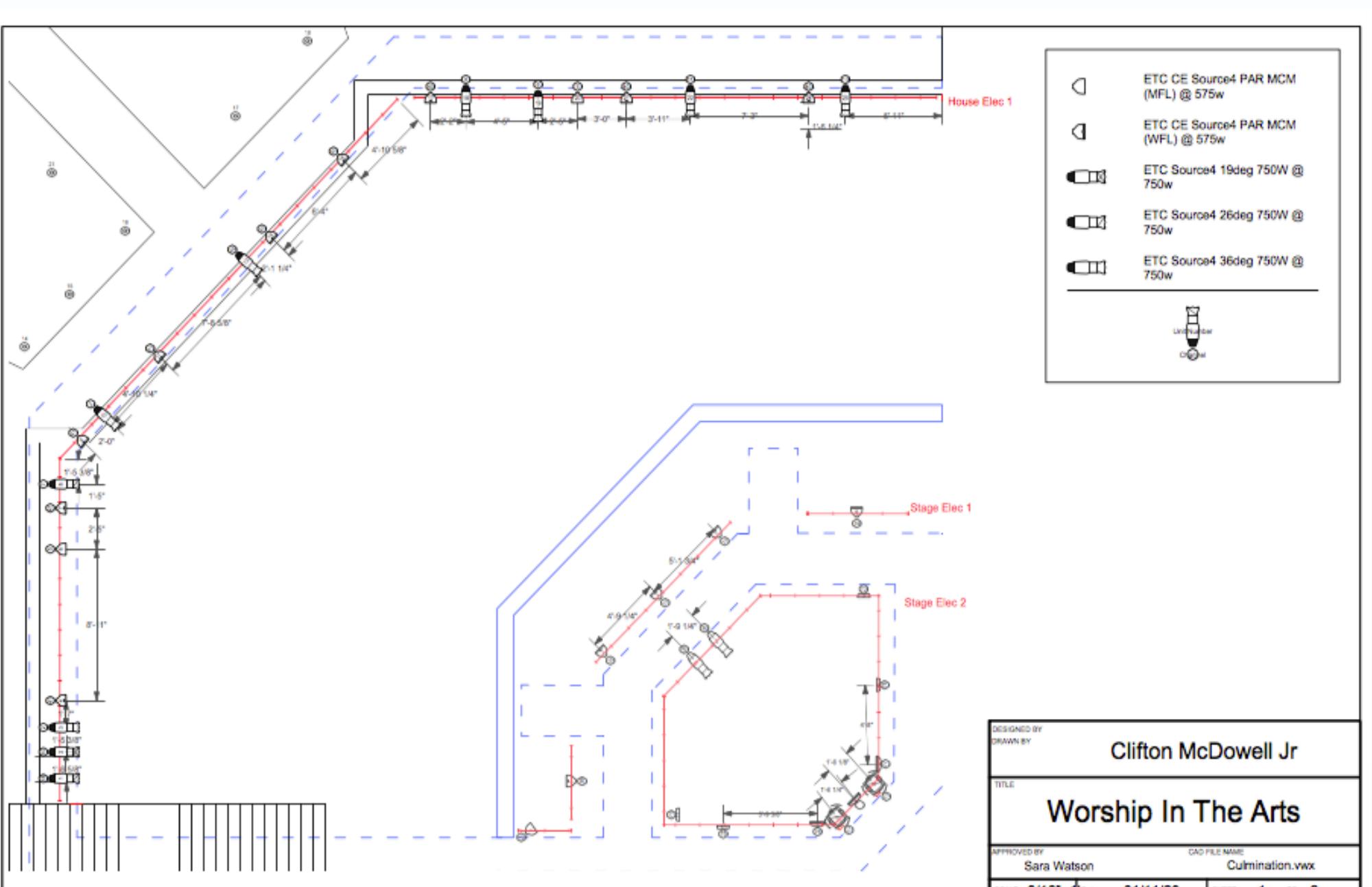
Materials and Methods

All lighting was provided from the church and nothing additional was able to be purchased. For front light I used ETC Source 4 36deg lighting fixtures, with Chauvet SlimPar Pros used for backlight. I had two Martin Mac 250 Entours hung from the catwalk (on hanging positions that I purchased and rigged). They were used for specials as well as adding backlight effects in certain scenes. To create an atmospheric ambience I also used my personal Haze machine. (Antari Z-350 Fazer)



Light Plot

The church had a Light Plot already, so I was able to get the dimensions of the sanctuary from there. After I re-drafted in Vectorworks I was then able to begin placing my fixtures onto the plot. Prof. Sara Watson helped me in regards to how a lighting plot should be formatted.

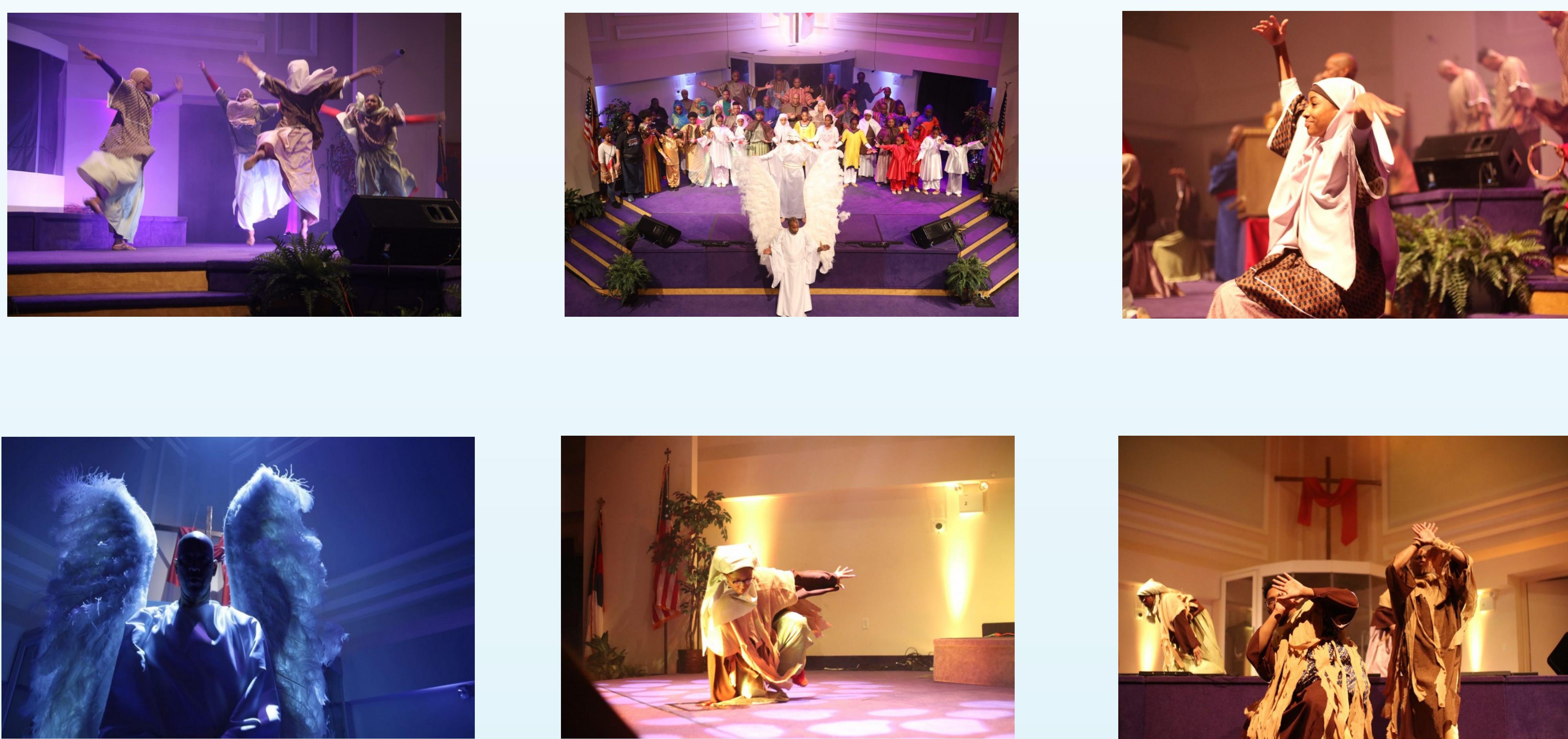


Colors Picks

The dance production told the stories of the bible from creation through the end of the old testament. I was given the songs that would be used for each dance and I was able to pick the colors that I felt worked great for each piece. I decided to use only my color changing fixtures (LEDs, Movers) to add color so I did not have to cut any gel sheets.



Photos



Conclusion

During this project my time management played a large role in how I was able to accomplish everything in a timely fashion. My planning for this project started about 5 months before the actual performance date in January 2020 with my physical hands on work starting only 3 months prior.

I made it my mission to be very friendly as well as always having an open dialogue with the other ministries on staff. With me being able to talk with the individuals doing Sound and Video it kept confusion to a minimum and allowed the show to go on without a hitch.

As an added bonus, the church never had a promotional video made, so I also offered to help them create it with the help of their Video crew. I directed and edited their video.

Even though I had a lot on plate, and so much to do by myself, it was definitely confidence boost and I proved to myself that I am capable of doing anything. This experience was very fun and I am looking forward to continuing working in lighting.

Citations

ETC Ion, "Level 2: Enhanced Skills". 2015.PDF File

"What Do You Need To Get Started With Stage Lighting At Your Church." LearnStageLighting.Com, 2017, www.learnstagelighting.com/stage-lighting-basics-church/.

Etc. "Common Effects and How to Program Them on an Eos Family Console." *Electronic Theatre Controls Inc*, ETC, 19 Mar. 2020, https://support.etcconnect.com/ETC/Consoles/Eos_Family/Software_and_Programming/Common_Effects_and_How_to_Program_Them_on_an_Eos_Family_Console

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For More Information

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