



# VITAL STATS 157

## Loren K. Barton

Profession:  
Media Programmer, Designer & Consultant

Date & place of birth:  
January 15, 1985, Washington, USA

### How did you initially start out in the industry?

I don't recall exactly where my interest in stage lighting began, but it was at a very early age. During 4th grade, my father and I built a small 8-channel lighting system to light a school talent show. This launched my early local career as I continued to provide lighting for small local concerts, fundraisers, and community events. Before long, my elementary music teacher introduced me to the Technical Director of the local theatre in Corvallis, Oregon, Phil McBeth. He took me under his wing and helped me develop at a young age.

### What kind of training did you receive?

A huge part of my training came from my informal early experiences at the theatre. Working on shows and being involved from a young age provided many learning opportunities and chances to take on more responsibility. I credit much of my current ability to adapt, problem-solve, and think on my feet to the years spent in that 300-seat theatre and the group of people I worked alongside. I attended Carnegie Mellon University to study lighting and media design after taking a year off to work for a mechanical engineering company. During summers in college, I worked for several different entertainment industry companies including TMB where I was formally introduced to the world of media servers. After graduation, I began to work full-time for TMB as Product Specialist and Training Director which really opened my eyes to the business of our industry and exposed me to a near full-time schedule of travel - both domestic and international - mainly in support of the Green Hippo Hippotizer training program known as Hippo School. After four years at TMB, I left to start my freelance career and subsequently, Lumentech Inc..

### What services does your own company, Lumentech Inc. offer a tour or live event?

Lumentech Inc. is a video and media design, programming, and production company providing associated services and custom media systems for the live entertainment and television industry. I work with production designers, content producers and artists to create and facilitate systems and processes that meet the specific needs of the production. I am driven to always streamline and improve the show development and production process and enjoy the variety of personalities I get to collaborate with to bring shows from concept to reality. Remembering that technology should be in service to the production, I am enthusiastic about adapting new equipment and technologies to support revolutionary design ideas.

### You were the media server programmer for Beyoncé's *The Mrs. Carter Show*, how challenging was that production for you?

The Beyoncé tour presented some unique challenges for our team. We

*"I love the challenge of transforming ideas into entertainment experiences..."*

began the tour with one set of songs and four weeks of rehearsal time. When Beyoncé released her new album, we were in the process of adding some of those new songs into the show overnight. Our biggest challenge was keeping up with the evolving production while still touring and doing the live shows every night.

### Excitingly, you've just joined Seven Design Works with Roy Bennett, Cory Fitzgerald and Tobias Rylander. What can you tell us about this new venture?

Seven Design Works was formed by Roy, Cory and Tobias as a collective of designers who work with artists to create innovative, imaginative and unforgettable live entertainment and television events. Many of these designs implement and utilise cutting-edge technologies that - at times - are specifically designed for these productions. My primary focus at SDW is developing and implementing the media and technologies for productions designed by Seven. I love the challenge of transforming ideas into entertainment experiences and I am very excited to be on board with this exceptional team.

### You're at the top of your trade, but how important is it to bring new blood into the touring industry?

Introducing new faces and new skillsets is essential to our industry. While touring isn't a life I would recommend for everyone, it is certainly one that I am grateful to be a part of. I had many opportunities to participate and advance my craft starting at a very young age. I feel especially fortunate to be where I am today, largely made possible by the generosity and trust of those I have met along the way. This industry, especially the media aspects, is growing rapidly and requires new technicians and crew, as well as computer programmers, graphic artists, engineers, and inventors. There are opportunities in many different disciplines and I strongly encourage anyone who is interested or curious to get involved.

### What can we expect to see your work on this summer?

I'm currently working with Roy on Lady Gaga's *ARTPOP* world tour and then we'll be headed to Beijing to begin production on a summer stadium tour for [Chinese rock musician] Wang Feng.