How creating a story in the theatre differs from television.

Name:

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Table of Contents

[CHAPTER ONE 3](#_Toc456853493)

[INTRODUCTION 3](#_Toc456853494)

[1.1 Background of the Study 3](#_Toc456853495)

[1.2 Aims and Objectives 4](#_Toc456853496)

[1.3 Research Question 4](#_Toc456853497)

[CHAPTER TWO 4](#_Toc456853498)

[DISCUSSION 4](#_Toc456853499)

[THEATRICAL PRODUCTION VERSUS TELEVISION PRODUCTION 4](#_Toc456853500)

[2.1 Theatrical production 4](#_Toc456853501)

[2.2.1 Elements of theatrical production 6](#_Toc456853502)

[2.3 Creating a Theatrical Production 10](#_Toc456853503)

[2.3.1 The dream 11](#_Toc456853504)

[2.3.2 The script 11](#_Toc456853505)

[2.3.3 The venue 11](#_Toc456853506)

[2.3.4 The team 12](#_Toc456853507)

[2.3.5 The direction 12](#_Toc456853508)

[2.3.6 The schedule 13](#_Toc456853509)

[2.3.7 The rehearsals 13](#_Toc456853510)

[2.3.8 Fine Tuning and Presentation 14](#_Toc456853511)

[2.4 Television production 14](#_Toc456853512)

[2.4.1 Introduction 14](#_Toc456853513)

[2.4.2 The Production Team 15](#_Toc456853514)

[2.4.3 Producing a story on television 16](#_Toc456853515)

[CHAPTER THREE 19](#_Toc456853516)

[RESEARCH FINDINGS 19](#_Toc456853517)

[3.0 Comparisons between theatrical and television production 19](#_Toc456853518)

[3.0.1 Similarities between theatrical and television production 20](#_Toc456853519)

[3.0.2 Differences between theatrical and television production 20](#_Toc456853520)

[CHAPTER FOUR 25](#_Toc456853521)

[Conclusions 25](#_Toc456853522)

[References 26](#_Toc456853523)

# CHAPTER ONE

# INTRODUCTION

## Background of the Study

The relationship between the creation of stories in the theatre and in television has been a debate that has lasted for quite a long time now. It has been a struggle between competing performance entities. This vision of theatre and television as separate, competing entities is tale that is not only shared by members of the general public, but as well by a number of scholars. It’s a struggle that has even given rise to universities where by theatre and television production are studied in separate departments, if not different schools entirely. According to Knopf (2010), the notion of theatre and television production describes that this two processes are engaged in an inherently antagonistic, mutually exclusive relationship.

## Aims and Objectives

This study aims at defining exactly what theatrical production is, how a story is created in the theatre and how this differs from television production. How these two forms of production are similar and how different are they and its final aim is finding out which among the two is much superior and produces a story more efficiently.

## 1.3 Research Question

How creating a story in theatre differs from television, both in terms of practicalities and theories

# CHAPTER TWO

# DISCUSSION

# THEATRICAL PRODUCTION VERSUS TELEVISION PRODUCTION

## 2.1 Theatrical production

Theatrical production, (Farber, 2014), can be defined as the planning, rehearsal, and presentation of any work of theatre, such as; a staged play, comedy, musical, or drama that is mostly produced from a written book or script. It’s a production that generally feature actors, costumes as well as sets and whose historical background stretches back to ancient Greece. It’s a work of art that is usually presented to an audience at a particular time and place and is attributed by a unique factor in that it’s performed by live performers, who use either themselves or inanimate figures, such as puppets, as the medium of presentation. A theatrical production, (Jefferson, 2011), can be categorized to be either dramatic or non-dramatic. This depends upon the activities involved in the production or rather the content of the production and as well the nature of the performer’s behaviour. For instance, a production whereby a person is walking on a tightrope, this is said to be a real and a non-dramatic production as this person is said to be performing an acrobatic act. However, on the other hand, (Adair-Lynch, 2012), a person who pretends to be an acrobat walking on a tightrope is said to be performing a dramatic act. These two performers are united by the fact that they are both engaged in theatrical presentation, but only the latter is involved in the creation of dramatic illusion while the other is non-dramatic. As explained by, (Jefferson, 2011), a dramatic performance may include dancing, juggling, singing, acrobatics, or many other nondramatic elements, its main distinction is that it is mainly concerned with the representation of actual or imagined life.

A nondramatic theatrical productions, (Adair-Lynch, 2012), may include productions such as, acrobatics, musical productions, gestural or vocal productions. Non-dramatic theatrical productions are as well presented by a live performer to an audience, but however it differs from the dramatic theatrical productions in that it has a purely presentational quality rather than a representational one. This form of production is more real as compared to dramatic productions, as it is not imagined. It presents an original idea of itself rather than an imagined one. Another form of theatrical production is; single theatrical production, (Pauwels, 2013), in which different types of activities are seen to prevail, hence reducing the difficulty in determining the aesthetic nature of the final work.

Some of the most well-known forms of Dramatic and non-dramatic forms of theatrical production were said to have risen from Europe and the United States in the 20th century. Some of such productions included; Vaudeville. Most of this productions are said to have employed a succession of various acts, (Adair-Lynch, 2012), such as; fictional sketches, musical and dance numbers, as well as feats of dexterity. In the musical theatre, song and dance are mostly used to further the narrative in a story and as well to provide a break from purely dramatic presentation.

Theatrical productions tend to vary in many different ways, (Jefferson, 2011). They may comprise of anything from high school to college productions, community theatre productions to summer stock and regional theatre productions, Broadway and Kings Road productions among others. In today’s theatrical productions there are a great number of people who spend their resources working towards many types of shows. A producer acquires financing the directors and production management, with which they hire staff and help oversee everything from the beginning to the end of each show, (Cayaba, 2014). Theatrical staff is usually separated by department, whereby this departments vary from theatre to theatre and production to production depending on needs. Today's contemporary theatres are seen to produce a variety of plays, tell a variety of stories and musicals that tend to attract very massive and different audiences.

In a theatrical production, (Farber, 2014), different staff are employed to see to the development of theatrical stories in the theatre. Among this staff include, front of house and back of house staff, performers, stage managers, stage hands, lighting and sound technicians. Depending on some the different theatres, some theatres will tend to hire concessions workers, janitorial, ushers, and security in mounting a theatrical production.

Theatrical productions may also involve other types of performance exhibitions, which include improvisational, skit and parody performances which involve varying levels of involvement from off-camera staff or assistants in order to create the production.

### 2.2.1 Elements of theatrical production

As defined by one of the most prominent British director (brooks, 2012), theatre can be said to occurs anytime someone crosses the neutral space and is watched by another person. This definition of theatre however raises some problems, such as the difficulty of determining neutral space. It’s nevertheless a useful definition in its firm commitment towards demystifying the art of theatrical production. In former times of theatre and story creation in the theatre, the actor was seen to be motivated by a desire to create astonishment and wonder. There was and in some theatre still exist certain types of theatrical productions that entail rituals and magic. However though, in modern theatrical production, the theatre has advanced to become far more frequently rooted in attempts to structure productions based on emotion and experience, (Farber, 2014).

All theatrical productions are characterized by certain common elements, (DanBrady, 2013). Some of this elements include; the performer or rather performers, their acting in space, time and a producing process and organization. Other basic elements include; the script/ text, the scenario, the plan, the process, the product and finally and one of the most essential, the audience.

#### 3.2.1.1 Script/Text, Scenario, Plan

In most theatrical productions, this is usually the starting point of the theatrical story creation and performance.  It’s an element that over the years has been considered as the domain of the playwright in theatre, (brooks, 2012). The playwright’s script is the text by which theatre is created. This script maybe simplistic, as it was in the 16th century, as it was used by the acting troupes of the Commedia dell’ arte, or on the other hand, it can be elaborate, as used by William Shakespeare in his works of art.  The script, scenario, or plan can be defined necessarily as a blueprint that is used by the director to build a production from, (Farber, 2014).

#### 3.2.1.2 The Process

The process, (DanBrady, 2013), involves a coordination of the creative efforts that are usually headed up in theatre by the director. It includes the various steps through which the playwright’s work is enacted and hence brought to realization by various theatrical staff such as the director, actors, technicians, designers, musicians, dancers, and any other collaborators who come together on the script, or scenario. (brooks, 2012) Defines it as the works in progress stage.

#### 3.2.1.3 The Product

The product in a theatrical storytelling, represents the end result of the process of work involved, (DanBrady, 2013). This can be defined as the aim of the play-writer. The final product is hence the result of all of the labours who come together to undertake and see to the completion of the finished work of script, scenario, and plan, in union with all other collaborators who come together to create the final product. This is hence what the theatre audience will witness as they sit in the theatre and view the theatrical work of art, (brooks, 2012).

#### 3.2.1.4 The Audience

As, (Nowell-Smith, 2013), defines it, there can be no theatre without the audience. It’s one of the most essential elements of theatre. The audience presents a physical presence that can change a performance, inspire actors, as well as create expectations. These is an element that sets apart theatrical production from modern day films and television, as it provides the presence of live actors on the stage in front of live audiences, (DanBrady, 2013).

#### 3.2.1.5 The performer

Performers or rather Characters can be the people and sometimes animals or ideas that are usually portrayed by the actors in the play. They are an essential element in theatrical production as they are the ones who move the action, or plot, of the play forward, (Parasuraman, 2013). The performer is as well referred to as the actor, whose work can be sub-divided into five main sections which include: the exhibition of various physical skills, such as vocals, the exhibition of certain mimetic skills, through which various physical states and activities are simulated, the imaginative exploration of fiction, exhibition of the different human behavioural patterns that are not natural to the actor, and finally, the exploration of the various interaction involved while engaging in these activities, with other actor-characters and with the different members of the audience, (Bordwell, 2012).

The performer reacts differently based on the type of story being created. In nondramatic theatre, (Adair-Lynch, 2012), the performer is seen to acknowledge the presence of their audience and in some instances is observed to even play directly to it. However, on the other hand, in dramatic theatre, an actor does not necessarily have to recognize the presence of their audience. Nevertheless, between these two extremes (dramatic and non-dramatic theatres), there lie a variety of relationships, whereby In some instances, besides the direct contact being made, the audience as well is itself assumed to be playing a role in the story, whereby they are viewed as a jury or as spectators. While yet in some other instances, the actor may address the audience one moment of the play and assume they are not there in the next, (brooks, 2012).

#### 3.2.1.6 The Plot

The plot can be defined as what happens in the play, (Parasuraman, 2013). The Plot of a story basically refers to the action or rather the basic storyline of that specific play. It’s an element of theatrical production that comprises of six main stages which include;

The Initial incident: The initial incident as defined by, (Parasuraman, 2013), is necessarily the event that generates the storyline and hence gets the story running. Another stage involved in the plot is the Preliminary event. This is defined as anything that takes place BEFORE the actual action of the story and is deemed directly related to the play itself. The third stage is the rising action, which is described as a series of events that come right after the initial incident and hence leading up to the dramatic climax. Followed by the rising action is the climax of the story. This is usually the turning point or rather the high point of a story. It’s the point at which the events in a story can go either way. The fifth stage in a plot is the Falling action, which is a series of events that follow the high point of the story and finally is the Denouement. As defined by, (Rohde, 2011), a denouement is another term for the conclusion of a story.

#### 3.2.1.7 The Theme

While plot of a story refers to what happens in a play, the theme of a story on the other hand refers to the meaning of the play, (Parasuraman, 2013). It brings out the main idea or rather the lesson that is to be learned from the story. The theme of a story varies, in some cases, the theme of a story is seen to be quite obvious while in another instance it is quite subtle.

#### 3.2.1.8 Dialogue

Dialogue as defined by, (Bakhtin, 2015), refers to the words, written by the playwright and spoken by the characters in the play. It helps move the action of the play along.

#### 3.2.1.9 Music/Rhythm

Music, (Parasuraman, 2013), is often featured in dramatic theatrical productions. It can encompass various elements such as the rhythm of dialogue and speeches in a play or can as well mean the composition aspects of the melody and music as it is with musical theatre.  As observed by, (Jefferson, 2011), each theatrical presentation delivers different music, rhythm and melody in its own distinctive manner.   Music is viewed as an essential factor of theatrical production as it can extend to all sound effects, the actor’s voices, songs, and instrumental music played as underscore in a play.  It creates patterns as well as establishes a certain degree of entertainment in the theatre.  It is hence used to push the plot of a story forward and move it to a higher level of intensity.  It can as well be used to strengthen Character’s wants and desires for the audience through lyrics and music. Its hence an essential part of creating a story and is the reason as to why composers and lyricist work together with playwrights in order to strengthen the themes and ideas of the story, (Farber, 2014).

#### 3.2.1.10 Language

Language, (Farber, 2014), In theatre production defines the particular manner in which something is verbally expressed, the various styles by which a story in theatre is written, or rather the speech or phrasing that suggests a class or type of character involved in a story in the theatre.

#### 3.2.1.11 Style

Style, (DanBrady, 2013), can be defined as the literary element of theatre that describes the ways that the writer of a story uses words, structures sentences, uses figurative language, and their different ways of sentence arrangement, all work together as a means to establish mood, images, and meaning in a story context. It’s viewed as the shaping of dramatic material, settings, or costumes in a deliberately non-realistic manner.

#### 3.2.1.12 Scenery (set)

In theatrical production, the Scenery is quite essential. This is because, it dictates or how a place looks. It can be identified as a fake background in a play, created by a story construction manager with the intention of creating a place suitable for viewing by camera. It involves theatrical equipment, such as; curtains, backdrops, platforms, and flats that are used in a theatrical production to communicate environment, (Parasuraman, 2013).

#### 3.2.1.13 Costumes

Costume is one of the elements that characterize theatrical production, especially dramatic production. Costumes, (Pearlman, 2011), often refers to a particular style of clothing that is necessarily worn to portray the wearer as a character or period at certain events in a theatrical performance on the stage or in television.

#### 3.2.1.14 Properties (props)

A property (commonly shortened to prop) in theatre production, (Melnitz, 2014), is any object that is used by actors on stage or on screen during a performance or screen production. A property can be considered to be anything movable or portable on a stage or a **set**, except from the actors, scenery, costumes and electrical equipment. It can be anything from a telephone to a train

#### 3.2.1.15 Genre

Genre refers to the type of play. Some examples of different genres include

Genre, (Cayaba, 2014), refers to a category of artistic composition such as music or literature that is marked by a distinctive style, form or content. It necessarily refers to the type of play. In theatre storytelling, there exist different types of genres which include; comedy, tragedy, melodrama, and tragicomedy, (Maranhão, 2013).

## 2.3 Creating a Theatrical Production

The creation of a story in the theatre from start to the end takes a number of elements and an incredible number of artists. The greatest productions over the times have been frequently realized to come from individuals who respect each other’s talents and abilities and hence leading to the development of a strong sense of teamwork, (Van Dyke, 2011). Other factors in the creation of a story in theatre and that determine whether the story being created will be successful are; dedication, camaraderie, as well as joy in the work being accomplished. In the creation of a story in theatre, the first and most essential person in this process is the Playwright, who, in modern theatre, produces a play in written script form, (Farber, 2014). Story creation in theatre involves the following stages;

### 2.3.1 The dream

The creation of a story in the theatre begins with an idea that is said to have been simmering in the back of a playwrights mind for quite some time and starts to become an obsession, (Farber, 2014). Day and night, this dream grows, of strange characters, multi-colored comic or tragic costumes, elevated emotions and a lot of cheering audiences. The playwright dreams of a theatre, of putting on a show that bears their mark, a show like no other in the history of theatre. They have in mind a lot that they would love to say and that they would want to share with others. With this Passion and enthusiasm in them, they are motivated to bring their dreams into the open and share them with others and make it reality, (Lucas, 2010).

### 2.3.2 The script

In most theatrical productions, the script is usually the starting point of the theatrical story creation and performance.  It’s an element that over the years has been considered as the domain of the playwright in theatre, (brooks, 2012). The playwright’s script is the text by which theatre is created. The script contains a written form of the writer’s idea. Thereby, to share their dreams and ideas, the playwright hence begins the process by putting them into writing and brings it forth in the form of a script. This is then followed by an agonizing series of readings and workshops whereby the playwright involves themselves in a continuous state of rewriting and polishing his script.

As explained by Craig Lucas (2010), in The New Theatre Review: “As an artist, I believe that the point of all drama is to give the audience a fuller appreciation, an understanding of reality. Obviously, there is no single way to do this; there are an infinite number of ways. Plays can turn reality on its head; they can turn it inside out and confuse all the issues so that the audience is left with a heap of unanswered questions. But if a play leaves the heart, mind, body and soul untouched, unenlightened, that is unpardonable”, (Lucas, 2010).

### 2.3.3 The venue

A venue as defined by, (Warden, 2013), refers to a place where something happens, especially an organized event such as a concert, conference, or certain sports event. This is an essential element of story creation in theatre as it helps establish the right and most conducive environment to enact the play. In this case, the venue is usually a theatre.

### 2.3.4 The team

As, (Cayaba, 2014), explains it, putting on a play takes quite a great deal of work, organization as well as time. Creating the story from a mere dream to a script and onto the stage, there are various challenges that are expected to be encountered. It’s hence essential for the playwright to find a team, a script, and a theatre. This elements will hence enable them to build sets, make costumes, organize rehearsals, and direct the actors. However though, all this requires a systematic approach, thereby leaving the big question being, where do they begin?

To begin with, they must start by sharing their dream, (Van Dyke, 2011). This is the part whereby they get to tell anyone and everyone (the Choreographer, the Music Director, as well as the Design Team which is composed of; the Lighting Designer, the Set Designer, Costume Designer, Technical Director or so known as the Production Manager, and Property (props) Master), about their plan. This is because, a great team can only be formed when different people pool their talents together to achieve a common goal.

The theatre director hence guides the vision for the creative team’s work. They meet with the a number of his members to be involved in the creation of the specific story/play such as; the Choreographer, the Music Director, as well as the Design Team which is composed of; the Lighting Designer, the Set Designer, Costume Designer, Technical Director or so known as the Production Manager, and Property (props) Master, (Bordwell, 2012) and see to the division of tasks for this team, and ensure that the tasks match, as much as possible, each contributor’s interests and aptitudes. They appoint various people to take charge of the different elements of theatrical production such as; sets, set dressing, costumes, music, furniture, hand properties, lights, sound, make-up, hair, and special effects. They ensure that all these elements are incorporated and coordinated in the right way so that they work together to actualize the Director’s vision in the best possible way, (DanBrady, 2013). Their main emphasize is however, that everyone should pitch in where needed.

### 2.3.5 The direction

After the script is written, re-read carefully, a venue chosen and a team of people selected, people are put in charge to give the creation of the story a form of direction, (Cayaba, 2014). In this stage of story creation in the theatre, the script is thoroughly discussed with the set designer who takes note of everything including the number of sets, the set pieces and the props needed in the development of the story. Various essentials are identified and distinguished them from the superfluous, (Farber, 2014).

### 2.3.6 The schedule

A schedule, (Rohde, 2011), can be defined as a plan used for carrying out a process or procedure, that involves giving lists of intended events and their assigned timing. By this stage the team is ready, the script and a good idea of what is expected and how this elements are to be coordinated. The schedule stage is where a list of everything that is expected to be done is drawn before the time comes. This list may include; sets, costumes, props, music, set dressing, furniture, hand properties, lights, sound, make-up, hair, and special effects. Different tasks are assigned to different team members and a schedule of their completion is made to dictate the timing of the story, (Van Dyke, 2011). The different team members are hence briefed on what they are necessarily expected to do and how to do it and are given a timeline to restrain them to meeting the expected demands of the story.

### 2.3.7 The rehearsals

A rehearsal, (Straub, 2012), refers to an activity in the performing arts that usually takes place as preparation for the actual performance in music, theatre, dance or any related arts, such as musical theatre or film production. Rehearsals are usually undertaken as a form of practice, so as to ensure that all details of the subsequent performance are adequately prepared and coordinated. In this stage, every team member performs their role in front of their assigned manager where by corrections are made over and over again until the actors/performers have it right. The Design Team thereby continues to meet throughout the rehearsal period, as their expertise in visualizing the final physical product of the play is viewed as a vital element for the success of story creation in the theatre, (Farber, 2014). The Production Manager then takes over so as to oversee the realization of the set designs through set construction as well as painting done by professional and volunteer Theatre Technicians, such as; painters, carpenters, props artists, Sound Engineer, the volunteer Stage Crew(who run the show backstage), as well as the volunteer Lighting and Sound Board Operators. Unlike television production, in theatrical story creation, each story production rehearses for approximately 4-6 weeks, a range of 4 to 6 times in a week, for about three hours per rehearsal session. During the rehearsal process, the volunteer Stage Manager is urged to be present to take note of possible changes and fine tunings needed in the play, as well as communicating necessary information to the performers and designers, (Melnitz, 2014).

### 2.3.8 Fine Tuning and Presentation

After the rehearsals are done and necessary fine tuning is done, the design aspects and the acting are then merged together when the play moves into the performance space, (Van Dyke, 2011). In the performance space is where technical rehearsals and dress rehearsals take place. This normally lasts for about a week. At this point in time, the story is usually halfway through and the rest of the task is upon the Stage Manager who is responsible for running the show as it has been created through the rehearsal process and hence ensure that the stage is set appropriately, that all the involved performers are present and ready for their entrances, and to monitor all the cues during performances by informing the Board Operators and the Stage Crew exactly when to execute a change in lighting, sound or stage setting, (Van Dyke, 2011).

All of these individuals (volunteer Stage Crew (who run the show backstage), as well as the volunteer Lighting and Sound Board Operators), are deemed vital to the final steps of creating and producing a story and, hence their presence on the stage during the performance give the story an artistic contribution. They help create the world in which the Actors and the Actresses reside in during the actual performance. Finally, the story is then presented on live stage to a live audience in the room which makes theatrical production much different from most other productions as quoted by Brooks Atkinson, “Although the theatre is not life, it is composed of fragments or imitations of life, and people on both sides of the footlight have to unite to make the fragments whole and the imitations genuine”, (brooks, 2012).

## 2.4 Television production

### 2.4.1 Introduction

Television Production, (Isenberg, 2013), can be defined as the process of developing a television shows from its early writing stages through the acquisition of talent and a crew, securing a set or location, shooting, editing, all the way to preparing the produced show for broadcast. Different types of shows have different production methods, each of which is geared towards efficiently creating the final product and delivering it to a specific audience, (Kristian, 2011). The television production involves various techniques that are used to create a television program. These entire process of creating a program may involve several activities such as; developing a script, creating a budget, hiring creative talent, designing a set, and rehearsing the lines before the actual filming takes place. After filming takes place comes the post-production process which may include; video editing and the addition of sound, music, and the various optical effects, (Wynne, 2014).

There exist three basic forms of television programs which include; fictional, non-fictional, and live television, (Isenberg, 2013). Fictional programs include such as; daytime soap operas; situation comedies, dramatic series, as well as motion pictures specifically made for television, including the mini-series. On the other hand, the basic nonfictional, or the so known as reality, programs include; game shows, news, talk shows, and magazine shows, (Camp, 2015). Non-fictional programs are necessarily informational shows that aim at exploring a variety of news stories in a format that is entertaining. Finally, Live television as identified by, (Camp, 2015), is viewed as generally restricted to sports, news coverage, awards shows, as well as several network daily talk shows.

In most cases, television programs have been identified to be produced by production companies that are said to be totally unrelated to the television networks but however licensed to the networks, (Isenberg, 2013). Television production comprises of four main key elements; the production team, pre-production, setup and rehearsals (not always), photography and post production.

### 2.4.2 The Production Team

The production team, (Watson, 2010), refers to the personnel that is usually involved in the production of a television program. This personnel include creative talents such as; actors, directors, writers, producers as well as the technical crew members who may include; electrical technicians, camera operators, and sound technicians. Each member of these team and crew is hence granted various responsibilities which they need to meet so as to provide the expected end result. For instance, the executive producer is held responsible for the complete project and is usually the person who conceives the project and sells it to a selected network. He bears the final responsibility for planning on the budget and as well responsible for all creative personnel, from the writer, the line producer, the director, to major cast members, (DeLone, 2010).

The line producer is answerable to the executive producer and is as well responsible for the budget, shooting schedule, crew, and all necessary production logistics while on the other hand, the writer is responsibility for developing the script for each show. The writers are often seen to work mostly during the pre-production and rehearsals phases of television production mainly to correct problems encountered by the actors or directors, or to perform a revision on the budget or production considerations, (DeLone, 2010).

The director, reporting directly to the executive producer, helps choose actors, shooting locations, as well as the visual design of a specific production, such as the style of sets and the wardrobe to be used in a show, (Isenberg, 2013). He is as well held responsible for the performances of the actors as well as all camera movements. After filming is done, the director takes the task of editing the videotape in order to create what is known as a director's cut, (DeLone, 2010).

The other personnel in television production are the actors. The actors in television production work directly under the director who gives them a direction that aims at portraying a character, (Watson, 2010). Actors or the so called performers may include personnel such as; newscasters, talk-show hosts, and sports announcers. To gain the role of an actor or performer, most are required to audition to earn their part and are chosen by the producer. Once hired, the actors are asked to memorize their lines from a written script after which they participate in a rehearsal before the actual program is filmed, or shot, (DeLone, 2010). However though, not all television production requires rehearsals. Performers who provide live commentary, or in the case of newscasters, they don’t do any rehearsals, rather they read their lines from cue cards or a TelePrompTer. A TelePrompTer, (Bharati, 2012), can be defined as a machine that displays words on a screen.

The production manager is said to be responsible for all physical production elements, including equipment, crew, and location. The cinematographer, (DeLone, 2010), who is usually the personnel behind the camera works is responsible for lighting the set and control movement of the camera, while the production designer, also referred to as the director of art in television production is tasked with designing, constructing, and managing the appearance of the sets and the wardrobe, (Isenberg, 2013). Finally is the technical director who is responsible for Videotape production which includes; video recording, and video engineers. He is as well responsible for the maintenance and quality of the electronic equipment and the type and quality of output they produce, (Isenberg, 2013).

### 2.4.3 Producing a story on television

The creation of a story in television as explained by, (Isenberg, 2013), is said to merely begin with an idea and the development of a script. Producing a story in television involves three main stages: pre-production, principle photography, and post-production.

#### 2.4.3.1 Pre-production Activities

Pre-production, (Cronin, 2011), can be defined as the process of fixing some of the elements involved in the making or creation of a film, play, or any other performance. Pre-production involves activities such as; planning, budgeting, and necessary preparations that are essential in the creation of a story on television. It’s a stage of production in which the basic ideas of a story are developed and necessary approaches to be taken in the production formulated and set in motion. These is usually a period in television production whose duration varies, (Elpez, 2015). The production of a newscast can take hours while other simple production can last as long as a month while others like movies can last for even a year. There are three key people who are usually involved in pre-production phase of television production; the production manager, director, as well as the casting director.

The production manager is one of the most essential personnel among the three as he is tasked with the responsibility of producing a preliminary budget, hire the location manager, and locate key crew department leaders, (DeLone, 2010). They review the script for creative changes, locate location of shooting, a start-of-production date, begin the casting process, and select assistant directors for the production process as well as some camera operators.

The pre-production process ends with a production meeting, where all crew members, producers, director, and often, the writer are obliged to attend. It’s in this meeting where the pre-production team reviews the script in detail scene by scene, reviewing every element of production and any questions that may arise are answered so as to ensure everyone is together and that every aspect at this point is spectacular, (Isenberg, 2013).

#### 2.4.3.2 Setup and Rehearsals

The setup phase of television production is where all the production equipment’s which may include; cameras, lights, microphones, graphic generators, mounting gears and any other production related equipment is put in place hours before the actual production, to create time for troubleshooting. Thereby, if there is any changes in equipment required, the crew may take not before production begins, (Books, 2016). Rehearsals on the other hand, is where the performers get to practice over and over again before the actual production so as to eliminate any possible errors and enhance perfection in the production. However though, not all television productions apply rehearsals. Productions such as news-casting do not apply this element of television production, (Books, 2016).

#### 2.4.3.3 Principle Photography

Principle photography, (International, 2015), can be identified as the period in which the actual production of the story takes place. In this phase, all the tape or film needed for the project is shot. In television production, a story, show or program is shot using one of two basic methods of photography which are: single camera film production and multiple camera tape production, (Lui, 2011). The single camera method of photography is necessarily used to produce movies for television and most dramatic series while the multiple camera tape production is usually used to produce; situation comedies, news magazines, talk shows, soap operas, game shows, and live programs including; sports, awards shows, and the news, (Lui, 2011). However, there exist some forms of productions such as music videos or reality programs that employ both methods of photography for in-studio footage.

Headsets are used to communicate with the camera crew, mostly by the director as he is usually the one controlling the actual production, requesting camera adjustments during the filming of the scene as well as indicating to the technical director which cameras to be used at each moment, (DeLone, 2010). In this phase, the selected shot is recorded on a master tape where its edited to produce a complete show, needing only sound effects, music, optical effects, and titles to be aired or rather ready for public viewing, (Isenberg, 2013).

#### 2.4.3.4 Post-Production Activities

As defined by, (Straub, 2014), Post-production is the last phase in television production and it begins with the completion of filming and continues until the story, show (project) is delivered to a network for airing. This phase involves two main activities which include; editing, or assembling, of video footage and the creation of a complete sound track, (Kristian, 2011).

Editing, in most instances may begin during the production phase and extend through to the post-production phase, (Straub, 2014). Editing can take place each day after filming, which is conducted by the director, producer, and network in the order in which it was shot. These films, which Kristian (2011), calls dailies, are then broken down and re-assembled into scenes by the editors after which the full assemblage is passed onto the director, who then makes further editing changes and creates the director's cut, (DeLone, 2010). Thereafter, further changes are made by the producer and the network until a final cut is created.

Once the final cut is created, it’s given to the sound department, which is responsible for preparing the music tracks such as; sound effects; and dialogue tracks that are used in the final combination of the story into one track, (Straub, 2014) through a process referred to as dubbing. It’s during the post-production phase where certain points of a music are inserted to the track by sound engineers. They as well adjust dialogue recording in order to enhance production quality and record new or replacement dialogue through a process referred to as looping. Finally, Sound effects are also added during this phase. The final stage of post-production is usually the addition of optical effects, such as; scene fade-outs, colour correction, creation of special visual effects, such as animations; and insertion of titles as well as credits, (Isenberg, 2013). The post-production process, (Straub, 2014), has been identified to take approximately eight weeks for a movie to three days for a situation comedy.

# CHAPTER THREE

# RESEARCH FINDINGS

## 3.0 Comparisons between theatrical and television production

Over the years, there have been debates going on between the comparisons that lay between story creation in the theatre (theatrical production) and story creation in television (television production). Theatre production and television production are similar in some way and different in others. As viewed by, (Rohilla, 2011), different people find live theatre performances to be quite obsolete and surpassed by the technological capabilities of film while others believe that films (part of television production) are too often a sell-out. They are often seen to be hocking the repeated stories and containing various substandard plots and writing through unnecessary special effects and attention-grabbers just to draw a crowd. Nevertheless, whether it is live theatre or television, they are both forms of art that possess the credibility to achieve great degree of quality. Both of this, despite using different methods, they possess the power to affect the viewers on an intensely personal level, (Watson, 2013)

### 3.0.1 Similarities between theatrical and television production

Theatrical production and television production are two quite similar types of production. The one thing so common in this two productions as explained by, (Molla, 2014), is the language of communication. In this two productions, the means of communication by which the actor and director collaborate so as to lift the words off the script and bring them to the audience is quite similar. As well, this two productions use some similar elements such s director, actors, camera works, and other members of the production team to showcase their performance, regardless of whether it is live or recorded.

Another similarity is that both theatrical and television productions (except some such as newscating), make use of rehearsals to enhance perfection in their plays. The actors get to go over their lines over and over again, correcting any mistakes and ensuring that they get to memorize their line perfectly and understand exactly where to do what and at what time, (Molla, 2014). The final similarity is the audience. Both television and theatrical production are produced for the audience to learn, or get entertained as they watch the play, whether live or recorded, they both have the same aim at the end of it all.

### 3.0.2 Differences between theatrical and television production

#### 3.0.2.1 Atmosphere

According to, (Rohilla, 2011), the major difference between television and live theatre performances is that usually, performances in live theatre has a kind of atmosphere generated during each performance that is impossible to replicate whereas as far as television production (film especially) is concerned, the performance is regarded to be repeated and containing various substandard plots and writing through unnecessary special effects and attention-grabbers meant to just draw a crowd. Story creation in the theatre is usually done live, in-front of a live audience who may in some incidences be used as part of the story while on the other hand, television performances are usually recorded whereby a single line or scene of the play can be filmed for ten or fifteen times before it comes out to be satisfactory. Television production has no live audience, its audience watches recorded products in exception of news-casting, where the newscasts present their story live, reading from written scripts or TelePrompTers, (Wynne, 2014).

#### 3.0.2.2 Technology

Another important comparison between television production and live theatre is that television production is seen to possess an added advantages over live theatre in terms of technological advancements. Television production is seen to be much more technologically advanced as compared to theatrical production, (Rohilla, 2011). This is because in television production, viewers are mostly drawn to suspend their disbelief less, they get easily absorbed into the world on the screen as compared to theatrical production where viewers watch first-hand information acted by live people, (Watson, 2013). In television production, various styles of shooting and production of individual film shots are used and hence lead to the creation of a more intimate environment and thereby putting the audience in a more intimate action than in live theatre.

#### 3.0.2.3 Environment

The environment between theatrical production and television production are quite different. Theatrical production as explained by, (Wynne, 2014) is quite a nurturing art form. Theatrical production makes use of adequate rehearsal time, cast bonding, and time to experiment with the directors and other crew members before the actual play is showcased in order to produce the best performance. This hence makes stage actors become familiar with their roles and by the time they get to perform publicly, they have a grip on what they are supposed to showcase.

In contrast to story creation on television, can be a little challenging especially for an upcoming actor as the place is usually packed with specialized, high-paid artists, (Sheehan, 2010). This is because, most firms chose to hire professional actors so as to minimize the rehearsal time as they hope that they will come to set performance-ready, hence being a disadvantage to new and upcoming actors as preparation is a vital factor in both theatre and television production.

#### 3.0.2.4 Venue

The other vital comparison between the creation of a story in theatre and on television is the venue. Difference in venue as defined by, (Reneau, 2010), refers to the literal difference in physical location between theatre and television production. This is recognized to be one of the greatest obstacles for actors who are in their journey of transition from one medium into another. In a theatre, the actors and the audience are usually separated by a distance ranging from just a few feet in a small black box to hundreds of feet in a large auditorium. Everyone in the audience needs to see the action and as well listen to the dialogue on stage. This hence makes theatre actors to be bold and exaggerate their movements and speak loudly so as to bridge the gap between them and their audience, (Sheehan, 2010).

However though, films, on the other hand, they make the use of a camera to eliminate the distance between performer and the observer. The presence of the various elements of production such as; camera, lights, microphones, special effects, and music, serve to enhance the performance of an actor on television productions, hence needing no embellishment, (Reneau, 2010). Due to technological advancement, cameras pick up every twitch, infliction, and subtle pause that an actor makes during television production, in a way that meets the actor’s goal which is usually to replicate reality.

#### 3.0.3.5 Script

Another comparison is the script. The nature of scripting in theatrical production and television production is quite different. This is because, in theatrical production, whenever the audiences attend a play, in most cases, they tend to know almost all there is to expect because most of this plays are performed repeatedly and the scripts are publicly available to read, (Rohde, 2011). For instance, how many times *Romeo and Juliet* been performed all around the world??? Probably thousands and thousands of times, to the point where some people know it all in their heads. Such knowledge of the script hence creates some form of an expectation in the audience. They are eager to see and listen to the story they are so familiar with and they have heard about all their life and hence they will barely tolerate any little changes in the story, (Watson, 2013).

However though, television production differs a lot from theatrical production in that the scripts that are being produced are usually being produced for the first time. There carry no past performances with which they can be compared to and hence the audience has no preconceived expectation or notion of what the characters should look, do or sound like, (Rohde, 2011). Productions such as news and sports cannot have their occurrences repeat themselves nor have any past performances to be compared with. Today’s occurrence is todays and will differ from tomorrows. These hence gives television actors more freedom in performance. They are free to make a few changes here and there as there in no one who knows if they make any changes except the director and the production team. This is because, the only thing that counts a lot on camera is a realistic performance, (Rohilla, 2011).

#### **3.0.3.6 Audience location.**

One of the biggest difference between story creation on stage and story creation on camera is the location of your audience, (Sheehan, 2010). This is because, creating a story on stage, the audience is expected to be about 100 feet or more from the performers. On stage, the audience must see as well as hear a performance in order to enjoy it. Thereby, the audience are usually seated around a room (theatre) where they pay witness to the live play by the performers.

On the other hand, the audience location of a story created on camera is infinite as the audience do not have to be close to the performers to see or hear in order to enjoy the performance. This is because, due to the technological advancements in camera works, the camera views the performers every bit of movement and the microphone captures every bit of their words, (Watson, 2013). This elements of production (camera and microphones), hence enhance the view for the audience and once recorded the audience can enjoy the performance from anywhere and at any given time. In television production reality is less enhanced when a camera and microphone become involved. As (Isenberg, 2013) explains it, in television production, the performers only have to move and speak so the person or people in the scene can see and hear them (fellow actors in the scene).

That is, if your fellow actor or performer is three feet away, or 50 yards away, your voice doesn’t have to change as the microphones with enhance the sound for you to reach them in the required magnitude. Its due to these camera-work, score, lighting, and various other effects, that performers in television production have at sometimes need to do less than they would in real life because most of these elements of television production are usually augmenting the performance of the actors, (Alexander, 2014). So the main responsibility of television and film actors is that they behave naturally. No exaggerated sound or movement is required which is contrary to theatrical production.

#### **3.0.3.7 Material.**

The other major difference between theatre production and television production is the familiarity of the material, (Rohilla, 2011). By it natural nature, Theatre is said to repetitive as seen in its scripting and therefore familiar. Whenever a play takes hold and becomes popular, company after company, night after night, this it is put on all over the world. That repetition creates an iconoclastic image of the story. The performers get familiar with what they are expected to do, they tend to own the performance as they get to do it over and over again across the various theatres. This hence makes the people get familiar to the material, and as they come to witness it in the theatre, they expect to hear and see it enacted exactly the way it was written and they know when it is changed because it is so familiar to them, (Cayaba, 2014). The words of the play become iconic to both the performers and to the audience. For instance, the story of *romeo and Juliet* that has been acted over and over again until every audience is familiar of every turn every word in the play.

Unlike theatre production, in Television and film story creation, neither the performer nor the audience is familiar to the material of the story. This is because, every story is different, not the performer nor the audience has never seen the writing nor the play else-where, (Schwartz, 2012). The story and the play are usually fresh and largely told on the fly. Words are usually changed right up until shoot times in many cases, and the performer is usually free to put them in their own way as it is flexible. Take for instance in a newscast, everyday news are different, the news anchors can be different each day and same news article can be given in various forms and in various word formats as far as the message is the same. Therefore, unlike in theatrical story telling where the actor is expected to be perfect in their words, at a TV/film audition, an actor can make mistakes or small changes without any consequence, as far as the changes or mistake does not go out of the contest of the story, (Rohde, 2011).

#### 3.0.3.8 **Characters.**

Another critical difference between stage and TV/Film is the iconic nature of the characters and the celebrated performances of those characters, (Molla, 2014). In theatrical production, in most instances, it is expected of the audience and critics to compare the characters to past versions of the same show. This is necessarily because many stage characters have been played over and over again. Most of which have been played by different characters for a similar role, thereby leaving so much leeway an audience will accept before they start to complain.

In TV/film, characters are unique as an actor is almost certainly the only person to ever play any given character. Thereby, what the producers are looking for is a person who fits the world they are creating, (Jefferson, 2011). The role an actor is given in a film, television show or a movie cast is deemed unique as no one has played that particular role before so there is no reference point for the audience to create comparison with. This hence leaves it up to that performer to portray what their part of the story looks like, and in turn convince the production authority to give them the role and once given, convince the audience by giving them the best they can expect.

# CHAPTER FOUR

# Conclusions

In conclusion, it would be right to say that both theatre and television are crucial and essential methods of story creation despite their various differences as seen above. The main aim of story creation is necessarily to reach the audience, this can be either to educate them, to warn them or to entertain them. Whether this is done though theatre or through the television, as far as it gets to the audience, then the goals and objectives of story creation will have been met. Nevertheless, to break the tie that has been over the decades about which method of creating a story is best, between theatrical production and television production, based on a research, (Rohilla, 2011) as well as based on a personal point of view, television can be said to be a much superior way of story creation that theatre based on the modern society.

This is necessarily because, due to the continuous advancement in technology, various equipment’s have been discovered that have enhanced television production in a way much too superior to theatre. Despite the fact that theatre production makes the use of rehearsal much more that television production, human can be bound to make an error during the actual production which may cost the play. However, in television productions such as film production, a single line can be replayed over ten time until it is captured correctly, and once its captured, it will appear and sound the same way even ten years from the moment of capture. As seen in the differences, television production provides the audience with totally new ideas every now and then hence increasing their urge to get watching unlike theatrical production where the audience already know what to expect hence easy to get them bored in case of any twist in the story.

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