

Lesson 02 Theatrical Expertise

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The Video director

The video director in charge of recording/broadcasting/streaming a theatre play need to **be in touch with the core team** who created that play, such as the **director, the light designer, the audio designer, the set designer as well as the playwright** if possible.

It is a must, as a video director to have knowledge about the production process so as to be able to **envision the video in harmony with the play director's expectations.**

The core creative team of a play

The Director

A theatre director oversees and orchestrates the mounting of a theatre production by unifying various endeavors and aspects of production. The director's function is **to ensure the quality and completeness of theatre production** and to **lead the members of the creative team** into realizing their artistic vision for it.

The director thereby **collaborates with a team of creative individuals** and other staff to coordinate research and work **on all the aspects of the production** which includes the **Technical and the Performance aspects**.

The technical aspects include: stagecraft, costume design, theatrical properties (props), lighting design, set design, and sound design for the production. The performance aspects include: acting, dance, orchestra, chants, and stage combat.

The core creative team of a play

The Playwright

Playwrights are writers who create scripts for stage productions. They develop characters and storylines, write dialogue and stage directions. Playwrights may adapt their own stories or novels for the stage or they may write original works specifically for theater. They often collaborate with directors, producers and actors to ensure that their vision for the play is realized.

The core creative team of a play

The Lighting designer

Lighting has a significant effect on the mood and atmosphere of the production and the feelings that the audience will experience. Different types of lighting create different moods and atmospheres, and you can use colour to achieve this. For instance, blue light is frequently used to develop a cold or night time stage effect. Brightness, or lighting levels, is another way of creating moods and atmospheres. An atmosphere of mystery can be created with low-intensity lighting, as does the creation of shadow.

The core creative team of a play

The Lighting designer

When designing lighting for theatre, consider what the purpose of the light is. Is it to portray time, location, mood, or atmosphere?

Ask yourself why the playwright chose a particular time or place for a scene; what were they trying to get across?

Start thinking about lighting and how it looks in different settings, at different times, and with varying conditions of weather. Compare images of lighting and compare them using these different criteria. How does a fluorescent light compare to candlelight?

What changes occur when bright sunlight suddenly gets blocked by clouds? Use your findings to create better theatre lighting.

The core creative team of a play

The Lighting designer

Everything that gets out onto a stage is there for a reason. Lighting is no different, and making informed, and deliberate decisions about the use of lighting will enhance the audience's experience.



Nick Solyom Lighting design

The core creative team of a play

The Lighting designer

Styles of theatre lighting

Realism



Productions based on a realist style use elements designed to resemble real life and the realism effects can be total or partial. Total realism strives to create a production that looks as much like real life as possible. Lighting designs for realist productions need to replicate real-life lighting situations, which can be challenging to achieve. The partial realist style combines realistic elements with those that are not so real looking.

The core creative team of a play

The Lighting designer

Styles of theatre lighting

Symbolism

Productions based around symbolism focus more on the communication of ideas to the audience rather than depicting real life. When working on a symbolist production, the lighting designer can use light to communicate. Altering color, for instance, or using spotlights to highlight a particular aspect or character.

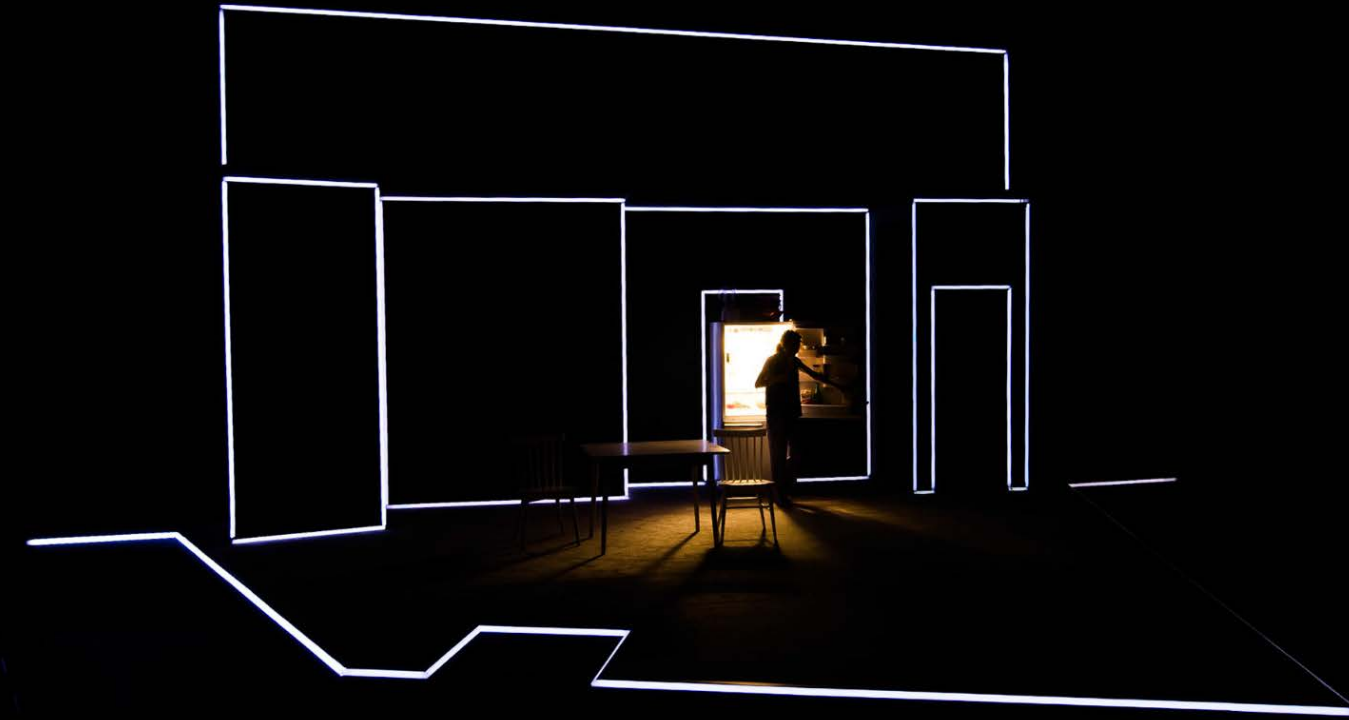


The core creative team of a play

The Lighting designer

Styles of theatre lighting

Minimalism



Nick Solyom Lighting design

In a minimalist production, the set and props may be very sparse or non-existent. Minimalist productions often rely on the characters to create the entire experience. Lighting is heavily relied on in minimalist productions, often for creating the whole setting. For this reason, lighting sets on minimalist productions are often quite complex.

The core creative team of a play

The Lighting designer

Styles of theatre lighting

Fantasy



With fantasy productions, the lighting designer may be able to use lighting effects not usually suitable. These include an increased range of colours, strobe, lights, or internal lighting. Of course, when using strobe lighting, you will need to consider the audience's reaction, so beware of the risks of overusing this particular lighting effect.

The core creative team of a play

The Lighting designer

The decisions

Decisions regarding lighting will include the following:

Color

Intensity

Focus

Shadow

Blackouts & Transitions

The core creative team of a play

The Lighting designer

The decisions

Colors

Different colours have different meanings for an audience. Blue is associated with cold, as in the bluish look of ice. Yellow, on the other hand, provides a warmer atmosphere, like the warm glow of the sun.

It is not just the colour of the light, but the colour of the surface on which that light is projected. Mixing different colours of light is not the same as mixing colours in paint. When combining the three primary colours of light (Red, Blue, and Green), it has an additive effect and produces white light.

The core creative team of a play

The Lighting designer

The decisions

Intensity

Theatre lighting does not just allow you to have it on or off, you can adjust the light intensity (brightness) to create the effect you want.

Intensity levels are generally rated from 1 to 100, and this variance allows the lighting designer to balance light evenly across the whole stage.

The core creative team of a play

The Lighting designer

The decisions

Focus

A light's focus refers to the definition of its beam. With theatre lighting, you can alter the beam's size and focus, giving it sharp or soft edges. Soft edges are suitable for blending different light sources, while a sharp-edged beam can spotlight a particular character.

The core creative team of a play

The Lighting designer

The decisions

Shadow

As well as controlling what the audience can see, through the use of shadow, the lighting designer can also create hidden spaces.

Using shadows can create compelling atmospheres and moods, or give an impression of a character's personality. Someone emerging from an area of darkness could be perceived as being untrustworthy.

The core creative team of a play

The Lighting designer

The decisions

Blackouts & Transitions

Moving from one lighting state to another is referred to as a transition. These changes in lighting can happen instantly, or be slowly and subtly, to create a particular effect. Instant, or snap lighting changes can be used to shock the audience, while they may not notice a slow transition until the result is clear.

Blackouts occur when a stage is in complete darkness. Blackouts can be used as a sign to the audience that the play is finished, or for a significant time or location changes.

The core creative team of a play

The Sound designer

Your theatre sound system does more than make your production sound good it **shapes the entire storytelling** and viewing experience. Without the right kind of sound at the right moment, it is difficult to immerse your audience in the scene.

Sound design quality influences theatre productions:

Narrative

Physical Space

Emotions

Musicality

The core creative team of a play

The Sound designer

Narrative

A play's plot moves the action along and enables the actors and directors to tell a cohesive story – and so do the visuals and sounds associated with the narrative. A plot exists as a collection of words until it's brought to life through physical action and sound. The auditory aspects of a production can come from added sound effects, music or sounds made by the live actors and props.

Sound is unique from visual content in that it can be heard outside of a scene, adding extra layers of narrative context without being in the audience's immediate viewpoint.

The core creative team of a play

The Sound designer

Narrative

Within a narrative, sounds and music are often categorized as diegetic or non-diegetic. Diegetic sound is anything that the characters can hear, whereas non-diegetic audio consists of things like musical soundtracks – which are meant for the audience's entertainment.

Underscoring can exist in both a diegetic or non-diegetic sense, though the former happens more often in musicals where characters sing along to an accompaniment. By experimenting with sound using these two senses – within or outside of a scene – play directors and sound designers can shape a script and add layers to it that can't necessarily be conveyed with words alone.

The core creative team of a play

The Sound designer

Physical space

Visuals are essential in creating a scene, but the auditory aspect takes them from being pretty pictures to immersive experiences. A scene that takes place on a jungle set is much more convincing if there are sounds of wildlife all around, rather than silence or even unrelated noises. Balance is always key here because you don't want to overwhelm or distract your audience with a cacophony of animals in the background. You must also ensure the actors aren't drowned out by the noise.

The core creative team of a play

The Sound designer

Physical space

Sound has close ties to physical space. If you see a door shut, you expect to hear the resulting noise. If someone drops a cup, you anticipate the sudden shattering of glass. People have been developing their own sound sources since the early years of theatrical productions, where sound designers used everything from brass balls to photographs. Such inventions allowed them to describe a space accurately using more than just visual components, which changed how audiences perceived scenes.

The core creative team of a play

The Sound designer

Emotions

Sounds, like tastes or smells, can evoke memories and emotions and create the feeling of returning to a previous moment in time. One study on the influence of music, memories and pictures on emotions found that music strongly evoked positive emotions in the context of personal memories. The researchers reasoned that music plays such a significant role in inducing emotions because of its everyday presence in our lives. Certain songs become tied to pivotal or even mundane events.

The core creative team of a play

The Sound designer

Emotions

The immersive characteristic of theatre music is amplified by the fact that, in real life, no two scenes will sound exactly alike – there are always nuances and small variations in sound. These differences create a more realistic scene and enable audiences to suspend their disbelief, believing that this fictional world has become real. Effective sound design can help you bring the audience into the play by extending the physical space that the action and sound occur in.

The core creative team of a play

The Sound designer

Musicality

Even without the use of a musical soundtrack, sounds have a musicality of their own. Arranging them in specific ways can create rhythms that inspire an audience to feel happy, sad, excited or a range of other emotions.

Turning everyday sounds, like a pen scribbling or doors shutting, into a rhythmic sequence can help the audience step into that fictional world and understand that even the ordinary can be transformative.

Close attention to musicality can help a sound designer slow or increase a scene's pacing, warning the audience of upcoming danger or lowering their excitement after an intense duel.

The core creative team of a play

The Sound designer

Musicality

The associations we make with the sounds we hear every day make this ability possible. For example, we tend to relate major chords with positive emotions, whereas minor chords are more commonly thought of as sad. Of course, there are variations in how we think of music across different regions and cultures. However, without these learned connections, conveying the appropriate musicality for the right scene would be much more difficult.

The core creative team of a play

The Set designer

Production is an integral part of the theatre and performance industry. Set design can help to transform how a play or musical looks to an audience. Those wanting to get into the industry can attend set design courses to understand what goes into creating and designing beautiful but practical sets.

The core creative team of a play

The Set designer

Why is set design important?

Set design has the ability to make or break a production. With imaginative set design, the audience will remain engaged throughout the play. A theatre set serves a variety of purposes. Not only can it teach the audience about the play that they are watching, but it can reveal things about the characters on stage.

Often the first thing people see when the curtains are raised at the start of a performance, the look of the stage must intrigue the audience and give them a taste of what is to come.

The core creative team of a play

The Set designer

Why is set design important?

The most important part of set design is to convey to the audience where the action of the play is taking place. A scene change often occurs between acts (or during an interval) to indicate a shift in location, but may also be carried out throughout the production.

Set design should also convey the period of the drama, communicate themes and symbols, and work in harmony with other elements of production (such as lighting and sound).

The core creative team of a play

The Set designer

What makes a good set design?

There are many different ways to design a set. Usually, it depends on the type of production you are designing it for. Musicals or ballets with lots of different cast members may require multiple set changes or a greater range of furniture and props. Plays that focus primarily on one character may be more effective with a minimalistic set to ensure that the audience pays attention to the actor and their emotions at all times.

The vision of the DOP/cinematographer

Filming a live theatrical performance isn't as simple as placing a few cameras in front of the stage and pressing record.

I believe Broadcasting/streaming a theatre play today should be as exciting to watch for the viewer as **an hybrid expression a meeting between theatre and film.**

The vision of the DOP/cinematographer

The video director should read, analyze and breakdown the script of the play. His/her findings will guide to way the play will be captured.

Finding the subtext of a script is a very personal process, and no two people will do it the same way. Rob Hardy use what he calls the "**Three Pass**" method, in which he reads through the script three separate times, taking a different approach each time. The first pass is about working in broad strokes. He reads through the script from cover to cover without making any notes until the end, at which point he writes down the subtextual themes that are prevalent throughout the script.

The vision of the DOP/cinematographer

In the second pass, you can go through and **find individual instances** (certain **lines, actions**, etc) that support the original analysis from the first pass. This pass is essential because it forces you to **find important subtextual moments** in the script, moments which you will certainly want to **highlight through your cinematographic choices** later on in the process.

The third and final pass is sort of a **clean-up pass**, in which you try to find other, more concealed subtextual content that might not be essential to the plot. Of course, whatever **you find** throughout the process of searching the script **should be discussed with the director so as to avoid conflicts of interpretation.**

The vision of the DOP/cinematographer

Shane Hurlbut once said something along the lines of, "If you make every choice as a cinematographer based on the emotions of your characters, you will hit a home run every single time. Everything about cinematography is emotion."

In order to do this, it is essential to have an immaculate understanding of what each character is feeling and thinking at any given moment in the script.

The vision of the DOP/cinematographer

Cinematographers are responsible for conveying emotion and meaning through the images that they create. This might be one of the most challenging, yet artful tasks known to man, as it takes a tremendous understanding of emotion and technical precision in order to be able to accomplish it properly.

Through analyzing the script for technical concerns, subtextual themes, and character emotion, you are setting up yourself, and the work that you produce, to be successful.

The vision of the DOP/cinematographer

Cinematography is the soul of film making. It's the art of capturing images that not only serve as a visual feast but also convey the essence of the story being told. A skilled cinematographer can turn an ordinary scene into a memorable masterpiece.

Let us go through 6 important elements of cinematography:

**Composition / Lighting / Camera Movement / Color and Visual Style /
Depth of field / Visual effects**

The vision of the DOP/cinematographer

Composition

Cinematography begins with composition. Frame composition is the arrangement of visual elements within the frame. Techniques like the rule of thirds, leading lines, and symmetry help cinematographers create visually pleasing and meaningful shots.

The choice of aspect ratio also plays a significant role in composition. Different ratios can evoke different emotions and set the tone for the film.

The vision of the DOP/cinematographer

Lighting

Lighting is one of the most critical aspects of cinematography. It can dramatically alter the mood and atmosphere of a scene.

Techniques such as three-point lighting (key, fill, and backlighting), natural light usage, and high vs. low-key lighting are essential tools in a cinematographer's arsenal.

The vision of the DOP/cinematographer

Camera Mouvement

The way the camera moves can greatly affect the viewer's experience. Techniques like tracking shots, dolly zooms, and handheld camera work can create different emotional impacts.

The choice of camera angles and perspectives can also influence the audience's perception of characters and events.

The vision of the DOP/cinematographer

Color and Visual Style

The color palette and visual style are integral in conveying the film's mood and themes. Cinematographers use color grading, filters, and production design to achieve the desired look.

Different color schemes, such as monochromatic, complementary, or analogous, can evoke specific emotions.

The vision of the DOP/cinematographer

Visual effects

In modern film making, visual effects (VFX) and CGI are powerful tools to create stunning visuals. Cinematographers work closely with VFX teams to seamlessly integrate digital elements into live-action scenes.