



SRINIVASAN COLLEGE OF ARTS AND SCIENCE

(Affiliated to Bharathidasan University, Tiruchirappalli)

Perambalur-621 212

COURSE MATERIAL

OF

INTRODUCTION TO FILM STUDIES-16ACCJM8

For

II B.A Journalism and Mass Communication

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&

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Core Course VIII - Introduction to Film Studies

Objective:

To enable the students understand and appreciate the historical, social, political, cultural and economical aspects of film locally, nationally and globally.

UNIT I

Film as a medium: Characteristic - Film perception: levels of understanding - Film theory and semiotics - formalism and neo formalism - film language - film and psycho - analysis - film and cultural identity: hermeneutics, reception aesthetics and film interpretation.

UNIT II

Film forms: narrative and non-narrative - Acting, costume and music - Film and post modernism -post structuralism and deconstruction. Impressionism, expressionism, and surrealism.

UNIT III

Film production: Visualisation - script - writing - characterization - storyboard - tools and techniques. Continuity style: composing shots - spatial (mise en scene) - temporal (montage) - Camera shots: pan, crane, tracking, and transition. Sound in cinema: dimensions and functions.

UNIT IV

Film festival - Film awards - Film institute's censorship certification - Cinema theatres and Projections.

UNIT V

Film business and Industry - Economic- finance and business of film - film distribution - import and export of films - regional cinema with special reference to Tamil cinema. Budgeting and schedules

UNIT-I

Movie

Film, also called **movie** or **motion picture**, is a visual art used to simulate experiences that communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded or programmed moving images along with other sensory stimulations.^[1] The word "**cinema**", short for cinematography, is often used to refer to filmmaking and the film industry, and to the art form that is the result of it.

The moving images of a film are created by photographing actual scenes with a motion-picture camera, by photographing drawings or miniature models using traditional animation techniques, by means of CGI and computer animation, or by a combination of some or all of these techniques, and other visual effects.

Traditionally, films were recorded onto celluloid film through a photochemical process and then shown through a movie projector onto a large screen. Contemporary films are often fully digital through the entire process of production, distribution, and exhibition, while films recorded in a photochemical form traditionally included an analogous optical soundtrack (a graphic recording of the spoken words, music and other sounds that accompany the images which runs along a portion of the film exclusively reserved for it, and is not projected).

Films are cultural artifacts created by specific cultures. They reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating—or indoctrinating—citizens. The visual basis of film gives it a universal power of communication. Some films have become popular worldwide attractions through the use of dubbing or subtitles to translate the dialog into other languages.

The individual images that make up a film are called frames. In the projection of traditional celluloid films, a rotating shutter causes intervals of darkness as each frame, in turn, is moved into position to be projected, but the viewer does not notice the interruptions because of an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after its source disappears. The perception of motion is partly due to a psychological effect called the phi phenomenon.

The name "film" originates from the fact that photographic film (also called film stock) has historically been the medium for recording and displaying motion pictures. Many other terms exist for an individual motion-picture, including *picture*, *picture show*, *moving picture*, *photoplay*, and *flick*. The most common term in the United States is *movie*, while in Europe

film is preferred. Common terms for the field in general include *the big screen*, *the silver screen*, *the movies*, and *cinema*; the last of these is commonly used, as an overarching term, in scholarly texts and critical essays. In early years, the word *sheet* was sometimes used instead of *screen*.

Characteristics of Movie

Making a movie is a huge undertaking – especially if the film involves a great deal of expensive props, scenes, and actors. But just like most other undertakings, if you really break it down, there are a few simple characteristics that can truly make a film successful – without breaking the bank

Those with small budgets just can't advertise like those with big dollars can. But the truth is that word of mouth marketing may be the best way to get people into theater seats – making the film a success after that will depend upon a few additional factors.

Script

Just like with any other media, if it captures attention and interest, then most of the viewers will give it an A rating. We even see this on a smaller scale with advertising. If, in just a short period of time, an audience can relate to the characters in the story and really start to care about what happens, then the story – and the film – has made its point.

Oftentimes, this is referred to as “having an edge.” And this is especially important with films that do not start out with access to top name talent or a large budget. Here is where the quality of the script can truly make the movie.

Director

A great director can also make a film successful. The director can sometimes be seen as the quarterback – calling the plays and scoring...or not.

If the director can make the cast come together and give the movie a quality look and feel, then it is likely that the show will be a success.

Cast

Cast is another important area. It can usually be felt within the first few minutes of a movie whether or not the cast was a good fit. In fact, chemistry with a cast can literally make or break a movie – and has certainly done so in the past.

Differentiation

This one may be a little far-fetched, but it can have its entertainment quality. In other words, if the film provides something that audiences have never seen before – even if this simply means having an actor or actress playing a type character that they normally wouldn't – then the movie may just be interesting enough to be good!

Mass Appeal

Over and above all of the other factors, mass appeal may be the number one criteria in the success of a film. As the saying goes, "you're never going to please all of the people, all of the time." Yet, if you are able to please a large majority of the people, then you may just have a successful hit.

Mass appeal can be taken on in a number of ways. One of the best ways to capture the most amount of audience share, though, is to make the topic controversial.

This may end up creating discussions and debates – but after all, that's a true sign of success. Get people talking – and they will begin to flock to the theater to see what all of the commotion is about.

. AMBITION:

In terms of the filmmakers who create them, some films are challenges; some are proofs. In the Challenges, the filmmaker is hoping to discover things, hoping to learn things in the process. In a Proof Film, the filmmaker is showing the audience what she or he knows. With a Challenge, the audience is aligned with the movie, trying to discern whether the filmmaker will meet the challenge; whereas with a Proof, the audience is dictated to, watching something unfold according to a recognizable formula. A Challenge is involving, whereas a Proof is a passive experience for the audience. Ambition is to go to places you have never gone before with the hope that you will discover something positive in the process – a challenge and not a proof.

There are so many films that have already been made, and made again, and then made yet again. Many films of the past had the opportunity to get there first – to be the first to portray a particular type of character, explore a genre or a style, to tell a story in a particular way. The ambitious filmmaker will never be content to walk in others' first steps.

It is not enough to simply provide an update. Repeats are just an attempt to provide more products for current tastes, driven by profit, not ambition.

There is always more that can be done — more nuance provided, a different perspective offered. With ambition, one asks how a situation can be read differently, more fully. Ambition embraces the edict to “make strange”, to unlock the oddness in normality. Ambition exposes the wonder in the every day, forbids us to take our situation for granted.

Ambitious film goes beyond the engineering that a Proof is. Emotions and tensions are easily manipulated by an engineered film. It is a challenge to create work that is both surprising and inevitable. With an ambitious film, one that is successful, we are pulled through the unknown only to recognize – to know again – what we inherently know. An ambitious work will make us both know and recognize. An engineered film just reconfirms an unquestioned position.

Ambitious film will do more than just give the audience what it wants. To simply provide is all but to pander. Ambitious film takes us into new ground where we question our place and ourselves.

A great film should be more than proof of what the filmmaker knows. Did the filmmaker reach higher than themselves and then place himself or herself where no planning could guarantee success? This challenge could have been a logistical one or one based on editing or scale of the idea or anything that makes them work without a net – but a challenge, not a proof, a challenge to go where the solution and the result is not yet known.

2. ORIGINALITY:

So many films that are made feel like remakes of other films already out there – and I am not talking about the films that are actually intended to be remakes. Some people might find it comforting to recognize characters, situations, plots, or behavior, but unless it also reveals some new aspect about life, culture, or craft, I find it dullDULL. There is a pretty high bar established by the great film artists that show how it is done. You’d think it would shame others to just regurgitate what has already been done, particularly when there is such great original work to consider – but so many filmmakers keep on traveling down well beaten paths. Some of the over-explored themes and techniques can be chalked up to filmmaker ignorance, but that is still not a legitimate excuse. Why would one want to repeat what has already been done?

I am always taken by the filmmaker, who in pursuit of originality is willing to fail, by the filmmaker who risks elegance or perfection in service to taking the audience somewhere new.

There are many directions in which originality may be manifest, but the most common are:

- 1) Character: Show us someone we haven't seen before, whether in occupation, attitude, psychology, or behavior; or at the very least, show it in a more complete or nuanced or complex manner;
- 2) Setting: Show us a part of the world we've never been to, a work force that is not normally explored;
- 3) Narrative Structure or Approach: why tell it linearly? Can we learn something more from a different approach? Does it need to have singular protagonist?
- 4) Aesthetic: Through the camera work, editing style, or design, certainly there is a way to make it fresh;
- 5) Subject matter: even when choosing to work within a specific genre, there is so much that still hasn't been shown. Is the film fully reliant on the dictates of its genre, or is it aiming for new ground? Has this story ever been told before?
- 6) Inspirations & references: Is the film free of presenting its inspirations on its surface (although, alternatively that could also be its point)?

A filmmaker in pursuit of originality seeks to avoid any reliance on cliché. Culturally we have developed a shorthand so that we can get to a story much quicker or gain access to a complicated emotion.

3. INNOVATION (VS. ORIGINALITY):

Innovation, as opposed to originality – which is about content and form, is generally about application of technique. Ang Lee's THE HULK was innovative in terms of how it found a multi-screen presentation representative of cartoon panels, but the story by the time it made it to the screen, certainly wasn't original. Tom Twyker's RUN LOLA RUN was both innovative and original; its fast forward approach to examining secondary characters' lives was innovative and its approach to a thriller genre tale was original.

Innovation can also extend beyond the experience of watching the film itself. The experience of a film is not relegated exclusively to the time the audience is in the theater or watching the disc. Filmmakers have been making real strides lately extending that experience via preceding or other carefully placed shorts. These can be "additional value" on a disc, or be found on the Internet and extend the audience's understanding of the film's universe. Virtual worlds can be created via websites and other materials. Even how a film is presented in a theater is up for grabs, with various artists providing live scores and other forms of expansive entertainment.

Similarly, many film enthusiasts appreciate innovation on a technical level, be it in quality of image, projection, or sound, or in range or experience of the same. It is mistake to think that only the well financed have access to innovation; the flaunting of one's limitations has

often led to innovative work too. In fact the lower budget work can afford to take more risks and it is often this experimentation that leads the way.

4. INTEGRITY TO THE CONCEPT:

Is the movie more important than attracting or “satisfying” the audience? Does the filmmaker avoid pandering to popular tastes? Are the choices made aligned with the content of the film? Providing pleasure does not require compromise of principal, yet this compromise is found in many works lacking true ambition.

There is something counter to ambition in being eager to please. Yet, maintaining integrity to the concept does not require abandoning satisfying pleasures. An ambitious filmmaker will place the film and its integrity above the simple pleasures – and this in turn may very well deliver a greater pleasure, albeit a more complex one. Integrity to the concept is the pursuit of a principal that places greater value on the whole than on the sum of its parts. When an individual momentary pleasure in the film is in violation to the film’s central concept, it breaks the relationship between the audience and the screen. It breaks the trust.

Where is this trust in the concept initially established? It generally comes down to what helps us develop expectations. The choice and adherence to a genre and its dictates has a great deal to do with it. Pacing and composition also helps to establish what we think may happen or not. We still can be surprised without sacrificing the film’s integrity; we just have to feel simultaneously that that surprise was derived from the rules that were established.

5. DISCIPLINE:

Discipline might well be a measure of the extent to which a film sticks to the rules it has established. Do all the techniques service the theme? Are the performance style, cinematography, editing, design, and music united behind a common voice, one that was selected via the content? Is the narrative told in accordance with the rules of pacing that it established, never staying with a shot or scene too long or not long enough? Are the aesthetic approaches utilized by the different departments working in unison for the intended effect?

Does all of the content further the story or the themes of the film? Unless self-indulgence is part of the concept, have all aspects of such self-indulgence been stripped away? Unless digression is part of the film’s concept or organizing structure, has the film avoided such digression?

Ultimately, to what degree is all of this done?

6. TRUTHFULNESS: Truth isn’t just about what is presented, it is also about what a filmmaker chooses to not present. To understand a world, you need a whole truth. To leave something out distorts, and a filmmaker has to take responsibility for that omission. When a film makes it look like “evil” is simply an individual choice, and not a symptom of

something greater, that distortion grows in prominence with an audience. On a strictly formal level, that distortion distances an audience from the content because we recognize that what looks like a complete world is in fact something else.

A director may make the choice to foreground the performance of his or her actor, and not try to demonstrate naturalism. One could argue that perhaps this is the greater truth as it acknowledges that all we can ever film is someone being filmed, and generally aware of being filmed, but regardless it demonstrates the elusive quality of truth on film.

Yet truth in film is a bit like the court's definition of pornography: we know it when we see it. Or perhaps we know that it isn't when we see something other than truth on film. An overdressed set is something we recognize as not being truthful, just like an actor who seeks to convey their emotions in too overt a manner, or when an edit is used to hide time passage or display it with too heavy a hand.

7. JOY OF DOING:

Some films you can look at it and feel the pleasure the team took in making it – or rather think you feel that pleasure, because it may very well have been anything but fun getting that movie done (writing a bit from experience here).

Filmmaking is an investment of a great deal of time, labor, and money – and everyone knows this. Hopefully it is also an investment of a great deal of thought, research, and collaboration. Regardless, it is an unspoken bargain between the audience and the filmmakers that a film will produce more pleasures than what it took to make them. There is a quality inherent in certain films that acknowledge the privilege of making films and the pleasure that comes with getting to exercise that privilege. When a filmmaker is able to get this attitude up on the screen, it is as if the filmmaker is inviting the audience to a party. The early Godard films certainly have this, as do the films and videos of Michel Gondry – you know that both artists really like the ideas they are putting forth and that enthusiasm is contagious. Part of the fun actually comes from not taking the act of movie making so seriously. You could feel this in Richard Lester's work for sure. Tarrantino's films overflow with enthusiasm for every aspect he is putting on screen, from the actors to the music; every second feels like a kid in a candy shop.

8. SINGULARITY:

Does the film feel like it came from a distinct point of view? Does it feel like it came during a specific point in time? If someone else had directed it, would it have suffered? Although personally speaking I find the "A Film By" credit a distortion, I do think the truly talented director puts their stamp on every aspect of the production, they become the filter through which every decision is made. When the director brings the passion for the project, dedicates the time needed to consider all decisions, has the knowledge of the subject, and a real appreciation for the depth of human emotion, one would think that their individual stamp would resonate all through out the film, but it takes something more: they need to have something to say – and it is not just the articulation for the film's themes. Singularity

of a work comes from a filmmaker's ability, courage, and confidence to contribute their personality into their work, both consciously and subconsciously.

9. COMMUNICATION OF THEMES:

Film is a dialogue with the audience. To work on both an intellectually & emotionally engaging level, audiences need a communication of both ideas and emotions. Audiences appreciate walking away from a film having understood or recognized something about their lives and world better than before. A well-done communication of themes leaves audiences with a clarity at the film's conclusion. When done well, an audience member can go back and look at how each scene and element helped the theme to not only be expressed, but also to evolve and impact us.

In short, do we get it? Beyond plot, what is the film about? Well-done communication of themes does not mean that a film has to have a message; a theme may just be a subject, like love or the family — but when done well, the audience can appreciate each element as part of a unified whole. Communication of themes allows the take-away from a film to be more than just passage of time or the witness to a story. Communication of themes allows the audience to be rewarded for surrendering their ninety minutes with a deeper appreciation of an idea, an emotion, a time, or a place.

10. CLARITY OF INTENT: I've watched so many films that I felt got made mainly because they could get made – a director wants to direct and actors want to act. When something gets done simply because they can, I am left awash in other people's cynicism. I want to experience something because the creative team had something they felt it was urgent to express, that they were passionate to get out and communicate. Even still when they hit this level, they don't always succeed in getting whatever it is they have to say across.

Does the audience walk away from the film feeling they understood what the director wanted to say in a full and deep way? To me, this is one of the key qualities to a film resonating with audiences and audiences not getting pissed off. Audiences rebel when they think a filmmaker hasn't done their homework or taken the tale to its conclusion. If the audience struggles through a sequence unsure of where it is leading or with a character whom they are not able to anticipate action or sympathize with, audiences appreciate learning why the filmmaker felt the audience needed to take this journey.

A filmmaker does not have to spell it out in its entirety but they also shouldn't leave key elements within the realm of the unknown. An audience doesn't require complete understanding of a character's psychology, but they look for some framework as to why they are being shown and experiencing what is presented.

11. SYNTHESIS OF STYLE & THEMES:

The alignment of form and content is a form of poetry unto itself. Does the technique reinforce the content or vice versa? Although there is no right way to judge whether the two forces are aligned well, an audience knows it when it sees it. When there is a true

synthesis of style with the content and themes, we know that we have seen a film well told. The attempt to unify these two different strands is itself a pleasure to witness, whether or not the filmmakers have actually achieved some form of synthesis.

12. APPLICATION OF TECHNIQUES:

Did the filmmaker consider all the tools and methods available to them and utilize them well? Did they inspire their team, and did their collaborators in turn inspire them? Are they thinking about the frame, the light, the way they move the camera, the influence of the design? Are such techniques breaking new ground? Do they demonstrate evidence that they know how such techniques were utilized in other films? Is the application of them aligned with the film's other aspects?

13. REALITY OF ACTORS: NON-PERFORMANCE, NON-JUDGEMENT OF CHARACTERS: It's a question of directing, and a question of non-directing, whether the actors are inhabiting their character or performing them. If an actor desires us to feel a certain way about their character, we don't truly feel, but instead are being asked to judge. A lot of genre-based filmmaking seeks us to know a character immediately and thus actors are often asked to project and let us know whether the character is good or bad, noble or selfish, to be trusted or doubted. It is a whole other type of filmmaking when actors simply present the character and allow their ways and habits to be felt by an audience. It is an easy route to ask an audience to judge from the start; it is a challenge to admit how hard it is to ever know someone, even as truths emerge. A filmmaker demonstrates a respect for individuals, in all their aberrations, and a love for humanity in general, when they require the actors to never judge their characters and let their interior to emerge over time and in details.

14. PLEASURE (INCLUDING HUMOR, THRILLS & BEAUTY):

What is the delight that we get to experience due to what the film presents to us?

Was the film enjoyable? Has the film taken us to a place that we enjoy? Was the time taken to watch the film worth the investment of the time? Whether they are heady or escapist, we want to have fun of some sort. Films are a unique art form and we delight when we witness filmmakers exploiting that the uniqueness. Sound and vision. Story telling and the passage of time. Passion and pratfalls. All these things that filmmakers can exploit, yet there are many films that seem to ignore them completely.

15. A GOOD STORY WELL TOLD:

Is the audience "in" the movie from beginning to end? Do we drift out of the story unintentionally? Do we have to wait until an undo amount of time until we are taken into the story? How quickly do we develop any expectations? Do we accept the logic of the characters' actions? All of these are questions pertaining to whether a story is well told.

Equally of importance is whether the story itself is what one might call a good story. Are we fascinated but what is portrayed on the screen? Does it move us emotionally? Excite us?

But what really makes for a good story? Is it simply conflict or an intriguing character? Exotic locales, romance, adventure, laughs, and tears? It is a harder question to answer although people have tried for centuries. We do know it when we see it, just as we know as well when we have witnessed its opposite.

16. ACCOMPLISHMENT WITHIN THE MEANS:

Some films are done in by their filmmakers trying to do too much. Sometimes the frame or sequences are over packed and the audience has too much to process. Sometimes their budget and aesthetic are not aligned and we recognize an unintended falseness to the design. Sometimes an audience can recognize a story or concept's potential and see the distance from this and the actual execution. When I started out in low budget indie filmmaking, I would tell my directors that they could have a dog or a baby in a scene but never both of them; you have to make sure you can get one uncontrollable element right before you can start adding to it.

As much as some try to do too much, others don't try to do enough. One doesn't need a budget to capture emotion or beauty. One doesn't need time to come up with a new idea.

There is poetry unto itself when one witnesses a filmmaker who not only recognizes their limitations but turns that into an asset. Science fiction is often thought of as a genre that cannot be executed without ample funds, but PI, THE GIRL FROM MONDAY, PRIMER, and THE STICKY FINGERS OF TIME not only got by, but also had fun with their limits. I think the combined budgets of these four films are still under \$500K!

17. AWARENESS & APPRECIATION OF THE WORLD: Reality is a nice thing. Film can do a remarkable trick sometimes and help us to discuss something about our world that we otherwise might find too difficult. Film can help us understand a situation that we might otherwise only witness superficially. Film represents reality like no other medium and as such can show us a fuller picture of places beyond our immediate experience. Film dates itself in the process of recording and again can not help but call attention to the here and now. A filmmaker concerned with things beyond just entertaining, recognizes this unique power of the medium, doesn't give us an escape from reality, but a deeper understanding about it. In reacting to a film, sometimes it seems that the filmmaker actively sought to deny the world they live in; an ambitious work does just the opposite, and we the audience leave such a film with a greater awareness of our world.

18. ACKNOWLEDGEMENT OF THE LIMITS OF FEATURE FILM FORM:

A traditional feature, made to be watched linearly, and presented on a screen, will always be limited in what it can show or tell. Audiences have been trained to follow the protagonist and follow his or her path. Yet, every other character that we see on the screen might have an equally compelling tale that the filmmakers have chosen to ignore. Similarly our protagonist may experience many dull moments that don't necessarily further the plot and have consciously been left out of the narrative. Yet, if the reality of these other, seemingly forgotten aspects of the whole picture are not somehow acknowledged by

filmmakers, audiences are aware that they are being manipulated to focus on a singular path and not choosing themselves what to witness and think about. It is a fine balancing act some filmmakers achieve by opening the presentation up to these “asides” in order to give the audience a fuller feeling of their free will and thus their chosen participation in the events unfolding before their eyes and ears.

19. CONSIDERATION OF EFFECTS OF REPRESENTATION: To watch a movie is a real choice, even if a lot of the audience might have made it on impulse. As a choice, each choice the filmmaker demonstrates carries real weight. The choices are as much what is not shown as they are about what is shown. A movie that has one gender or race being the bad guys is not considering the effects of representation, and frankly neither is the film that delivers an unrealistic diversity of cast. Making movies is a huge responsibility and there is a definitive pleasure in witnessing a team that has embraced that responsibility to the fullest.

20. RECOGNITION OF FILM HISTORY:

What are a film's precedents, be it in subject matter or approach? When working on a similar terrain as other artists, a filmmaker is extending that dialogue. How do they acknowledge they are continuing this conversation, and then allow the audience to participate in it too? In this day and age of internet downloads and DVD delivery, it is hard to imagine that a filmmaker wouldn't do the research and look to see how other people have attempted to solve similar problems or tell similar stories. Not everyone may subscribe to the notion that it is our responsibility to move the discussion forward, but to ignore the past is nothing but lazy.

21. SUBVERSIVE TO THE STATUS QUO:

It is too easy to just give the audience more of what they got last year. Who has the courage to lead us to somewhere new? How little does that actually happen and why is that? We see the world through a fixed paradigm and only the visionary can show us a true alternative. Quite often, a filmmaker will be diminishing their financial prospects, or at least the quick and easy route to them, if they don't simply serve up more of yesterday's dessert. It not only takes courage and ambition to subvert the status quo, but it requires real artistry in order to work with current audiences: you just don't have to do it well, you have to do it so well that people both take notice and can engage in a new language. Frankly, I imagine that a lot of the best work that is done in this area goes unnoticed for some time because both critics, curators, and audiences are trained to see anything but today's filter. In America, we have a particularly hard time at looking openly at anything that doesn't reinforce today's political paradigm other than perhaps when it is delivered by the frequently conservative viewpoint reinforcer of the dystopian post-apocalyptic aesthetic. Even still, it's easier for American audiences to accept explosive content than it is to even consider radical form. We are spoon fed linear narratives with dominant protagonists one after the other. When will we be set free?

22. PROVACATION OF THE AUDIENCES: It may not be everyone's idea of pleasure, but film has an uncanny ability to make us squirm in our seat. In a "seen it all" culture, the ability to illicit a squirm or a hand before the eyes, is a talent that should be rewarded.

Film can also kidnap an audience and make them complicit in some sort of previously unarticulated desire, albeit most often the trinity of sex, death, and violence.

Yet, film's abilities do not need to be limited to the visual. The deep immersion in a world also makes us uniquely susceptible to new ideas and ways of thinking.

Film has the capacity to transform an audience, and an ambitious filmmaker hopes to finish the film with an audience that is no longer the same as when they entered the theater.

23. RESPECT FOR THE AUDIENCE: Film is a dialogue between the audience and the screen, and like an individual, film can talk down to its audience or ignore its audience's needs. Respect is an equal relationship and in film it is reflected by the creative team indicating that they don't think the audience is a bunch of fools or unwilling to work for a deeper and richer experience.

After 100 years of filmmaking, most audiences recognize that a handgun introduced in the first act will most likely go after in the third. Audiences know that an overt close-up at the end of a shot sequence means that the subject is important or will be important in an unexpected way. Filmmakers who don't acknowledge our shared cinematic language demonstrate a lack of respect for an audience.

Since audiences generally have seen many films, to not show them something new, make them feel something new, or think of something in a new way, demonstrates a disrespect of the audience's time and investment. Movies have to do more than just get made or made with high technical standards; they have to aspire to taking us somewhere not just new, but something that will provoke us beyond the commonplace conclusions of the concept.

Studios and financiers frequently ask filmmakers "who is the audience?" in regards to a project, and they never want to hear "everybody". They expect to have a clearly defined group whom they know how to reach and communicate with, but even this demonstrates the beginning of a disconnect with the true nature of any community. Nobody likes to be defined as a specific demographic. One of the true joys of cinema is that it speaks to the expansiveness of the human spirit. Sure we have our favorite things, but generally what we initially respond to, are just a few of them initially – film can expose a greater part of ourselves, and filmmakers willing to do this, show the greatest respect for an audience. A movie does not have to be a singular tone. It does not have to fit firmly within the dictates of a specific genre. Great movies do not require that all the lead characters are people we "love" and "sympathize" for. We show audiences respect when we recognize that everyone likes to experience new things and recognize them as part of themselves.

24. CONFIDENCE IN THE FILMMAKING:

Does the movie lead the audience forward and earn our trust? Today's audiences ask the filmmaker to prove it to them that the director is a worthy leader; they sit in suspicion waiting for failure until the director does something that inspires confidence and erases doubt.

A filmmaker who is truly confident is also willing to fail; they don't just prove what they know but are also willing to go out on a limb and try new things. A confident filmmaker knows that he or she does not need to show things in the same way that other filmmakers do; they treat the audience to new angles and sequences but are able to do it in a manner that does not feel like a show-off or pretentious.

When a filmmaker has confidence questions of tone and pacing are often placed on the wayside as the audience recognizes that these more nuanced aspects of filmmaking are fully understood.

25. RESTRAINT: Some many films feel like a recitation of just the high points. These movies live at a peak emotional level and there is no ebb and flow to them. The audience is not given any room to breathe. It is as if the filmmakers felt the audience had no imagination and that everyone is a sensation junky. As much as clarity is something to be praised, an ambitious filmmaker leaves room for an audience to make their way through a film. Whether it is the pleasure of getting to complete a thought on your own and not needing to have it spelled out for you, or the delight in the avoidance of the grandiose, holding things back can be equally as powerful as displaying other things.

26. AWARENESS OR AVOIDENCE OF PRETENSION: Film is an art form that invites the pretentious to participate. Up until very recently it was always conceived of being displayed on the largest of screens in front of large numbers of audiences. The scale of it alone gave it a pomposity that was hard to avoid. Recognition of this inherent phenomenon is the mark of an ambitious filmmaker, regardless of which direction they may chose to go in – but to try to hide it or avoid it demonstrates a lack of understanding of culture, time, and the medium. So many of the Hollywood prestige films try to deny that they think themselves important, but whether it is the moody lighting, the over wrought performances, or the burnished tones to the sets, we know what they want us to feel, even before we hear their score cue us. An alternative is to let it all hang out and let the audience know that you want to be thought of as Art from the get go. I adored Atom Egoyan's early films for precisely this reason: every aspect of their design and presentation cued us that what we were watching was important and unique. The current trend of overt "naturalism" in independent cinema carries with it a form of pretension delivered by the filmmakers' disavowal of any pretentious devises – its lack thereof becomes the very thing it runs from, but at least it is directly on the surface and acknowledged by the filmmakers from the start.

27. ACCESS TO THE SUBCONSCIOUS: As film combines so many diverse elements, it has a profound ability to access what lies beneath. We experience emotions and sensations in a way we do nowhere else. David Lynch is certainly the leader among contemporary filmmakers whom attempts to tell a different sort of story. Some filmmakers may chose to dwell on the surface or in other levels of meaning, but since the attempt to explore the

subconscious is on everyone's palate, it is surprising how rare a trait this actually is. You have to wonder why with such a powerful tool at their disposal more filmmakers to stake out this ground. Yet, when such access is achieved, I am always impressed, even when it preys upon that which I wish went undisturbed. Bunuel was such a master at this, for even in his straight narrative features, he would frequently hit below the depths of our daily existence and thus question the order of our world. How many films do that nowadays?

28. DIFFERENTIATION AMONG CHARACTERS AND ENVIRONMENTS: Does everyone talk in the same voice with the same cadence and vernacular? They don't in my world and they shouldn't in any filmic world either. Does the filmmaker understand or look to exploit this difference, and if not, then, why not? Does the uniqueness of each character, set, and location say anything about the filmmakers' outlook on the world in general? If a filmmaker hasn't thought though all of these things, have they truly done their job?

29. LEAVING SOMETHINGS UNEXPLAINED: When did American movies start trying to clarify absolutely everything? What is our national obsession with trying to provide a psychological explanation for all characters' behavior? If you ask me, I think we have gone overboard. Way overboard. Time to leave that practice behind.

It's refreshing to see a few films recently start to abandon this practice. Miyazaki's PONYO did not try to explain the magic (at least in the version released Stateside). Neil Blomkamp's DISTRICT 9 did not try to explain why the aliens landed here or how people learned their language.

It is fun for the viewer to come up with their own explanations, to discuss these possibilities with their friends. We certainly don't know everything about our world and leaving some gaps in the narrative feels truer as a result.

David Bordwell touched upon the need for spaces in his great essay "Now Leaving From Platform 1" where he explores the hopes of expanding the narrative (and yes, okay, I am referenced therein). Our storytellers really need to take it to heart. It's curious that both of these examples come from abroad.

You can even see Bronkamp employing this strategy in the short film that launched his feature: "ALIVE IN JOBERG".

Neil Blomkamp\'s \'Alive In Joberg\'

30. EMOTIONAL USE OF TECHNIQUE: There is an emotional quality inherent in camera placement and lens choice. There is a similar effect with color palate and fabric texture. I don't think anyone would argue that editing style and pacing also qualifies for this honor. As certainly does camera movement. Yet, for all of this, I rarely hear filmmakers remark about it.

When we first started working with Ang Lee, I remember that one of James Schamus', my business partner at the time, first observations of Ang's unique talents, was that he had an uncanny understanding of the emotional impact of camera placement.

We need to give our characters space to breathe, to live, to feel. We don't always need to see their faces. We do need to see how they relate to their environment. We need to give our audiences time to put themselves in the shoes and minds of the characters. We need to use the tools we have to do this. I don't think there is a science to this, but more of an instinct, and we know it when a filmmaker does this well, or more usually, ignores it altogether. Too many filmmakers allow the actors to do all the emoting, and that's only half the picture.

31. DEPTH OF CHARACTER / DEPTH OF CHARACTERS

I don't like characters to be solely in service to the plot. To relegate characters to this secondary position, values actions over the people who take them. Audiences will not recognize these characters as real people if they feel everyone is there just to drive the story forward. Similarly, if all we learn of a character is what is needed to advance the plot, our imagination will never be free to roam. Films that provide audiences this freedom and openness are generally some of my favorites.

I am regularly impressed by how complex and diverse the people I encounter in real life are, but the opposite more than often holds true for those I find on the screen. Granted we can't be expected to capture the nuance of any life in 90 minutes, but we can recognize that each life encompasses many worthy stories. A consideration of the depth of each life in a film is nothing short of respect for life in general. The same can be said for the range of characters we meet in a film: is everyone just there to service the plot? Here's to those that have the courage to show that life is more than just story and how it plays out!

Even from the most practical view, filmmakers should want to give their characters depth and complexity, if only to engage the audience. A feature film is a relatively long-term commitment; audiences are interested in more things than just how a body moves from Point A to Point B. By enriching the character with fears and hopes, quirks and concerns, the desires that both drive or repel, a filmmaker will give the audience sufficient substance to hang onto, to actually want to anticipate what will happen, to wonder how they will react.

Frankly, cinema is not just about story.

32. IMPASSIONED POINT OF VIEW

Filmmaking should be a scary proposition for anyone who undertakes it. To project your feelings, your attitude, your hopes and your horrors up on a large screen to a big audience is very brave. Cinema is made to be a dialogue with an audience; recruiting an audience is part of the process. If it is not screened in front of crowds, I personally think it is something

other than cinema. But what does it mean to get to screen your and your collaborator's work in front of a crowd?

When filmmakers are given such a chance, only a few somehow choose to actually say something. If people assemble, I think they want to walk away with more than an escape from something. The audience wants to know what the filmmakers care about – this is one of the pleasures of viewing. When film comes with an awareness of the world or a hope for something more, it is taking on more and challenging an audience to come with it. This quality is there in my favorite films.

Film Theory and Semiotics

SEMILOGY AND FILM THEORY

While Barthes's methods still play an important role in the development of film theory, it was Christian Metz, one of the giants of French film theory, who became best known for the use of semiology as a method to analyze cinema. In *Film Language* (1968), Metz argued that cinema is structured like a language. Adopting Saussure's models, Metz made the distinction between "langue," a language system, and "language," a less clearly defined system of recognizable conventions. Metz contends that film cannot be regarded as comprising a "langue," in the sense of having a strict grammar and syntax equivalent to that of the written or spoken word. Unlike the written word, film's basic unit, which Metz argues is the shot, is neither symbolic nor arbitrary but iconic; therefore, it is laden with specific meaning. Metz suggests that film is a language in which each shot used in a sequence works like a unit in a linguistic statement. In his theoretical model, known as the "grande syntagmatique," Metz argues that individual cinematic texts construct their own meaning systems rather than share a unified grammar.

These ideas were developed upon and expanded by a wide range of theorists including Raymond Bellour in *The Unattainable Text* (1975), who largely supported Metz's views. Metz's ideas were nonetheless controversial and became the catalyst for heated debate amongst theorists during the 1970s and the 1980s, especially among Left Wing cultural theorists in Britain and the United States. The Italian Umberto Eco argued in "Articulations of the Cinematic Code," that the photographic image is arbitrarily constructed, just as the linguistic code is arbitrary. Stephen Heath challenged Metz's arguments, suggesting in *Questions of Cinema* (1981) that all cinema is concerned with representation and that representation itself is a form of language equivalent to Saussure's linguistic model of "langue." In a similar vein, Sam Rohdie took issue with some of Metz's key statements while calling for a continued investment in the systematic textual analysis that semiology makes possible (1975).

By the mid 1980s, the version of semiology that Metz had developed had increasingly lost favor and had become largely replaced in film studies debates by an interest in Lacanian psychoanalysis. This shift was perhaps due to a range of factors, including the waning interest in the radical leftist politics espoused by most structuralist thinkers and the emerging interest, especially amongst feminist academics within film studies, in

psychoanalysis as a theoretical paradigm. Indeed, Metz himself had moved away from his investment in semiology to emphasize psychoanalysis during the mid-1970s, thus forecasting the direction that film studies would take as an academic discipline.

Films and Psycho Analysis

Introduction

Psychoanalytic film theory occurred in two distinct waves. The first, beginning in the late 1960s and early 1970s, focused on a formal critique of cinema's dissemination of ideology, and especially on the role of the cinematic apparatus in this process. The main figures of this first wave were Christian Metz, Jean-Louis Baudry, and Laura Mulvey. They took their primary inspiration from the French psychoanalyst Jacques Lacan, and they most often read Lacan through the Marxist philosopher Louis Althusser's account of subject formation. The second wave of psychoanalytic film theory has also had its basis in Lacan's thought, though with a significantly different emphasis. Beginning in the late 1980s and early 1990s, this manifestation of psychoanalytic film theory, which continues to remain productive even today, shifted the focus from cinema's ideological work to the relationship between cinema and a trauma that disrupts the functioning of ideology. In Lacan's terms, the terrain of psychoanalytic film theory shifted from the axis of the symbolic order and the imaginary to that of the symbolic order and the real. Although psychoanalytic film theorists continue to discuss cinema's relationship to ideology, they have ceased looking for ideology in the cinematic apparatus itself and begun to look for it in filmic structure. Cinema remains a site for the dissemination of ideology, but it has also become a potential site of political and psychic disruption. The main proponents of this second wave of psychoanalytic film theory are Joan Copjec and Slavoj Žižek. Though the latter has received much more recognition and has produced far more work, one could contend that Copjec's early work was more revolutionary, as it was her reading of Laura Mulvey's critique of the male gaze as a Foucaultian critique rather than as a Lacanian one that genuinely commenced the new epoch of psychoanalytic film theory. According to the main figures of the second wave, the initial wave of psychoanalytic film theory failed to be psychoanalytic enough, and the result was a hodgepodge of Marxism and psychoanalysis that produced a straw position that anti-theorists such as David Bordwell could easily attack. The initial aim of the second wave was to create an authentic Lacanian film theory that would approach the cinema with the complexity that it merited. Though there have been isolated works of film theory and criticism dealing with other psychoanalytic thinkers (such Carl Jung, Melanie Klein, or D. W. Winnicott), the primary source for both waves of psychoanalytic film theory has remained Jacques Lacan and, to a lesser extent, Sigmund Freud.

Freud was tempted to write a movie script and once he even received a multimillion-dollar offer from Hollywood. Here are the films inspired by his theory.

The fact that sexual desire is present in all human relationships is a psychoanalytic precept that continues to cause controversy. Freud's contribution in the field of psychology has been fundamental in art. Different artistic movements have been influenced by psychic automatism, the unconscious, sexual impulses, and the interpretation of dreams.

Freud was tempted several times to write a movie script and once he even received a multimillion-dollar offer from a Hollywood studio. However, he believed it was impossible to capture the essence of psychoanalysis with a video camera.

The ambition to capture the ideas of Freud in the big screen was started by none other than Jean-Paul Sartre in 1962 with the script *The Secret Passion*, directed by John Huston and starring Montgomery Clift as Freud. Unsurprisingly, complications and creative differences arose between Sartre and Huston since both had distinct opinions on what was psychoanalysis. In the end, Sartre accused Huston of using the film as a tool to explore his own psyche, and as a result he removed his name from the credits.

Spellbound (1945) - Alfred Hitchcock / A Clockwork Orange (1971) - Stanley Kubrick /Black Swan (2006) - Darren Aronofsky

Narrative / Non-Narrative

A suggestion was made at the Home Movie Summit, with a general sense of agreement, that a fundamentally useful distinction that can be made within the corpus of Home Movies is "Narrative" vs. "Non-Narrative." In the taxonomy of Home Movies presented in Section III below, several Genres might be regarded as "Narrative" films – in particular, "Amateur Drama" might be regarded simply as a "Narrative Home Movie." However, the presence of several other types of "Narrative" films distinguished in the taxonomy below suggests that this broad division, while useful in itself, should not preclude further distinctions within the rich variety of both Narrative and Non-Narrative materials. Herewith an attempt to distinguish the two:

NARRATIVE FILM – In the simplest sense, Narrative tells a story, and the subjects in the film "play parts." The presence of structural devices such as title cards, "cast" lists, intertitles propelling a storyline, or a soundtrack with scripted dialogue may signal a Narrative mode of film making. "Acting" behavior on the part of participants, such as dressing up in costumes, adopting roles or names distinct from their "real" selves, and performing scripted actions also characterize Narrative Home Movies. Perhaps most essential is the sense that events in the film proceed in a deliberate way, having some kind of "narrative arc" – which is to say the action is to a significant degree "plotted."

NON-NARRATIVE FILM – The use of prefix signals that this term is simply defined as the negation of Narrative film. Attempts to define Non-Narrative in an affirmative mode tend to flounder (Is non-narrative film “unstructured,” “raw,” “spontaneous,” “unscripted,” “naturalistic” ...? The objections are immediate and obvious).

As with any attempt at definition, interpreting and applying the rubric is challenging. Is a film account of a boat ride, with a beginning (boarding), middle (sailing) and end (disembarking), with everyone “being themselves” a Narrative film? What if there are title cards? What if Jimmy pretends to be a pirate in an isolated sequence? Isn’t anyone aware of being filmed “playing a part” in some sense? Mightn’t some viewers discern a suburban “Narrative” even in the most casual and spontaneous of Home Movies?

Still, difficulty of attribution and distinction will be common to many of the Genres outlined below, and the challenge raised by “grey areas” should not discourage us from applying useful terms to the many films that unambiguously deserve them. And crucially, it is often the very questions that are raised in protest to a Generic term that point the way to fruitful intellectual study and refinement of our understanding of Home Movies. Best to make a start.

Film Interpretation

How to Analyze a Movie: A Step-by-Step Guide

There's a lot of advice out there about writing film reviews from a critic's perspective, each with varying degrees of advice. I've been analyzing movies critically for six years, and I've personally found that reviews don't need to be complicated. Rather, they need to be honest and encourage discussion. Here are the steps I take from start to finish, when screening films.

Step 1: Before You Watch the Movie

The hardest part of this first step is going to be *avoiding* doing too much research or reading other reviews prior to watching the movie (as tempting as it may be.) I find that it's more liberating to the experience to go in with an air of unfamiliarity.

Ideally, when I start on the path of reviewing a film, I will know very little about it—aside from the actors and the director involved. If I'm not familiar with the cast and/or the director, I'll do a little filmography research, but only about their past work if I've never seen it before. Avoiding exposure to the movie can be more difficult than it sounds when it's a popular film—as trailers and marketing run rampant. But if you can avoid watching the trailers and reading about other peoples' opinions prior to watching, you won't have any preconceived judgments and can go in with an unbiased perspective.

Trailers work well to provide some context and tone prior to watching a movie, but they can also be filled with spoilers, which is why I do my best to avoid them when possible. As

for reviews, reading about what others think of the movie before watching or writing a review can affect your opinion heavily. And when you're in reviewer mode, you want to be as honest with your own opinion as possible, and not allow any outside voice to alter it. Of course, after the review is finished, I always welcome a discussion with fellow cinephiles to hear and understand what they enjoyed and didn't.

Without being affected by the trailers, marketing, and other reviews before watching a movie, you can really put your best foot forward to creating your authentic opinion and turning that into a movie review people can trust.

Step 2: Watching the Movie

I believe you only need to see a film once in order to critique a film. Of course, there are those who prefer at least a couple viewings, but from my experience multiple viewings can actually skew your assessment.

What works for me is to watch the movie in its entirety without distractions in order to get a grasp on what the director intended. If you spend your first viewing pausing, playing back, and re-watching segments at a time, you won't get a sense for the way the film was meant to be enjoyed.

I also try not to take many notes while I watch the movie—if you're jotting down a long critique or opinion while watching the movie, you can miss brief, yet vital moments. I will however, write down a word or phrase that stands out so that I can recall scenes or story information that catch my attention and that I deem important. This will help later when I'm constructing my review—for brief summary recaps, breaking down the themes, and reflecting on the direction or acting.

In general, I think of pausing, rewinding, and taking notes as interruptions that will bring you out of the film—literally and emotionally—and that can play a role in how you view a film from a critical standpoint.

Step 3: After You Watch the Movie

The window of time immediately following the viewing is critical. Since I don't take a lot of notes during the movie, one of the most important aspects of writing a critique is to stay focused and write down all of the things that stood out to me about the film. And since collecting my thoughts after seeing a movie can be chaotic, I need to be sure that I jot down everything that struck my radar as soon as it's over. It's better to get it all down on paper, and then evaluate what's necessary to convey to the reader later. Being precise in your commentary and incorporating specific examples from the movie to back up your opinions is key.

This is where the checklist comes into play. When I write a review, I do my best to cover all aspects of filmmaking that went into creating the final product, including:

- **Plot:** What was the movie about? Was it believable? Interesting? Thought-provoking? How was the climax revealed? How did the setting affect the story?
- **Themes and Tone:** What was the central goal of the movie? Was it made to entertain, educate, or bring awareness to an issue? Was there any strong impression the movie made on you? Did any symbolism come into play?
- **Acting and Characters:** Did you like how the characters were portrayed? Did the acting support the characters, and help them come to life? Did the characters display complex personalities or were they stereotypes? Were there characters that embodied certain archetypes to enhance or diminish the film?
- **Direction:** Did you like how the director chose to tell the story? Was the pacing and speed of the movie too fast or too slow? Was the direction comparable to other movies this director has created? Was the storytelling complex or straightforward? Was there a certain amount of suspense or tension that worked? Did the director create a captivating conflict?
- **Score:** Did the music support the mood of the movie? Was it too distracting or too subtle? Did it add to the production and work well with the script? Were the music queues timed well for the scenes they were supporting?
- **Cinematography:** Were the shots used in a unique way to tell the story? Did the coloring and lighting affect the tone? Was the action coherently shot? How well did the camera move? Were actors or settings framed well?
- **Production Design:** Did the sets feel lived-in and believable to the story or characters? Were the costumes suitable for the characters or story? Did the created environments heighten the atmosphere on camera?
- **Special Effects:** Were the special effects believable? Did they align with the era and tone of the movie? Were the effects overboard or too subtle? Did they integrate well to the purpose of the story?
- **Editing:** Was the editing clean or choppy? Was the flow consistent? What unique effects were used? How were the transitions between scenes?
- **Pace:** Did the movie flow well? Was it too fast or too slow? Was it clearly organized? Did certain scenes drag down the movie?
- **Dialogue:** Were the conversations believable or necessary? Did the dialogue bring context to plot developments? Did the words match the tone of the movie and personality of the characters?

Let's take the special effects as an example. I want to evaluate them based on utility, use within the film, and obviously how well it looks on screen. When I saw *Mad Max: Fury Road*, I was blown away with all the practical effects and how everything served a purpose to the story. It looked like everything was well crafted and built with love to develop such a brilliantly inspired wasteland.

On the other side of the coin, the *Transformers* movies, as detailed as the robots look, most of the time while I was watching the movies, I felt like I was watching a jumbled mess of computer animated metal smashing into each other. It didn't look stimulating. You want the special effects to complement the story rather than just being used as a visual device.

Step 4: Writing the Review

After I have all of my thoughts down, I take as much into consideration as I can and then work on the flow. I put a lot of care into the organization of my review, and make sure my thoughts are read in a cohesive manner to help my audience understand where I'm coming from. I prioritize what's most important to include and let the rest go.

Hands down, the most important component to address in a movie review is how it made you feel. Anyone can write a summary of a film or create lists about the highlights. But good reviews should convey to the audience how the movie resonated with you.

If you don't put your voice into your critique, your audience will find it difficult to understand your perspective, connect with you as a reviewer, and most importantly, they may not be able to trust your opinion. And if they don't trust you, they won't come back to read more of your work. And you want your review to provide value to the reader, right?

I want to ensure that my thoughts encourage readers to create a constructive discussion around the film, or help them decide whether or not the movie is for them. And hopefully, the audience will have as much fun reading my review as I did writing it.

What does hermeneutics mean?

Where did the term originate and how is it used in day-to-day life? Jens Zimmermann, author of *Hermeneutics: A Very Short Introduction*, tell us 9 things everyone should know about hermeneutics.

1. Hermeneutics is all about interpretation in fields of study, such as interpreting plays or novels, but also in day-to-day life, when we interpret actions of our friends or try to figure out what a job termination, for example, means in the context of our life story.
2. Hermeneutics is the art of understanding and of making oneself understood. It goes beyond mere logical analysis and general interpretive principles.
3. The word 'hermeneutics' comes from the ancient Greek language. *Hermeneuein* means 'to utter, to explain, to translate' and was first used by thinkers who discussed how divine messages or mental ideas are expressed in human language.
4. Hermeneutics is also the name for the philosophical discipline concerned with analysing the conditions for understanding. Hermeneutic philosophers examine, for example, how our cultural traditions, our language, and our nature as historical beings make understanding possible.
5. Hermeneutic thinkers argue that understanding is the interpretive act of integrating particular things such as words, signs, and events into a meaningful whole. We only really understand an object, word, or fact when it makes sense within our own life context and thus speaks to us meaningfully.
6. Philosophical hermeneutics refers to the detailed and systematic examination of human understanding that began with the German philosopher Hans-Georg

Gadamer (1900-2002). He argued that our perception of the world is not primarily theoretical but practical. We don't assess objects neutrally from a distance, but they disclose themselves to us as we move around in an already existing totality of meaningful relations.

7. Modern hermeneutic also has to ask how the digital revolution changes the conditions for understanding texts. For example, text encodings are already an interpretation and different search parameters represent texts through a particular, pre-selected focus.
8. The ancient Greek philosopher Plato (427–347 BCE), used the word hermeneutics in dealing with poets as 'hermeneuts of the divine', and his student Aristotle (384–322 BCE) wrote the first extant treatise on hermeneutics, in which he showed how spoken and written words were expressions of inner thoughts.
9. Hermeneutic thinkers claim that our modern consciousness has been shaped in such a way that we imagine ourselves as 'islands of awareness' floating in the grand ocean of life, disconnected from other selves. The Canadian philosopher and hermeneutic thinker Charles Taylor labelled this specious self-contained consciousness as a 'disengaged self'.

UNIT-II

The aesthetics (artistic qualities) of a theater are often as important as the production taking place therein. There is something transformative about a proscenium arch built in the 1930s, or even the stark emptiness of the Black Box theatre, that can change the entire mindset of an audience before a single note of an overture is played, before a single line of dialogue is spoken. Other aspects of theatre design that impact the audience are stage lighting, costume design, and the type of stage on which a production is performed.

IMPORTANCE OF THEATER AESTHETICS

The design and architecture of a theater can bring an audience to another period of time when men wore tuxedos and women wore gowns to the theater. A Proscenium theater has this sort of quality, with its dramatic, ornate arches framing the stage and each successive one extending out over the audience. There is an expectation by the audience of quality of performance in spaces such as this because space demands the performance meets the quality of its construction.

On the other hand, a Black Box theater, a usually small, rectangular space meant for more experimental theater, is meant to immerse an audience in another way. Rather

than impress the audience with the quality of the theatre's design, this more intimate setting, in which chairs are often on the same level of the stage and are entirely movable depending on the needs of the production. The productions usually performed in a Black Box theater usually focus entirely on the writing and the acting, with little emphasis on stage design and lighting concepts.

- **Teaching Aesthetics to Artists**
- **American Association of Community Theatre**
- **The Society of British Theatre Designers**
- **The Association of British Theatre Technicians**

IMPORTANCE OF COSTUME DESIGN

A costume designer's job is to add a sense of realism or context into a character or production through the clothing worn. It is the designer's responsibility to make sure the costume works for the actor as well as making it work for the play. This means the actor must be comfortable enough to perform his or her responsibilities on stage and while that occurs the costume must enhance characterization and reinforce setting.

Characterization and setting are two of the biggest aspects of a play, and costumes can improve the degree to which these aspects are relayed to the audience. While audience members will often know the storyline of a play before they walk in the door, costume design can either remind them of the time period or sometimes make it abundantly clear that the director has decided to change the time period or setting altogether. For instance, if the curtain is raised on a performance of *Macbeth* and The Three Witches are stirring the contents within their cauldron while standing in bathing suits, the audience becomes immediately aware there is something experimental about this production. Furthermore, if an audience has arrived to

see *Merchant of Venice* and the curtain rises to costumes of the Italian Renaissance, they know this is a more traditional production of the play.

- **Costume Designer – Career Profile**
- **The National Costumers Association**
- **International Costumers' Guild Inc.**
- **The Costume Society of America**
- **The Costume Design and Technology Commission**
 - Acting
 - An Actor is an artist; the most vital tool in the visual medium of Films, via whom the story and the journey of a Film is articulated. A fitting analogy for an Actor could be a race car driver. While many people and talents come together to create the racing team, like the engineers, the sponsors and the pit-stop crew, it is ultimately the driver's performance that wins or loses a race, no matter how well-prepared the team may have been.
 - It's the same when it comes to a Film. There could be great direction, compelling story and visuals, soulful music; but all this can be a let down if the Actors do not do justice to their characters and to the story. So what is the role of an Actor then? At the most basic level, it is to translate an engaging and believable portrayal of the written character onto screen.
 - But in doing so, an Actor needs many tools too. And this is one skill set that is limitless. Even if someone is a born Actor, his talent needs to be harnessed in a manner where either the Actor himself or the Director can draw on that talent and manifest it in a winning performance.
 - Therefore an Actor needs to be a good listener observer, be able to take directions, be intuitive and must possess a tangible acting range. It's a skill set that eludes most and not everyone can learn it by themselves. Which is why in order to bring out the best in you as an Actor, it is advisable to formally learn Acting. With an institution like Digital Academy – The Film School, there is a truly world class education in Acting that awaits all young and aspiring students who are eager to become Actors.

Learn the craft from the best in the business and train using the most renowned methods to fast track your way to stardom. Not only will you learn the history and theory of acting at DA, you could also become the actual Actor in Films the students shoot, where you can experience the real process involved in translating a character onto screen while using your craft & learning.

Music

History of Music in Film

There was once a time when movies didn't include any audio, only music! Before **talkies**, or movies where audiences actually heard the characters' spoken words, there were "silent" films. The audience followed the action on screen as it was accompanied by music and periodic subtitles that described the action.

Charlie Chaplin was one silent film actor whose name and work you may find familiar. In 1927, *The Jazz Singer* transformed the silent film industry by becoming the first movie to match actors' moving lips to their voices. In 1935, the Academy of Motion Picture Arts and Sciences began awarding Oscars for music in film, and with good reason!

Types of Music in Film

According to the American Society of Composers, Authors, and Publishers (ASCAP), there are three types of music found in films:

- Songs that already exist
- Songs written specifically for a certain film
- Underscores

Existing songs can effectively set a film during a certain time period by using recognizable songs from a specific era. Catchy, original songs can become as popular as a movie itself. An **underscore** is the music that plays in the background during a scene. You may not even notice it's there, but next time you turn on your television, try to imagine a scene without the underscore and you'll realize how important it is!

The Purpose of a Score

How many times have you heard a particular tune and immediately associated it with a certain movie? *Jaws* maybe? *Star Wars*? *Frozen*? All of these films have iconic songs or instrumental tunes associated with them, known as scores.

Scores are original music written specifically for individual films. Sometimes called soundtracks, movie scores can be extremely recognizable. A successful film captures the audience's emotions, and a powerful score can help to inspire those feelings. Music can make us feel sad, hopeful, scared, anxious, or elated. Music provides us with cues about how we're supposed to feel during a movie scene, and even the science behind that concept says it works.

Postmodernist film

Postmodernist film is a classification for works that articulate the themes and ideas of postmodernism through the medium of cinema. Postmodernist film attempts to subvert the mainstream conventions of narrative structure and characterization, and tests the audience's suspension of disbelief.^{[1][2][3]} Typically, such films also break down the cultural divide between high and low art and often upend typical portrayals

of gender, race, class, genre, and time with the goal of creating something that does not abide by traditional narrative expression.^[4]

Specific elements[edit]

Postmodernist film – similar to postmodernism as a whole – is a reaction to the modernist works of its field, and to their tendencies (such as nostalgia and angst).^[10] Modernist cinema, "explored and exposed the formal concerns of the medium by placing them at the forefront of consciousness. Modernist cinema questions and made visible the meaning-production practices of film."^[11] The auteur theory and idea of an author producing a work from his singular vision guided the concerns of modernist film. "To investigate the transparency of the image is modernist but to undermine its reference to reality is to engage with the aesthetics of postmodernism."^[12] The modernist film has more faith in the author, the individual, and the accessibility of reality itself than the postmodernist film.

Postmodernism is in many ways interested in the liminal space that would be typically ignored by more modernist or traditionally narrative offerings. The idea is that the meaning is often generated most productively through the spaces and transitions and collisions between words and moments and images. Henri Bergson writes in his book *Creative Evolution*, "The obscurity is cleared up, the contradiction vanishes, as soon as we place ourselves along the transition, in order to distinguish states in it by making cross cuts therein in thoughts. The reason is that there is more in the transition than the series of states, that is to say, the possible cuts--more in the movement than the series of position, that is to say, the possible stops."^[13] The thrust of this argument is that the spaces between the words or the cuts in a film create just as much meaning as the words or scenes themselves.

Postmodernist film is often separated from modernist cinema and traditional narrative film^[14] by three key characteristics. One of them is an extensive use of homage or pastiche,^[15] resulting from the fact that postmodern filmmakers are open to blending many disparate genres and tones within the same film. The second element is meta-reference or self-reflexivity, highlighting the construction and relation of the image to other images in media and not to any kind of external reality.^[16] A self-referential film calls the viewer's attention – either through characters' knowledge of their own fictional nature, or through visuals – that the movie itself is only a movie. This is sometimes achieved by emphasizing the unnatural look of an image which seems contrived. Another technique used to achieve meta-reference is the use of intertextuality, in which the film's characters reference or discuss other works of fiction. Additionally, many postmodern films tell stories that unfold out of chronological order, deconstructing or fragmenting time so as to, once again, highlight the fact that what is appearing on screen is constructed. A third

common element is a bridging of the gap between highbrow and lowbrow activities and artistic styles^{[2][3][11]} – e.g., a parody of Michelangelo's Sistine Chapel ceiling in which Adam is reaching for a McDonald's burger rather than the hand of God. This would exemplify the fusion of high and low because Michelangelo is widely regarded as one of the greatest of all painters, whereas fast food is commonly named among the lowbrow elements of modern society.

The use of homage and pastiche can, in and of itself, result in a fusion of high and low. For this reason, homage is sometimes accompanied by characters' value judgments as to the worth and cultural value of the works being parodied, ensuring the viewer understands whether the thing being referenced is considered highbrow or lowbrow.

Lastly, contradictions of all sorts – whether it be in visual technique, characters' morals, or other things – are crucial to postmodernism, and the two are in many cases irreconcilable. Any theory of postmodern film would have to be comfortable with paradoxes or contradictions of ideas and their articulation.^{[2][9]}

The term Postmodern is quite an oxymoron. It talks about a period which transcends the present. Notions of time, space, reality and existence are all skewed. This ideology became a part of various art forms. We all live in a world where the concept of time and space has become extremely complicated and disorienting because the way technology has affected all of us. Cinema that represents this alienation in its form as well as content becomes a post-modernist film.

Monty Python and The Holy Grail (1975) /Taxi Driver (1976) /Blade Runner (1982)

Refreshingly unpredictable, what has been called the ‘Tamil New Wave’ became distinguishable by circa 2007. Neo-realist dramas like *Kattradhu Thamizh* ('Learned Tamil', Dir. Ram, 2007), *Paruthiveeran* (2007), *Subramaniapuram* (Dir. M.Sasikumar, 2008), and *Naan Kadavul* (Dir. Bala, 'I am God', 2009), crystallized the features from inchoate cultural predecessors like *Kadhal* ('Love', Dir. Balaji Sakthivel, 2004), and *Pudhupettai* (Dir. Selvaraghavan, 2006). Gritty, gory, and fatalistic, the ‘New Wave’ realism avoided the distortions and glosses associated with escapist commercial cinema. Cringe-worthy but nonetheless compelling, neo-realism fired the first salvo against the *ancien régime* to tear through the veil of ignorance that separated the filmgoer from reality.

Post-Structuralism Theory on Films

Introduction

Post-structuralism is a theory that acclaims the authority in defining the quality of realism as to understanding what is reality in its core essence and how substantial this very reality is being discerned by the human mind by the means of the given mediums. Presuppositions may construct a vision of imaginative items or may likewise refuse to accept the existence of the truth in an given object. Post-structuralism reach over and above the technique of demeanor of human comprehension on system of ideas insinuating immutable internal rationality on interconnections outlining details of collective facts. In the domain of post-structuralism, a supposition undoubtedly has composite impact at every single aspect and details of consideration. Post-structuralism predominantly incorporates clever evolution. The crusade can be openly comprehended as a guild of well defined feedback on structuralism contending that mortal enlightenment may be discerned in a string of marks and emblems separate from a consortium of facts, concepts, and creativeness. This campaign is adjacent to postmodernism but these views mostly identify merely with abstract concerns.

Post-Structuralism In Films

The significant meaning to the area of post-structuralism asserting at manufacturing fresh magnifications of suppositions during the era of the 70s is the thing that associates to the hypothesis of post-structuralist film theory beneficial to presenting pertinent features of the hypothesis known as presupposition of the subject designating underlying personal cognitive movement looping on global objects contradicting to a particular awareness concerning metaphysical variance in the middle of the subject and the object. In order to acquire self-hood, one needs to have an awareness of clear rational existence. As the motion picture industry relentlessly make headway advancements, same goes with the doctrines inhabiting these mentioned principles. Because of this ruminating operation, analysts deliberated that this has expanded from the hypothesis of theoreticians such as Freud that concentrates on the area of study in the search of concealed euphemism at certain areas of exertions most particularly in the realms of cinema.

Conclusion

Structuralism, being a contemporary institution of introspection, smack its long decisive pace in the course of rigorous campaign on the era of the 50s and 60s. Structuralists probe at underpinning construction suggested in every fabrications of the humanities shouldering a survey on myriad fragmented sections targeting to generate an item in order to achieve a much finer assimilation of a work of art. The notion that every single thing have shape underneath the magnitude of its worth, is the cardinal belief of structuralism. Post-structuralism was developed as a form of reaction at the regarded appropriation of structuralism showing its personal network perusal is in a way, tagged as essentialist. The post-structuralists cradle, even in deeper perusal of the essential forms, the verities grounded from the training of an assessor. The declining of a notion as to there hardly a real indispensable body of ethnic outcome which are in its exact value synthetically molded, is the basic source of Post-structuralism as per se. Harnessing a post-structuralist technique and making an effort on what has already been ventured upon, equivalent to the demolishing of certain departments steering clear of inherent tempestuous qualities of the hindrances, facets of things may profoundly emerge as by far even-handed. There may likely an endeavor on smoothing the sector of challenge, in making the effluence of dominance, turn into an outright insignificance, should there may be prime objective on post-structuralism. There is, in this particular contention, such component, required to explore overriding certitudes from a subjected matter in perusal.

DECONSTRUCTION AS A METHOD OF FILM CRITICISM

Jacques Derrida coined the term 'Deconstruction' in his famous book 'Of Grammatology'. Barbara Johnson clarifies the term: "Deconstruction is not synonymous with "destruction", however. It is in fact much closer to the original meaning of the word 'analysis' itself, which etymologically means "to undo" -- a virtual synonym for "to de-construct." If anything is destroyed in a deconstructive reading, it is not the text, but the claim to unequivocal domination of one mode of signifying over another. A deconstructive reading is a reading which analyses the specificity of a text's critical difference from itself." Since its introduction it is widely used in literary criticism. Derrida in his writings does not talk about deconstruction of films but language of camera is actively linked with the written word. Written word in facts is 'signs' and 'symbols' which are the carriers of meaning. Camera also constructs the images and symbols with the help of cuts, angles and various

other complex techniques. In the written signs the meaning is often obscured and split into various directions, rather than in a linear fashion. Likewise the visuals which viewers see on the screen cannot be limited to a linear and singular meaning. Hence, deconstruction theory is the quest of the hour as a method of film criticism. This research paper suggests a new arena in the field of film criticism through the kaleidoscope of deconstruction.

Deconstruction:

The theory of deconstruction is a complex one and difficult to define in simple terms. Derrida himself clarifies, "There is not – one deconstruction, and deconstruction is not a single theory or a single method" (Vandenberg). Derrida says that in almost all of his essays, he attempted to define what deconstruction is, and that deconstruction is necessarily complicated and difficult to explain since it actively criticizes the very language needed to explain etc. One definition that Derrida did give in a summary of deconstruction is, "Deconstruction is a strategy of critical

questioning directed towards exposing unquestionable metaphysical assumptions and internal contradictions in philosophical and literary language (Vandenberg)

3. Deconstruction is a form of textual practice derived from Derrida, which aims to demonstrate the inherent insatiability of both language and meaning. It rejects the word "analysis" or "interpretation" as well as it rejects any assumption of texts. "Difference is an important idea with deconstruction, it is an observation that the meanings of words come from their synchrony with other words within the language and their diachronic between contemporary and historical definitions of a word" (Soskice)

4. Booth describes deconstructionism as a critique that does not preoccupy itself with sources and debates between competing interpretations, or with trying to avoid ideology and bias. Rather, they implicate historians directly in the evidence (Booth)

5. This approach focuses on how we, as a whole, interpret historical events rather than the exact events that took place in a certain time period. Another way of defining deconstructionism is the theory of literary criticism that questions traditional assumptions about certainty, identity, and truth.

Deconstruction and Films:

Derrida has never discussed film theory directly in his writings, neither he address, how the theory of deconstruction can be applicable to the study of films, but Brunette and Wills proposed the idea to have its applicability in film studies. They argue that theory of deconstruction is applicable in critiques of films as it is based on the logocentric foundations. Moreover they believe that application of deconstruction theory might even shift films from its traditional position within the visual arts to a new place in the media

and information sciences. In, 1986, Peter Brunette tried to explain how theory of deconstruction can be utilized as a medium of film criticism

6. Although it's a fact that Derrida himself never discusses his theory of deconstruction with reference to films, but Brunette directly refers to Derrida several times in his article in which he explains how theory of deconstruction can be applied for film criticism. Brunette admits that till date when he is writing the article deconstruction theory hadn't been commonly used in film criticism. Basically the theory of deconstruction is more in the realm of literature and art like painting sculpture etc but never to films. However, this is a fact that theory of deconstruction can be applied in relatively the same way as in the deconstruction of printed text. One important difference that film has in comparison with the written text is that film creates visual images. Films have characteristics to show something pictorial to the viewers with voice or speech. Whereas, written texts are signs and symbols which signifies the meaning and

consecutively creates the images in the minds of the individuals.

Conclusion:

Cinema is an art of the ghost. Here, the ghost is me. -Jacques Derrida

Mr. Derrida, who plays himself in a film with Miss Ogier, says, "I think cinema, when it's not boring, is the art of letting ghosts come back." Further he says that "memory is the past that has never had the form of the present." Cinema or films are the representation of the event which is absent at one sphere and present in another sphere. In Film studies the theory of deconstruction is slowly creeping in a calm and respectable fashion. Although, it has been an indirect seeping into the crevices of cinema, but it has seeped nonetheless. The paper proposes that the whole notion of film genre could be approached from a deconstructive point of view as deconstruction challenges the very fibers of interpretation itself, pointing out contextual and institutional barriers that often accompany film in general. One problem with deconstructionism is that it doesn't have a definitive definition. This allows past, present and future research on deconstructionism to find different outcomes based on how he or she interprets the deconstructionism theory. Deconstructionism is a tough subject. It has many layers that need to be analyzed.

Impressionism

The Characteristics of French Impressionism's films

According to Bordwell, David & Thompson, Kristin (2010), "films that are produced within a particular period and nation share significant traits of style and form." There are several characteristics of French Impressionism's films. Emotion of a character or film is important in order to make the audience feel the same way. As mentioned in the history part, the young generation thinks that cinema is a form of art. Art is another shape of expression, which communicate artists' perspectives that consecutively produce experiences. Different experiences will evoke different kind of emotions. Nevertheless, the emotions or feelings are not directly portrayed in art but delivered through a suggestive manner to the audience. This type of film triggers the audience to have an immediate impression.

Other than that, Cinéma pur or pure cinema, film that signifying in and of itself through its plasticity and rhythms (René Clair, 1924) is also one of the characteristics. Cinema is treated as a "pure" medium where new inspirations had been introduce to the film makers. This characteristic focus more on the abstract visuals which film makers chose to create films that only emphasized on temporal form or graphics and usually without including a narrator. It is to leave more personal space for the audience to experience and understand the emotions behind the films.

Next, we will also find trait such as Photogénie in French Impressionism's films. The term Photogénie indicates things or objects are not merely photogenic but far more deeply interpreted from what they may seems like. Impressionist thinks that cinema is giving audience an opportunity to explore things that are far beyond the reality. It can present us the human souls and objects' essence rather than just interpreting the object as the object. Also, Photogénie represents a film maker's vision and expression where it cannot be found in reality. This often portrayed through different kind of camera movements.

Film form of French Impressionism should be based on visual rhythm according to impressionists. This idea stems from the Impressionists' belief that emotions, rather than stories, should be the basis for films (Bordwell & Thompson, 2010, p. 91). The length of shots and attentive juxtaposition of the movements within the shots produces rhythm. By precisely applying visual rhythm in film, it can creates flows and enables visuals to narrate themselves so that audience can understand the emotions.

Surrealist and Expressionist Cinema: Reality, Dreams and Illusions

What fascinates me about Cinema is the combination of art and imagination working together on a big screen. As an art form, cinema can create a unique experience for the

audience, taking them into a dream-like state. Early 20th century film techniques and movements experimented with the power of cinema to mix the real with the imaginary. How did the German Expressionist and Surrealist art movements contribute to the development of modern cinema?

Cinema is basically still images that look as though are moving when projected on a big screen from which an audience views for entertainment or educational purposes in a narrative artistic form. This is an art form and technology which is argued to be the greatest industrialized art form which various cultures have recognised as entertainment. Entertainment that is really an illusion for our imaginations can experience its illusions of acting and appearance of real like life forms that are just recordings of the past. An example of an audience viewing moving images in early times was Plato's cave where prisoners would see shadows cast by the puppeteers on the wall which gave the illusion they were watching life forms. These Shadows that move on the wall gives the impression of a cinematic feel as well as giving the impression of something really taking place only in the minds of the prisoners. This is an example of an illusion but with shadows on the walls of a cave.

Cinema began in the 1890s in the United States, France, Germany and Great Britain and was to spread worldwide in the following 20 years. Modern cinema includes advanced technological special effects such as Computer Generated Imagery (CGI), which makes imagined worlds appear real on the big screen. While modern forms of cinematic surrealism are common to contemporary cinema audiences, it is hard for us to imagine just how radical and new some of the early experimental film was to audiences of the time.

German Expressionism and Surrealism were early 20th century art movements which experimented with film as a new medium for extending depictions of reality as we see it. These approaches gave cinema new creative possibilities and techniques for merging

dreams with reality. Both movements involved creating imaginary illusions rather than just recording film images on a screen.

German Expressionism was an art movement which is about viewing the world from an emotional point of view other than just an impression of the world. The History of this art movement traces back to early 20th century in Germany in 1910. This art movement was also used to send a political message because of ww1 and became a style of modern art. German Expressionist film was an influential experimental movement which influenced subsequent Surrealist techniques. German Expressionist film-makers, such as Robert Wiene and Fritz Lang created a distorted sense of reality, often to promote a political message. Its distinctive style is said to have influenced the Horror film genre because of its dark ambient atmospheres and Narration styles.

German expressionist films called “the Cabinet of Dr.Caligari” (1920) by Robert Wiene (1873-1938) and “Metropolis” (1927) by Fritz Lang (1877-1961), were the most influential films in this era.

In 1920 the film the Cabinet of Dr. Caligari” is about the story of Francis who puts Dr. Caligari into a mental hospital cause Caligari has the ability to control people in their sleep, so he keeps getting flashbacks of terrifying experiences in a carnival in a small German village, and needs him there to help him to find answers to the mystery of these terrible events. The director Robert Wiene used Expressionist painters’ Walter Reimann and Hermann Warm to construct the sets. They created nightmarish scenes using strong patterns and jagged lines. So this gives a new reality which has a narrative in a very dream distorted sense and atmosphere and a sense of a different narrative. There is footpaths that don’t go anywhere, and having walls that have different shapes as well as the buildings also.

The Movie "Metropolis" (1927) by director Fritz Lang, is a film about an upper city with a ruling class of wealthy people and an underground city of poor working class people, and there seems the use of deception used amongst the people which has a lot of stressful events taking place in a technical world. Although some historians don't agree with this as an Expressionist film, I feel that when I look at some of the scenes there is an odd technical world with a robot being created almost like a Frankenstein scene in it, and also some of the characters have fast movements that create a strange different look about them. I would say that it is a bit surreal especially when the robot has the ability to do things that we know they can't do, without giving too much detail for those who have not seen it. I believe that Surrealism which can be used to say a message or to help create an emotional reaction or whatever you want to do in film.

The French writer, Andre Breton, founded the Surrealist movement in France in 1924. Surrealism was a creative movement concerned with exploring and depicting the subconscious mind. Breton had studied Psychiatry and was influenced by the work of Sigmund Freud, the founder of psychoanalysis. He has also been part of the Dadaist art movement which experimented with sound poetry and performance art to create a new 'anti-art' movement.

In the second Surrealist manifesto, Breton described the Surrealists' aims to attain a "mental vantage-point (point de l'esprit) from which life and death, the real and the imaginary, past and future, communicable and incommunicable, high and low, will no longer be perceived as contradictions."(ref). The surrealists wanted to find new forms of art making and were not concerned with the aesthetically structured compositions of traditional art. Automatic techniques – automatic drawing and writing to prevent a conscious approach to creativity. Film/photography techniques: photomontage, multiple exposures, unusual associations of objects and images. These are some of the amazing techniques that they would use to create some powerful pieces of art that is very unique.

Conclusion

Now I have just looked at cinema and its relation with Surrealism and German Expressionism and its use in how they speak to the audience in a visual way just like Andre Breton, and the filmmakers Walter Reimann and Fritz Lang. So I can see now that this movement in Surrealism and German expressionism has made such a great success in the world of cinema. It is such a different approach to the modernist style of film as it is not really the narration and composition but the visuals and emotional reaction as being important. This form of film art is what other film makers have learned from and were influenced by so they could go onto create some filming artistic styles to go with it. The film "Blade Runner" 1982 by director Ridley Scott starring Harrison Ford is a good example of a German Expressionistic style with a similar techno style just like in the movie "Metropolis" by Fritz Lang. There are so many other films out there that have this approach of the 20th Century. So I personally think that it is just amazing how you can create something imagined into a film and be entertained or thought provoked by with a hidden message in a film. I am so glad for German expressionism as the movement opened doorways to the imagination, which can allow film makers to use moving images to share what possibilities the cinema has for us to experience. And to see the cinema as a true Art form which everyone in so many cultures can experience in theatre. So how German Expressionism and Surrealism came into film was simply that Andre Breton entered the surrealist movement in 1924 which lead to German expressionism used in film to promote a political message about war and eventually influenced other film makers worldwide. What I think is so great about Surrealism and German expressionism is that it allows me to have an artistic license that allows for possibilities that are completely made from the imagination other than relying on film school techniques and methods. Its breaking the laws of film art and can be explored and used for anything from films of fantasy to symbolic messages to say a point

3 Important Elements Production Design Can Bring to Your Film

How much thought are you giving your film's production design?

There are so many moving parts in a film production that it's easy to phone in (or even completely ignore) something like production design. You see it all the time in first-time films, where the cinematography and editing might be superb, but elements like wardrobe, makeup, and set décor are lacking the same thoughtfulness and attention to detail. And I get it, designing a set and sourcing dressings may not be your biggest passions (they're definitely not mine), but understanding how big of an impact production design can have on your visual storytelling might not only inspire you to give it a little more effort but also know how to approach it.

In this video essay, the [StudioBinder](#) team highlights three important ways that production design can elevate your story by visually communicating key information to your audience without requiring a word of dialogue.

Filmmaking is a visual medium, so the "show it, don't tell it" axiom is especially important. Rarely do audience's like to be given information through expositional scenes because they tend to be tedious, overcomplicated, and perhaps not only the least economical way of conveying ideas and data but also the least stimulating. When you're *telling* your audience what they need to know, you're lecturing them. When you're *showing* them what they need to know, you're allowing them to make inferences about what they see on-screen, put two and two together, and actively engage in the storytelling process.

This is why production design can be such a great storytelling tool because the visual elements it employs—a pristine bathroom, an empty fridge, an apartment full of IKEA furniture—can tell your audience so much more about your story than words often can. So, what exactly can it communicate? According to StudioBinder, there are three things:

- **Mood:** How do you want your audience to feel when watching a certain scene? Fearful? Sad? Tranquil? Whatever it is, that is the "mood" of the scene and production design can really help you establish it. For example, if the mood is supposed to be scary, dark, decayed, old, and broken elements will definitely help communicate that.
- **Character:** Can your audience tell what kind of person your character is or how they're feeling based on the set design? If not, they totally can. For example, an unkempt home could indicate that a character is a slob, while a room full of sports memorabilia indicates a character is a sport's fan.
- **Theme:** The themes of your film can be communicated through your set design as well. Once you establish what they are—human vs. nature, human vs. technology, coming of age, capitalism—you can choose design elements that contain subtext, reminding your audience of what your story is all about.

8 Elements Of Story Telling That Every Filmmaker Must Know

Man has been telling stories much before he learned to write. Through cave paintings, through epics passed on to generations as oral tradition, and then subsequently through different forms of the written word, poetry, plays, novels, operas, songs, comic books, photo features and eventually cinema, the human urge to tell stories has never been satiated, nor has our desire to listen to one.

Between all these forms or media of communicating a story there have been some common elements, and then there have been story elements unique to a certain medium. Similarly, what type or kind of stories will work on one medium vis a vis another is also something we have been discovering all this while.

1. Character

If there is one element of good stories that is common through all ages and narrative forms, and if there is one unbroken rule of successful storytelling, it is this - creating compelling characters whose story the world would want to listen. We, and our society, are obsessed with this incorrigible need to create heroes whom we can look up to, heroes whom we can admire, care for, whose wins matter to us, whose losses we hate to endure.

Creating an unforgettable, relatable, likeable protagonist, and making him or her face a ruthless, mean, unforgiving antagonist has been the most common recipe of several great stories. And then, you need to add to the mix an interesting ensemble of supporting characters, an 'orchestration' where the individual parts complement each other like different musical instruments playing together to create a moving symphony.

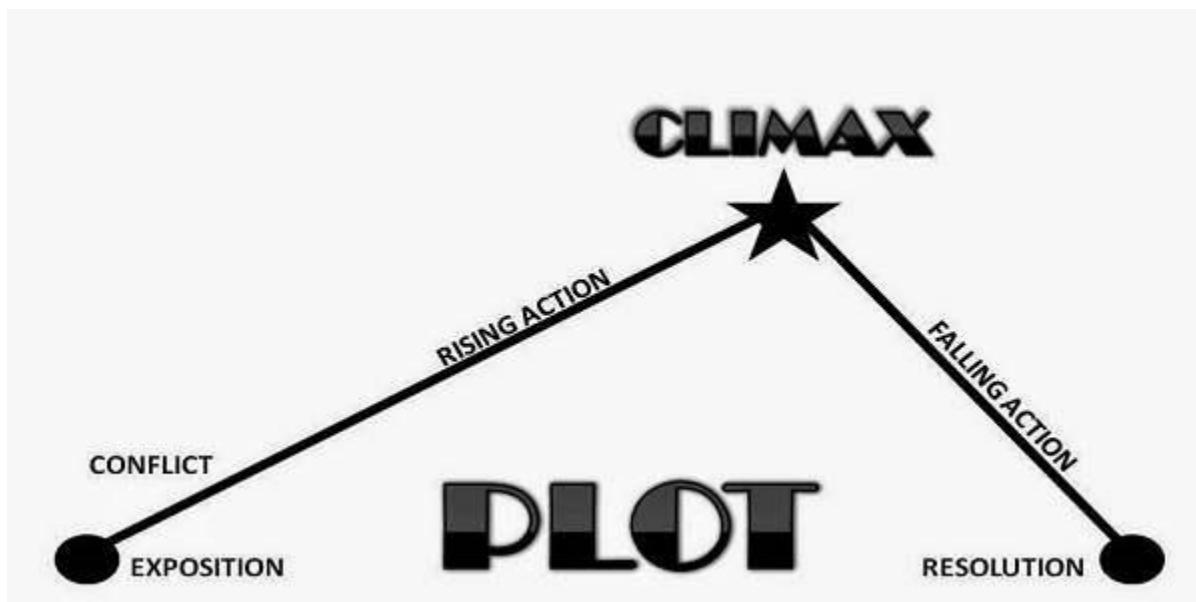
Think of any film you love, and you can be certain that it has great characters. Even writers who have broken different rules of film writing, read Quentin Tarantino et al, have not been able to break this one absolute rule. You want to write a film that the world loves? Make the audience invest in your characters, and the sooner the better.

2. Plot

A story is always a journey that its characters take. Whether it is a self-reflective, internal monologue of a novel, or an adventure ride of a movie - the characters, especially the protagonist(s), undertake an emotional or physical journey that causes some change in them by the end. The course of this journey is marked by events - incidents and experiences that the protagonist faces.

The plot is the series of these events, from the beginning, through the middle, until the end, that gives us the feeling of the forward motion (or motionlessness) of the story. The most important events of the plot are often significant irreversible incidents that change the course of the plot and push it further ahead. These events are called Plot Points.

When Neo Anderson takes the red pill and decides to understand what is wrong with him, when Bhuvan accepts the challenge from the British Captain on behalf of his village, when Simran meets Raj on the first day of her Europe trip, when Jack saves Rose from committing suicide over the deck of the mighty ship - we know their respective stories have changed irreversibly and moved ahead. These are all examples of Plot Points. The plot can be thin or thick, but it is this that forms the body of your story.



3. Conflict

Imagine what would have happened if Bhuvan and the villagers already knew the game of cricket and easily defeated the British to get rid of their taxes. If Jack were of the same social status as Rose and the ship had sailed smoothly to reach its destination, if Simran enjoyed absolute freedom and she and Raj had no friction whatsoever when they met and her Dad had no problem with him as his son-in-law, or if Neo had a doubtless, risk-less journey of realising that he was 'the One' - these stories would be as dead as logs of wood.

Conflict is the bread and butter of drama. The more you can involve the audience into the conflicted situations of your characters, the more problems you can create for your protagonists and make them overcome those one by one, the more successful your storytelling will be. Also, any level of conflict or drama starts appearing redundant, repetitive or lukewarm unless you keep increasing the stakes and keep coming up with bigger conflicts.

Especially as a storyteller on film, we need to keep raising the tension and thickening the action to make sure the collective attention and interest of hundreds of people watching the film stays with us. How to do it without making it look manipulative or convenient is something we have been trying to learn for all these years. And this is something that each film writer struggles with, even after years of experience.

4. Resolution

So how does it end? If you have told a gripping story, it better end well, or the audience will feel terribly cheated. In cinema, particularly, the ending is very important because hundreds of people are going to react together to it as they exit the theatre. And their 'Exit Door Reaction', or EDR - a word that I have coined, can make or break your movie on which crores of rupees are riding. I have read several good novels that have weak final act, but perhaps none of the great movies suffer from this.

A climactic resolution to the already thickening plot, a final confrontation of the protagonist with the antagonistic forces, a final Plot Point, that is emotionally, dramatically, and visually the high point of the film is very important to complete your movie experience. And this closure, this resolution of the primary conflict of the film, or the lack of it (as is the case with tragedies), often brings forth the 'point of the movie'. The resolution should also, generally, cause a significant change in the life of the protagonist. After all, **is a story worth telling, if it is not significant for its own protagonist?**

5. Structure

"A story should have a beginning, a middle, and an end, but not necessarily in that order."

This wonderful quote by Jean-Luc Godard is perhaps the simplest way to put across the importance of structure. Also, the pleasures of structure are more apparent and impactful in a movie than any other form of narration. From 'Citizen Kane' to 'The Killing', from 'Mystery Train' to 'Pulp Fiction', from 'Irreversible' to 'Memento' to 'Amores Perros' and '21 Grams' - playing with time, twisting the plot, and constantly challenging the audience has been a wonderful game movie makers have been indulging in.

But I would also like to insist that a simple, linear narrative is at times equally powerful, if not more. Imagine the timeless story of 'Bicycle Thieves' told in flashback when the last scene has already been played and then the entire film is an explanation of that. Would that ever cause the heartbreak that the film's simple, linear design does?

Determining the correct structure for your story is like deciding on how to dress yourself for a certain ceremony. From your reputation to the impact you can make may depend so majorly on that. Personally, I find this, determining the structure of a film I am writing, the most exciting stage of film writing.

Also Read Our Post on Pixar's 22 Rules Of Storytelling

6. Scenes

A scene is the building block of a screenplay, its most basic unit that has its own independent, whole existence. Technically speaking, everything happening at one place at one time in the film is a scene. The moment you change the location or jump time, you have

entered a new scene. It is this wonderful ability of a scene to actually make you feel that "you were there" is what makes cinema a "live" emotional experience.

Unlike all other forms of narrative, cinema is very much a "real" experience, even when it is telling an outright fantastical tale. So the importance of scenes as its units can never be stressed enough. When does the scene begin (it may enter the 'event' or the 'incident' a little late) or when it ends (we may leave earlier, abruptly, leaving something for the imagination) is as important as the internal dramatic structure of the scene and how the events unfold in it. Also important is the transition from one scene to the other. If scenes are stitched together to form one seamless whole, we very willingly lose ourselves into the universe of our characters.

Scenes from great films also create unforgettable moments that gain iconic status in cinema history. Rose and Jack standing together with her arms wide open on the bow of the ship as it pierces the heart of the mighty ocean is an image that will live forever. A moment or scene as cinematically powerful as this can also be among the biggest motivations for the creative talent involved in the tedious filming process.



7. Dialogue

From creating characters that we worship forever to conveying the biggest plot truths, from bringing out the internal and external conflicts to establishing the significance of a powerful resolution, from constructing the internal drama of the scenes to being wonderful transitional devices, dialogue or spoken lines are one of the most conspicuous elements of film narrative.

Each line spoken in a film may serve several functions - from entertaining and seducing the audience to making them empathise with even the coldest of characters, and dialogue, as well as conscious and economical lack of it, forms a major part of our movie-viewing

pleasure. However, more often than not, bad dialogue also completely ruins the film. "Show, not tell" and "Less is more" - these rules are perfectly apt for film writing. "In a novel, a character *thinks*. In a play, he *talks*. In cinema, he *does*" - this is another broad generalisation that I love. Cinematic dialogue is so different from any other narrative medium.

And if done well, smart and tasteful dialogue becomes an inseparable part of popular culture more successfully than any other story element of films.

8. Visuals

Perhaps the most unique of all narrative elements discussed above is something that is most integral to motion pictures - the visuals. It is no wonder that cinema is the youngest human expression - it had to wait hundreds of years, until photography was invented. And thanks to this "real" reproduction of images, cinema could actually become this powerful and impactful form of mass communication. Apart from making the story appear real and inviting, the visuals in cinema transcend time and cultural boundaries.

I so often feel thankful to cinema for having shown me different cultures and lands and people when I have never stepped out of my country. Well-done compositions, purposefully designed colour-palettes, and metaphoric use of images not only enhance the aesthetic pleasure of watching a film, they also give film its own unique grammar, form, and expression.

It is important to mention 'visuals' as one of the narrative elements of cinema, although its depiction mainly depends on how the film is shot, because a film writer has to understand the visual potential of this medium. And unless the film writer imagines it, great and unforgettable visuals will never be created. And if not for the visual splendour that cinema is, we would remain contented with the good old novels and fables and folk tales.

P.S. Apart from these eight basic elements of cinematic storytelling, there is one more that some writers and many viewers put a great deal of importance to. It is the 'theme' of the film, the 'moral of the story'. Often during discussions on a film, we tend to emphasise so much on its philosophical message or its socio-political implications. I, personally, do not consider this as an essential element of film narrative. I do not believe in making films to change the world, although I accept the power this medium possesses.

I also do not find it an obligation to tell stories with certain moral obligations. For me, the only approach to take while creating a screenplay is to find interesting characters who have got something going on in their lives that is so universally appealing that it will always find audience. And also, I believe, each story that is well told, carries a moral or a theme, whether the writer intends to convey it or not.

UNIT-IV

What's the purpose of film festivals in the 21st Century?

It's sharing. Thanks to global digitalization film festivals are now an exceptional tool for crossing the communication channels from the most distant places. Film festivals are helping at the frontline of an increasingly polarized world. Speaking multiple languages, they give you the ability to hear a rich diversity of voices from the divided areas. Whatever happens in the farthest place of the world, it occupies the festival screens within the next year. The information you get is much more complex than in TV news and there is a chance to speak to characters or witnesses of the stories directly. Obviously, this contradicts the glamourous festivals of red carpets and dress codes, which are likely to remain in our nostalgic golden past.

What is your festival doing that other film festivals worldwide could learn from?

The story of our festival is a classic case study on how one can transform reality and run a film festival in a place with no facilities and infrastructure. We had nothing except the idea and a few crazy friends. That's how Docudays UA International Human Rights Documentary Film Festival was established in Ukraine 13 years ago. Now the situation has dramatically changed. We run one the most popular documentary event in Eastern Europe, while launching dozens of other projects aimed at film education and the promotion of human rights values.

The Awards were first presented in 1954. The Government of India conceived the ceremony to honour films made across India, on a national scale, to encourage the furthering of Indian art and culture. Since 1973, the Indian Directorate of Film Festivals administers the ceremony along with other major film events in India annually.

Juries and rules

The National Film Awards are presented in two main categories: Feature Films and Non-Feature Films. The juries are appointed by the Directorate of Film Festivals in India. Neither the Government nor the Directorate have influence over which films are selected for consideration and which films ultimately win awards. There are strict criteria as to whether a film is eligible for consideration by the jury panels. Over 100 films made across the country are entered in each category (Feature and Non-Feature) for the awards and deemed eligible each year.

A list of rules is presented every year in a document of regulations known as the National Film Award Regulations. The criteria for eligibility contains many clauses. Among them, there is a direct requirement for the makers of a film, and particularly the director, to be Indian nationals.^[5] Films entering the competition should be produced in India, and in case of co-production involving a foreign entity, there are as many as six conditions which should be fulfilled in order for the film to qualify.^[5] According to the criteria, in order to be eligible for consideration of the jury, a film should be certified by the Central Board of Film Certification between 1 January and 31 December. Whether a film is considered a feature

film or a non-feature film shall be decided by the Feature Film jury. The eligibility list includes a section of rules determining which films shall not be eligible for entry in the competition.^[5]

Awards

The Awards are categorised in three sections; Feature Films, Non-Feature Films and Best Writing on Cinema. With each section having its individual aims, Feature Film and Non-Feature Film sections aim at encouraging the production of films of aesthetic and technical excellence and social relevance, contributing to the understanding and appreciation of cultures of different regions of the country in cinematic form, thereby promoting unity and integrity of the nation. The Best Writing on Cinema section aims to encourage the study and appreciation of cinema as an art form and dissemination of information and critical appreciation of the art form through publication of various books, articles, reviews, newspaper coverage and studies.^[6]

In addition, a lifetime achievement award, named after the father of Indian cinema Dadasaheb Phalke, is awarded to a film personality for the outstanding contribution to the growth and development of Indian Cinema.^{[6][7]}

All the award winners are awarded with a Medallion, cash prize and a certificate of merit. Six categories from Feature Films section, two from Non-Feature Films and Best Writing on Cinema sections each have been made eligible for *Swarna Kamal* (Golden Lotus Award) and rest of the categories for *Rajat Kamal* (Silver Lotus Award).^[6]

Lifetime Achievement Award

- Dadasaheb Phalke Award

UNIT-V

The media and entertainment industry in India enjoyed a stellar performance in 2018, with the film segment expanding by 12.2% to reach an annual revenue of INR 174.5 billion. Of this amount, the domestic film revenues crossed INR 100 billion with Net Box Office Collections for Hindi films at INR 32.5 billion – the highest ever.

The number of Hollywood films released in India fell from 105 in 2017 to 98 in 2018. Hollywood films (consolidated with Indian language dubbed versions) reached Net Box Office Collections of INR 9.21 billion. Thirteen Hindi films reached the INR 100 crore mark in 2018, the highest number the industry has ever seen. Multiplexes added to the total screen count to reach 9,601; however, the number of single screens declined.^[1]

A major reason for this exponential growth is digitisation and the infusion of over-the-top (**OTT**) platforms (applications and services that are accessible over the internet and ride-

on operator networks offering internet access services), and overseas theatricals as revenue earners in the industry.

Specifically, the digital revolution has created a tectonic shift in content consumption in India. In keeping with the global digitisation trend, OTT platforms invested heavily in acquiring exclusive rights to cinematographic films, which in doing so, pioneered a digital-only film market in India in 2018.[2] OTT platforms, such as Netflix, are presently not regulated by any precise regulatory framework, primarily due to the nature of OTT platforms, which cannot be attributed to the jurisdiction of the existing regulatory structures, such as under the Cable Television Networks (Regulation) Act, 1985 or the Cinematograph Act, 1952.

The Ministry of Information and Broadcasting has also stated that it does not have the power to censor any content online and that they are “not pursuing the creation of a regulatory framework” that would allow them to take on such powers. [3] As a result, OTT players and digital platforms are able to capitalise on this creative freedom, and offer premium, largely uncensored content, targeted specifically to the preferences of particular demographics. Similarly, viewers are free to choose what they would like to watch in terms of content, at any given time. In this era where convenience is key, this freedom of choice coupled with the availability of a wide range of online content, has contributed to the higher viewing figures for digital films.

Indeed, there is a large shift in consumer behaviour from mass produced content to specific content defined to audience segments, particularly in the film industry. In the past two years, the story and screenplay of the film has played a significant role in marketing the film to wider audiences, in addition to addressing important social causes. For example, films such as *Lipstick Under My Burkha*, *Stree*, *Badhaai Ho*, and *My Dear Zindagi* not only featured a stellar cast, but also imbued fresh and powerful content that kick-started conversations around issues of contemporary relevance. The heightened sophistication of movie-goers, along with the penetration of the market with technological advancements such as smartphones and high-speed internet, has given way to the changing preferences of the Indian audience in terms of content. So much so, that in 2019, a movie like *Uri – The Surgical Strike* was able to reach the INR 100 crore mark within two weeks of its release in January.[4] This changing trend in viewer preferences in filmed entertainment has been a driver for more innovative thinking in terms of content and contemporary issues, expenditure and execution, backed by digital connectivity helping such movies reach a larger audience.

Another stark contrast to the traditional modes of filmmaking in recent years is focused on expenditure and execution of ideas to produce the finished content. Historically, films in India were released by large production companies, with an enormous budget and starring the crème-de-la-crème of the acting pool.

However, in the recent times, the trend has shifted to releasing movies with a small budget (approx. INR 20 crores), with fresh and hard-hitting content and without an ensemble star

cast. In fact, of the 13 movies that hit the INR 100 crore mark in 2018, five were small-budget movies, in contrast to the single small budget film which hit this mark in 2016.

According to industry reports, the contribution of big star cast movies to the box office collections of the top-25 movies dropped to 23% in 2018, compared with 50% in 2015.[5] Once again, smaller budgets and a smaller cast allows filmmakers to take creative liberties with the content and premise of the films, as well as introduce fresh talent in the market. In addition to boosting the industry's growth, such an approach also takes in the dynamics of society and consumer sophistication.

Further, the trend in the industry has been moving in favour of private and independent producers, from a predominantly production-house dominated industry, which has put content-centric parallel or independent cinema on a par with commercial cinema. The beginnings of this shift may be traced back to *Khosla Ka Ghosla*, which despite a small budget and lack of a star cast, save for Anupam Kher, was amongst the top profitable 50 best movies of 100 years of Indian Cinema named by Forbes Magazine. Since then, films such as *Wednesday*, *Vicky Donor* and *Lunch Box*, have also played with interesting content without an ensemble cast.

In an independent producer's film, the budgets tend to be smaller, with the scripts being locked in forthwith, and the production of the film requiring a shorter period. This implies that the industry is able to produce more films per year, driving up the industry's profitability.[6] The fame of the Indian independent film industry has garnered appreciation worldwide, and the US-based non-profit arts organisation, *Film Independent* has identified the Indian film industry as a promising space to identify filmmakers and projects, and build creative partnerships and provide technical know-how and guidance to such filmmakers.[7]

While the film industry has grown manifold in India, it is still riddled with the plague of piracy, especially in this digital age. In order to combat the same, the Cinematograph (Amendment) Bill, 2019 (**Bill**) was introduced in the Rajya Sabha on February 12, 2019 to amend the Cinematograph Act, 1952 (**Act**). It will hopefully receive Parliamentary assent in due course.

The Government took into account the losses faced by the film industry due to rampant increase in piracy and, in particular, the release on the internet of pirated versions of the films, which in turn causes loss to the Government Exchequer. The proposed Section 6AA prohibits a person from using an audio-visual recording device in a place to knowingly make or transmit a copy of a film or a part thereof, without written authorisation from the producer of the film. The provision also makes illegal the attempt and abetment of the abovementioned actions.

This new provision will act as a deterrent to all from unauthorised copying of any part of a film, especially in theatres. Section 7(1A) proposes that the contravention of Section 6AA is punishable with imprisonment for a term which may extend to three years, or with a fine that may extend to INR 10,00,000, or both.

The Indian film industry has undergone a major change from the producer of *masala* entertainment to the mouthpiece of social commentary it is today. From adopting new technologies and starting conversations around various issues of vital societal importance, the Indian film industry has reached new heights.

However, that is not to say that the industry is completely devoid of challenges. From addressing instances of sexual harassment unveiled through the Indian #MeToo movement, following the same #MeToo movement in Hollywood, to building an effective anti-piracy law enforcement mechanism, the industry must work with all stakeholders including legal authorities to take the Indian film industry to greater heights.

We determine the key factors that will determine the business of Tamil cinema in the new decade

Kollywood's business will undergo a major shift in the new decade. This comes at a time when the market is at an all-time low, thanks to the failure of recent movies — some of which, featuring big stars, failed to draw audiences in Tamil Nadu. Producers and distributors are at loggerheads due to several issues; spiralling production costs, stars' remunerations and return on investment rates. In fact, some leading financiers have stopped funding new films until they recover "bad loans".

Exhibitors, on the other hand, are concerned about the market since big-ticket films are unable to survive the opening weekend. A fraction of them has put the blame on producers, who have been selling the digital rights to OTT platforms in a month's time. Theatre owners too are burdened by the 8% Local Body Entertainment Tax, making the Tamil film industry the highest tax payer. About the business, actor Vishnu Vishal says, "2020 is going to make a difference. I'm expecting more transparency in ticketing as business will get totally computerised."

Here we look at five major changes that will take place in the New Year.

Star power

The audience prefers watching star-driven movies and Kollywood's star system is here to stay. In fact, it will only get stronger. There needs to be some sort of restructure in terms of stars' salaries for a movie to be profitable at the box office. "The trade will not make profits if stars don't opt for a profit-sharing basis. In today's scenario, a star's remuneration is close to 50-60% of the total cost of a movie, which is sad. Then what about the distributor share after all taxes? My New Year resolution is to not produce Tamil movies any more," says producer Mukesh Mehta.

Only air inside

Recently, a producer sold the Hindi dubbing rights of a film to a distributor in Mumbai for a whopping ₹8 crore. The agent, who paid a token of advance, backed out a day before the

film's release. The situation isn't different in the overseas market, where buyers had a lot to lose. It is quite alarming because there are no takers for Hindi and overseas rights for Tamil movies slated to release in the first quarter of 2020. A leading overseas agent says, "Producers cannot charge a bomb just because one or two movies made money here. We are planning to work on a commission basis from this year."

The role of multiplex

Multiplexes will call the shots, just like the previous year. National multiplex players have control over the lucrative markets of the three Cs — Chennai, Chengalpet and Coimbatore — which bring almost 60% of total revenue from Tamil Nadu theatricals. The single screens, which were once the backbone of Tamil films, have either shut down or have been forced to upgrade. "Audiences in Tamil Nadu are growing at a rapid rate, and they want to upgrade their cinema-viewing experiences. This type of audience is only going to increase in 2020," says a spokesperson for a leading multiplex in the city.

OTT is the future

Producers are now in a rush to release their movies on OTT platforms, as early as possible. With the recently-released web series *Queen* becoming a hit, there will be more original content in the online space. Producer SR Prabhu released his *Kaithi* within days after its theatrical release. About the trend, Prabhu says, "There is going to be a surge of original content online, which will result in more web series in Tamil. The number might even surpass feature films in the next couple of years."

Kuala Lumpur-based Dr Sunita Kumar, who is the founder of Let's OTT website, says, "What the Tamil industry has achieved in the OTT space is just the tip of the iceberg. There is definitely a global audience for online content, which was evident when people watched *Asuran* and *Oththa Seruppu*."

Change in formula

Tamil cinema will see a change in the way commercial movies are packaged. Vijay in *Master* and Ajith in the upcoming *Valimai* point toward that direction. The number of songs has also come down in movies since stars these days prefer montage songs. Unlike previous years, there will be more collaboration in 2020. Says Prabhu, "Take my word... there will be more association between actors, producers and directors in various industries. I am sure that the studio model will take over."

Filmmakers will now focus on telling stories that have global connections. Reed Hastings, CEO of Netflix, said that the next 100 million subscriber growth for the streaming platform will come from India. The bottomline is, Kollywood must decide whether it needs to upgrade and update or face the music.

