

The Challenges of Type Casting in Nollywood: A Study of the Roles of Patience Ozokwor and Kanayo.O. Kanayo

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Abstract

Casting is one of the most crucial parts of the filmmaking process because performance can significantly impact how audiences and critics receive a film. Choosing the right actor can enhance your project, while a miscast role can diminish a particular character's believability, which can be detrimental to a film or TV show. Even if the character is unlikeable or an antihero, the audience must believe the actor's performance to remain invested. Finding the right talent for a role can be challenging because it requires a mix of critical analysis, instinct, and good timing. However, actors are constantly pigeonholed into roles that objectify them to a particular type. Why can't Patience Ozokwor be a good mother-in-law for once in most of her movies or even Kanayo not being Portrayed as a ritualist all the time? Not much academic research has been sufficiently carried out to addressing casting conventions especially in Nollywood acting. This paper aimed to address this gap by gaining insight on casting practices from the writers, producers, and directors perspectives. The paper is standing on the Impression Formation Theory and Representational Theory that ascertain that stereotypes reduce an individual to few characteristics and may like to create untrue impression about a person. Qualitative methodology was used to find out data and results for the study. The researcher conducted interviews with some directors and actors and also served as an observer and participant in an auditioning and casting session, the researcher in the findings was able to reveal the intricacies of casting, including the prevalence of type. The paper therefore encouraged especially upcoming actors to shun being static and diversify in role-playing.

Keywords – Casting, Typecasting, Theatre, Type, Stereotyping

Introduction

The casting process is a mystery to most actors. Why one actor gets cast over another is something we all ask ourselves. The bad part is that this question can result in never ending answers. So rather than trying to become a mind reader, the researcher is offering the audience alternative ways of looking at the casting process all together! This casting *secret* will open up the minds of people.

Casting is everything as it is critical in film productions. No matter how the writing or directing is, it's the cast who breathes life into it. In fact, many directors have stated that casting is almost the entirety of their job. After all, if they hire the right people, they will basically do this job for them. Casting is a pre-production process that involves choosing actors to fill the roles in a particular TV show, movie, commercial, or play. Directors and producers will hire a casting director to oversee the casting process, which includes auditioning, screen tests, and call-backs. The casting director will often hire a team to help them facilitate the administrative and organizational aspects of the process. The casting director's job is to find the best possible talent for the roles and present these options to the directors and producers who then make their final casting decisions. While most actors audition for roles in TV, feature films, short films, and plays, some notable actors are offered roles without auditioning, based on the strength of their prior performances or potential to bring in certain audiences.

Nollywood is an industry that can boast of many talented professionals who are not appropriately utilised for maximum results. Therefore, it can be heart-wrenching seeing talented and gifted acts waste away playing one role over and over again, thereby limiting such individual. One would imagine it shouldn't be difficult for a good actor to imitate or have diverse roles in different movies.

The fault might generally does not lie in the hands of these actors alone. Besides the fact that some actors are very comfortable having a typecast or stereotype role because it's what brought them into limelight and for fear of being irrelevant; some actors have little choice in the matter due to viewers who refuse to move on from one particular role or character one person has played in the past.

However, the trend of typecasting and stereotyping Nollywood actors according to critics have proven to affect their prowess and creativity and more often than not when such actors are featured in an entirely different role, it suddenly feels out of place. The casting process is a mystery to most actors. Why one actor gets cast over another is something we all ask ourselves. The bad part is that this question can result in never ending answers. So rather than trying to become a mind reader, the researcher is offering an alternative way at looking at the casting process all together! This researcher believes that at the end of the research, the work will alleviate any worries about role casting. Below is what is needed to know about casting.

In 2011, the researcher was not cast into a she thinks she is good at, at Edmond Film Ventures. This was particularly disappointing to the researcher and it was a hit to her self-esteem. The researcher was depending on a cast in the production so that she could have something to forward her energy towards and as a source of happiness. What made this more upsetting and disappointing was that the researcher was sure of getting one of the lead roles. However, it seemed the researcher's appearance didn't appeal to one of the top directors. He apparently was looking for a light skinned girl who will appear in skimpy attires. He assumed the researcher appeared too "holy" soft, kind and all as against a rugged street girl he thought would fit. Without been auditioned and based on the assumption of the director, the researcher lost the role. In essence, the researcher has been a victim of "typecasting" The director told the researcher to wait for subsequent scripts that would suit her appearance. It simply meant that the "typecast" disqualified her.

For the purpose of this paper in finding a solution to addressing these gaps, the researcher spoke with a film director Lakesa S. Jeff of JEF Films LTD. House 42, Road 12, Efab Estate, Abuja, Abuja with the hope of learning how casting function in a professional setting works and the following factors were noted such as identity, decisive factor, relationships and appearance. The researcher observed that amidst all explanations, it is question of "who knows who". The field is truly about who you know and the more people an actor has an insight reference; the more opportunities avail such actor. This paper will therefore i. examine the challenges of typecasting in Nollywood and ii. expose Nollywood static characters to other opportunities in diversity of roles.

Casting Conventions

Casting conventions have seen a tremendous shift over the past decade. We are now in a time where casting according to Gelf (2017) has flipped from being "colour- blinds" (selecting actors without taking ethnicity into account) to "colour consciousness" (understanding the profound implications of skin Colour). Therefore, new roles are being written and there is greater diversity in casting to provide more opportunity to minority actors. This change has sparked numerous conversations around race in casting, but has neglected to open up dialogue on how it will impact other factors of an actor's identity.

As a young woman who plans on pursuing acting after graduation, I then began to understand that I must craft myself in the professional world. Yet I have found myself grappling through the harsh reality of the field. In theatre, the importance of accurately portraying one's type is a concept that has been consistently stressed. One sees the irony of "type" if they consider the premise of acting to portray someone other than oneself. If acting is actually living truthfully under imaginary circumstances as Meissner suggests, then any actor should be able to play any role. Actors however are constantly pigeonholed into roles that objectify them to a particular type. These concerns prompted the researcher to think about the actor as a commodity.

In the light of the researcher's preoccupation with the commodification of actors, the following literature reviews will look into as the study progresses: Casting Process, body image and Objectification and finally the actors training and expectations of the directors.

Casting- The Evolution and Process.

Previous research has delved into history and theoretical inquiry on casting; the process by which an actor is assigned a particular role.

Entertainment revolves around viewer's consumption, feeding the audience's desire for the portrayal of a more perfect and Allford (Miller,1992). This standard of perfection causes an audience to desire predictability, just like they do in society (Fusco,2013). Thus, the producers and directors of entertainment industries often Centre their works on the expectations of their audience.

If an actor associates himself or herself with a single category, it restricts his or her range for future opportunities (Hannan, Hsu, and Polis, 2011). Hannan, Hsu, and Polos state that typecasting can have a positive, neutral or negative valuation. It is the audience's positive response to characters that meet societal expectations that gives typecasting its positive valuation. However, it is crucial to note that this valuation is positive only in terms of the producers and directors in most cases.

Again, studies have shown that casting is geared towards certain actors based on race, gender, appearance, age or status (Rea, 2014). Actors are treated differently and have a varying spectrum of roles available to them depending on how old they are. For example, if a young actor is considered to be conventionally good looking, they will be offered more opportunities to act and

as a result, have more successful careers due to the experiences available to them (Rea,2014). All of these physically based circumstances display how one's identity is inextricable in determining the roles they will play. The more familiar an actor becomes familiar with a particular "type", the stronger the bias towards seeing the cast play such roles (Chamberlain, 2016).

Again, an actor's type does not necessarily match how the actor perceives his or her self (Chamberlain, 2016). The actor who changes to match their identity ultimately sacrificing recognition. The actor who changes to match their type is doing what Erving Goffman coined "impressive management". This is the process by which individuals understand cultural expectations and change themselves to subscribe to acceptable norms in order to alter the perception others have about them (Lester, 2011). All humans enact impression management regularly. However, despite the normalcy of this action, actors' enactment comes from career necessity. Whether an actor does or does not participate, impression management is a crucial decision because the roles an actor initially accepts can set a precedent for their entire career. (Tymchyshyn, 2014). Although fitting a particular type may serve as a gateway into the profession. Studies have proven that actor with prominent types have difficulty obtaining versatile roles in the future (Rittmann 2003). This often translates into frustration with the similarities of their roles and a general feeling of discontent that they are not being challenged enough. It is only once an actor is well established or respected that they opportunities to break out of this fold (Chamberlain 2016: Robertson 2003).

Although, many actors complain of the limitations of being typecast, they also appreciate that it can lead to a line of roles (Freidman 2016). Of course, this greatly depends on the characteristics of Reader's actor because certain types have a greater number of roles written for them.

Talking of Gender and casting, typecasting influences female differently than males seeking a career in the film industry. There is an "unconscious" gender in actors training that reflects the gender imbalance of the industry. We can agree that females feature more to males in movies regardless of the roles. Despite the fact that 55% of populations is female and 68% of Broadway's audience is female, women are still fighting for gender recognition in movies (Evans, 2015). The recognition of this gender gap began after a Feminist theatre study group protested at five shows in London's West End in 1978(a brief history of the gender parity, 2017). They questioned the

implications of female characters portrayed on stage in their pamphlets as Blonde and dumb? Wives who nag? Older women are shapeless. and so on.

Body image and Objectification

Scholars on physical attractiveness states that people have a stronger desire to initiate and maintain social bonds with attractive individuals (Lemay Jr., Clark & Greenberg, 2010), Zaikman & Marks,2015). This contributes to the assumption that beautiful people are good people and also known as the “beautiful is good” effects. On a biological level, attractiveness actually elicits positive emotional response. Attractive Faces stimulate the same brain neurons activated by rewarding stimuli such as food, pleasant music etc. (Lemay Jr., Clark & Greenberg, 2010). The coupling of affirmative perceptions, along with the motivation to connect, ultimately translates into a yearning to get to know attractive people. As a result, these individuals are not only viewed more positively but also known at a more personal level. (Zaikman & Marks ,2015). Due to the positive expectations regarding attractive individuals, physically attractive people are likely more comfortable in social interactions and therefore exude cues for understanding-that is cues for understanding refer to the target individual’s unique characteristics). This combines with perceives desire to connect with attractive individuals, making them more attentive and motivated to understand them. (Lorenzo, Biesanz & Human 2010). This may reveal a bias towards hiring attractive actors and thus explain why the majority of famous actors are extremely good looking. But again, the stars that first come to mind tend to be those of TV and Film. So, if casting in these mediums us based on the assessment of one’s appearance (a form of type that assesses physicality), then it should be researched to see if this also rings true in theatre.

Theoretical Framework

This paper is anchored on two general theories which helped to guide the analysis in this work. These are Impression Formation Theory and Stereotype Theory. The first was used to assess how professionals make casting decisions, and the latter was used to determine the impact of these choices. This is a condensed overview of major researches that have contributed to the formation theory, specifically mentioning the key theorists who have influenced the analysis used for this paper.

Impression Formation Theory

Asch (1946) firmly believed that the impression of an individual comes quickly and easily. He believed that a trait is realised in a particular quality and that the total impression of a person is the summation of the independent impression that arises from each trait. Asch also stated that actual observation is required to discover the traits evaluation translated to the impression of other traits. He also noted that changing one's trait could produce change in the entire impression. Asch also stated that actual observation is required to discover the traits one is using to form an impression. To identify a trait means that the director/ judge has experienced them in the past. Now, the main issue with Asch 's research for this research analysis is that this was based on purely descriptive terms and not on actual social interactions. However, the idea that certain traits of an individual take the forefront of our impressions and impact the integration of everything that makes someone unique could prove to be particularly useful. Therefore, one of the contributions is to use impression management in research on social interaction and then explain its value. A trait is a central when it correlates highly with the other traits that are Present. Kruglanski and chin (2010) proved that this depends on perceivers belief system. Thus, individual beliefs mediate one's impression.

Contact (1995) began the exploration of stereotypes accuracy (SA) in impression formation. SA expresses how close an individual's interpretation of the other being observed agrees with reality. Cronbach believes that people (a judge) assumes that others (those observed) are similar to themselves. He found out that social impression is a process that is dominated by what a judge brings to it more that what he takes from the process of impression formation.

Stereotype/ Representational Theory.

Stereotypes are an aspect of impression Formation that has garnered much if its own detailed inquiry. There are two parts to Stereotype in media: appearance and behaviour and of course, these two deals with physicality and personality. Richard Dyer said that stereotypes reduce an individual to a few characteristics, represent exaggeration version of a person and then had applied to everyone in that group as what is expected of their output and finally are represented in the media through media language. To Dyer, the creation of stereotypes is completely based around power relations and therefore the mot recognised stereotypes are of a marginalised group. The

problem in the media's selectivity in which stereotypes they present and how I turn will build the audience perception by reinforcing certain values and assumptions.

In Dyer's article, *The Role of Stereotypes*, Dyer (1999) stated that stereotypes create boundaries when there are none. That there are even some social categories that are invisible in the sense that you cannot tell from mere observation if a person belongs to that category, unless the individual dressed in a culturally defined manner. Thus, stereotypes functions to make the invisible visible. Midhurst (Stark, 2013) expanded on Dyer's initial beliefs. He claimed that stereotypes exist as media shorthand, that they provide a point of contact in order to communicate efficiently and quickly with the audience According to Medhurt, certain medium such as TV (especially advertisements) lend themselves to the use of stereotypes. The researcher used Medhurts's ideas to see whether or not theatre is one of these mediums. Midhurst believes that mediums that use stereotypes gradually may challenge them but only once they have established a good relation with the audience. This reflects what was explored earlier in the beginning of this literature review that proved how individuals have greater freedom to challenge their type once they are older/ have established themselves in the market.

Finally, Tesse Perkins (1979) rethinks stereotypes. According to perking, stereotypes are shorthand references to complex social relationships. She claims that there are many false assumptions associated with stereotypes. In reality, there may be a decree of truth behind them. The problem arises when a stereotype is the only representation of a particular individual or group within a given medium.

Casting is commonly understood as a process that successfully selects the best actors for the Job without being fully understood. It is this "mystical" quality that has allowed it to slip past an in-depth inquiry on its function. Existence researches has described how casting conventions have changed throughout history in conjunction with the occupations available to actors.

Human beings, now more than ever are highly virtual creatures. The rise of consumerism as a path to identify development has generated an unhealthy obsession with our outward appearance. previous research has proven the "beautiful is good effects", the belief that attractive individuals possess the interpersonal skills and honourable qualities required for relationship formation. This

leads to attractive people to be viewed more positively and also conceived more accurately. This explains why physicality functions as an aspect of type.

Overall, the believe that typecasting has been overlooked as a predominant issue. Research claims that most actors who are typecast have difficulty escaping their type in a future work and further that many actors express negative attitudes towards being typecast. Nevertheless, type casting has become an integral and fixed part of performance. Yet, there is alack of analysis on directors in general and why they cast in this manner.

Methodology

The researcher conducted interviews to gain the richest insights and from personal experiences, to know the motivation behind casting techniques especially in regards to “type”. This method was best for the study because qualitative methods allow a researcher to obtain a deep understanding of social phenomena that cannot be achieved under quantitative means. Gill, Stewart, Treasure, & Chadwick 2008) opined that interviews are specifically a good tool to use when there is little known about a topic as well as are effective means of discussing sensitive topics that an individual maybe unwilling to discuss inappropriate group are larger setting.

Specifically, the researcher conducted interviews with the directors of a film outlet located at Nuvie Films Limited and HD Films Academy. Suite 6 & 7 First Floor, Wing B MIB Plaza, Opp. Oando Filling Station, Gwarimpa, Abuja FCT Nigeria.

In this field, directors are considered influential, prominent and or are well informed. The researcher met with one of the directors Mr Jacob Osuin who received the researcher well but was not able to grant an open interview. He was asked to provide insight on the decisive aspect of the casting process, the director preferred to respond via email which was agreed upon. It took a period of 2 weeks to get feedback from the director. Another director was reached named Mr Etubi of Elixir Entertainment Abuja. He also granted his interview via voice recording done through the phone. All of these interviews were given a period of 1 week but elapsed to 2 weeks due to some unforeseen circumstances. All of the data on both interviews were properly documented.

In addition, the researcher attended one of the auditions done at Nuvie Films Academy Gwarimpa. The researcher interviewed some upcoming actors who had undergone series of audition besides

beyond film houses. In this case, Immediate interviews was scheduled and all turned out to be successful. All data was stored in a protective device.

The interviews with this upcoming actor ranged from approximately Forty-five to One hour. The questions didn't simultaneously follow each other as the approaches seemed different. The researcher was pleased though with how the actors responded to each question sincerely because they weren't pre-informed.

The interviews opened with light hearted questions of "getting to know you" and asking how they got started in theatre or acting, who their mentor was to a more serious question of what challenges do they face why trying to get roles or in the cause of being auditioned. The actors were asked what advice they will give to a person pursuing acting professionally. The generative questions mainly were to uncover their conception and the possible use of type in casting and to the male actors, what do they think about females faces on getting roles; are there more challenges in casting females than males? what factors influences one's "type" etc. The closing questions asked if there were aspects of the current film industry that they would wish to change.

At the end of these interviews, the researcher appreciated the upcoming actors and encourage them to continue to follow their dreams. The Content of the films used for this paper were looked into as well.

DISCUSSIONS / FINDINGS.

Content Analysis of the Nigerian Films

Films by Patience Ozokwor

Name of film	Duration of film	Character Representation	Lead Actor
Alice my First Lady	1hr 15min	A wicked Woman	Chinny Chukwu
The Evil Christian	1hr 35mins	Diabolic Woman	Patience Ozokwor
The wicked mother in-law	1hr 45mins	Wicked Mother	Patience Ozokwor
Double Trouble	1hr 25mins	Troublesome	Patience Ozokwor
Heartless Woman	1hr 35mins	Heartless Woman	Patience Ozokwor

Character Analysis of Patience Ozokwor aka Mama

Patience Ozokwor aka Mama G is a 63-year-old Nigerian actress also known as Mama G became known for playing the role of the wicked mother, mother-in-law or wife.

Patience Ozokwor is the mother-in-law every new bride, both in Nollywood and in real life prays not to have. God help the bride if, after one year of marriage, she refuses to get pregnant. Patience will make sure she makes her home a living hell. Patience and wickedness in Nollywood are like bread and butter.

Whenever the name of this award-winning actress pops up, the first thing that comes to mind is the image of an evil woman who derives pleasure in physically intimidating and spiritually manipulating her victims irrespective of the role. It can't be denied that she plays the role to perfection.

Films by Kanayo O. Kanayo

Name of film	Duration of film	Character Representation	Lead Actor
Levels of wealth	1hr 25min	A killer	Kanayo O. Kanayo
Men of substance	1hr 35mins	Money Ritualist	Kanayo O. Kanayo
Fellowship of the blood	1hr 45mins	Ritualist	Kanayo O. Kanayo
The Master	1hr 35mins	Evil Man	Kanayo O. Kanayo
Mystery of Death of Anayo Modestus Onyekwere aka Kanayo O. Kanayo	1hr 45mins	Ritualist	Kanayo O. Kanayo

The name Kanayo O. Kanayo is a name that rings a familiar bell for any lover of Nollywood. The actor has paid his dues in the Nigerian film industry being one of the most celebrated screen stars around. Once you see Kanayo O. Kanayo in any movie, then you are sure that death, excess money and tears are a must. There is absolutely no movie where he ends up as a poor man. He must find a way to 'blow' by killing anyone available through blood ritual.

The actor who is famed for his role as an occultist in many films has been stereotyped in light of the role he acts, with many believing that he is indeed into occult practices in reality.

Although the actor cum politician and lawyer has vehemently denied being an occultist in real life, many of his followers believe otherwise because of how well he acts his roles. In 2006 he won the African Movie Academy Award for Best Actor in a Leading Role for his performance in the movie *Family Battle*. Kanayo in 1992 made his debut movie appearance in the film *Living in Bondage*. He has starred in over 100 films. He was born March 1, 1962 to an Igbo father and Yoruba mother.

Film Analysis

Each Films were analysed based on the actor's characters and their character representations. We can see that typecast played out fully on all the above mentioned films. For instance, imagine Patience Ozokwor as a sincerely sweet and loving mother or mother-in-law as against her wicked acts in movies or Kanayo O Kanayo ending up as a poor man in a movie and not being a ritualistic? Having stereotype roles could be a blessing or curse in the sense that it could make such an actor or limit the actor's prowess. We don't call it the 'make-believe industry' for nothing. A truly seasoned actor who knows his onions should be able to take up diverse roles comfortably.

Nollywood is an industry that can boast of many talented professionals who are talented, which is why it can be heart-wrenching seeing talented and gifted acts waste away playing one role over and over again, thereby limiting such individual. One would imagine it shouldn't be difficult for a good actor to imitate or have diverse roles in different movies.

The fault might generally not lie in the hands of these actors alone. Besides the fact that some actors are very comfortable having a typecast or stereotype role because it's what brought them into limelight and for fear of being irrelevant; some actors have little choice in the matter due to viewers who refuse to move on from one particular role or character one person has played in the movies. However, the trend of typecasting and stereotyping Nollywood actors according to critics have proven to affect their prowess and creativity and more often than not when such actors are featured in an entirely different role, it suddenly feels out of place.

Throughout the interview process, the researcher had her personal reservations/ observations. From the responses gotten from all interviewed persons, the researcher observed that that both the directors and upcoming actors regard "type" as solemnly an actor's physicality in terms of complexion and status. The personality of the actors speaks such as age, appearance marital status,

actor's ability and most importantly, the director's choice. On the females' actors, they themselves are desperately ready to offer whatever it takes for them to be given roles or featured in films.

Talking of identity, identity encompasses all of the factors that create a person's identity, the actors individual perception of their identity as well as how others perceive them and the assumptions that arises as a result of this perception. In terms of Age, the researcher discovered on both sides that age is very crucial in casting decisions as there are roles designed for each age range. Appearance on the other hand has a huge effect when casting roles if not the most important thing in our today's world. The society has become obsessed with images of perfection. Inevitably, the representation we see on media impact the roles that playwrights writes and that appear on stage either as a reflection of the culture or to challenge it. Although, the obsessions with attractiveness impacts all genders and more detrimental to females in this field. This study showed that the directors already know who they want for a role and just offer it to them. If the actors pass the audition or can't do it, they move over to the next favourite choice on the list. Also, some agencies and managers are known for being very professional, available and responsive to the needs of their clients and so they go for their target. One important thing to note is that auditioning/ acting is not about perfection. It is about finding great options for the role but do most directors keep to these truths or they apply favouritism in assigning roles. Although, one of the directors the researcher came in contact with noted an observation. "Remember, casting directors are hired to secure or find great options for a client's project. Whether it's a commercial or theatrical project, the client makes the final decision, be it the showrunner, director, producers, or network or client company executives" (Director Etim). This ascertained that the casting director directs the casting process and presents their clients with options. The said clients' suggestions sometimes weigh in on casting choices.

Conclusion

Research has proven that type is potent in medium of films and television, therefore, the convention of this mediums have shaped acting pedagogy. So how helpful is this to those who are pursuing acting in theatre? Is type still as tumultuous a force in this field? Academia has failed to adequately research casting in general and significantly has neglected to analyse it in the theatre. Interestingly, the researcher has witnessed this same type in some roles she was shortlisted for

while being an undergraduate. The roles simply reflected her type as some innocent good girl thing.

By interviewing two professionals' directors and some upcoming actors, the researcher gain insights into the intricacies of the casting. Through the data analysis, it becomes apparent that casting is an extremely subjective process that is dependent upon a number of factors. The researcher grouped these factors in four major categories such as identity, decisive factors, relationships and roles. Through out the data analysis, these four factors emerged from the point of views of the directors and actors. They preach against type but they are unknowingly adhering to it. Sometimes, these instances of typecasting can be drawn to the given circumstances of the script. However, in these circumstances, the director holds the power to decide to what extent they honour the playwright. The researcher interest again was also to uncover how casting challenges women more than men. Type casting has further hidden itself under a new label called Authenticity. Nollywood has shifted to "colour blind to colour conscious casting". This then brings to mind the question of "who can play what" and that brings sexuality, gender, religion etc. into the conversation or audition. This research has contributed to both impression formation theory and Stereotype Theory.

This paper has contributed to both impression Formation Theory as well as stereotype Theory. The significance of networking in theatre supported Cronbach's (1955) idea that one's favourability towards another is a major factor in their perception of said individual. Additionally, it displayed how reputations and behaviour are greater linked when an individual is well known. This is why directors tend to hire actors who are pleasant, Professional and who they have previously collaborated with. The emergence of authenticity demonstrated that directors are idealistic in their efforts to diversify representation, but that ultimately, this lands itself to realism. Consequently, type still functions as shorthand for the industry. The main difference is that type now encompasses more that solely an actor's physicality.

The purpose of this paper was not labelling typecasting as either good and bad. Rather, the researcher aimed to understand the complex and subjective forces at work behind casting decisions and whether or not type was till dominant part of that process. In summation, the paper has proven to me that typecasting is inevitable, but it is how we define it that is conditional.

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