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Organizing, Planning and Developing Visual Style in Screen Directing during Pre-Production

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Abstract

The screen director is the originator of the artistic vision and a repository of requisite knowledge and craft needed to bring all the arts and technology of filmmaking together. To be effective, the screen director must master the technology of film and learn how to manipulate the essential elements of the film form across the different stages of production. This paper outlines the processes and personnel needed to help the director achieve his/her duties optimally during the pre-production stage of filmmaking. This study from a participant-observer point of view developed as a result of years of experience in film production and pedagogy, describes practically, the various aspects of pre-production planning. From the shooting plan, which is a practical expression of the director's vision of the script, to the creative decisions that emanate from that vision through a deep understanding of the theme or subject matter, the director creates a shooting script from the screenplay that is used by the producer and all departmental heads. The actor-director relationship is also very important to film production and this starts from the point of an actor auditioning for a role in a film. The rehearsal, which is the final stage of pre-production, is very crucial to filmmaking and every reasonable director rehearses the cast before principal photography. Working with colour, contrast, tone, pattern, etc., in choosing fabrics and materials, the costume, makeup, hairdressing and props team keys into the overall look of the film, in consultation with the director and the producer. This guide also explains the aspects of the schedule, budget, location, crewing and how it concerns the screen director**.** Everything about the film is concluded on paper well before production. From screenplay/rewrites, shooting script, floorplans,

shooting plans, shot list, design sketches, lighting plots, camera movements and angles, through hiring crew; selecting and testing equipment, to location recce; auditioning and casting etc., a hardworking director makes adequate preparation at the pre-production stage.

Keywords: Screen directing, Pre-production, Organization, Planning, Developing visual style.

Introduction

Screen directing is the art of coordinating all the human, technological, artistic and sometimes financial elements of visual storytelling. The screen director is the originator of the artistic vision and a repository of requisite knowledge and craft needed to bring it all together in filmmaking. Screen directing methods and screen language is the same for film, television and video, though the scale of operations and the paths to completion may be different (Rabiger, 1997, p.6). Moreover, all the identified types of filmmaking also exist in video and television. Therefore, the most important aspect of screen directing is individuality and subjectivity, an imprint of the director made manifest in the final work. Anyone can pick a story and gather an assortment of professionals such as cinematographers, actors, production designers and editors and, without a director, and following the screenplay, record the story on film or video. "But without the guidance, leadership, and vision of a central figure, it will never be more than just that—a story recorded on film or video. It takes a director to visualize a good story and turn it into a "motion picture with intention and purpose" (LoBrutto, 2002, p.24). This is why a director must develop a very strong and clear identity with good perception and understanding of the world around him/her while demonstrating a quaint knowledge of what constitutes drama. For a screen director to be effective, he/she must master the technology of film and learn how to manipulate the essential elements of the film form across the different stages of production, to tell a good story (Babalola, 2017). Vision, motion, sound and editing together constitute the film fundamentals that the director can manipulate to achieve a desired end.

Perfecting and Rewriting the Story

The director is a storyteller and as of necessity, he/she must have a writer's mindset and requisite skills to craft good stories into great screenplays. Perfecting the story and rewriting the screenplay is an

important part of the filmmaking process and one of the most important duties of a director. The spec script (see figure 1) is the screenplay that the writer gives to the producer which the director will also get from the producer. This screenplay documented events, characters and dramatic action of a story, which is eventually translated into visual images. The emphasis of the spec script is on structure, character and dialogue. The director must evaluate and ascertain that the spec script or screenplay is well written and the story is properly told by the script (Rea & Irving 1995, p.15). The director's evaluation of the script is the beginning of the process of filmmaking. If he/she finds the draft he/she has a perfect representation of the central idea or theme of the story, the director begins to prepare it for photography by writing the shooting script. But if the script needs some adjustments, reworking or recreating, the director supervises the rewrite or does the actual rewrite. He/she can apply his/her creative writing skills to reshape the script to fit the story and bring out the important areas of the story for better understanding. This rewriting will culminate in a workable draft script that the whole filmmaking process rests on. In rewriting, the actual work here will depend on how much the script is in sync or out of sync with the story idea. Therefore, a director might do minor adjustments to dialogues, grammar, characters etc., or he/she might need to do a complete restructuring of the story, adding and deleting scenes and characters, dialogues etc. At this stage, the director attempts to create the perfect raw material for the film. Some of the important elements and issues to consider in rewriting a screenplay include:

- Character, conflict and dramatic action – Are the characters believable, consistent, loved, hated etc.? Is there at least a powerful and credible central conflict in the story that drives the dramatic action? And is the dramatic action compelling with enough dramatic curves to keep the audience riveted? Are the hero and the villain real, fascinating and worthy?
- Emotions, pace and rhythm – Is the story riveting and full of suspense from beginning to end? Are the sentences well-written to match the pace and rhythm of the film?
- Dialogues and scenes – Are there any weak scenes or long-winded ones that can be removed or rewritten to make the story better? Are the dialogues believable enough and consistent with the characters? Are there places in the script where nothing visual happens for two pages that can be improved or removed?

- Picture, movements and exciting action – Are there irrelevant and superfluous pictures, movement and actions that can be removed?
- The story to the end – Does the story have a beginning, middle and end? By the end, has the story come full circle? Does the end respect the audience and ties up the story neatly?

I'll Attend Your Funeral to Curse **BY Hyginus Ekwuazi**

FADE IN

EXT. ARIAL VIEW OF A METROPOLIS. NIGHT.
A vast panorama of a city at night: a plethora of lights, shapes and shadows.

INT. LIVING ROOM. NIGHT.
A well-appointed living room, with soft furnishing and rugged from wall to wall. Two pictures are prominent on the wall—and they are on either side of the wall clock: a wedding picture of BIG BEN and TITI; the other, a blown-up picture of BIG BEN alone. The wall clock registers some minutes after 9 p.m.: the TV corroborates the time with the Network News.

TITI and her three daughters: TREVI (8), BUKKY (6) and KUMBI (4) are at the table, in the dining area. TITI occupies one end of the table, apparently, her customary position. TREVI and BUKKY are seated to her left; and to her right, KUMBI. The other end of the table, i.e., the head of the table, is laid but it is vacant. We get the impression that it is BIG BEN's customary position: his absence is not only very visible; it also hangs thick in the air.

TITI is in her late twenties. Even without make-up, s/he is attractive, very attractive, in a homely kind of way. Her airs are those of a career woman but they are, also, those of a woman whose life revolves around her home; obviously, the kind of woman who has found fulfilment in the domesticity of marriage and motherhood.

The three kids are typical of their generation: urban born and urban brought up; self-assured and disarmingly precocious.
KUMBI Happy birthday, Mum...
TITI Thank you, dear.

KUMBI ... Trevi and Bukky: won't you wish mummy a happy birthday?
BUKKY How many times?
TITI Happy birthday, mum.
TITI Thanks, dear.
BUKKY This doesn't feel like a birthday dinner.
TREVI How can it, when daddy isn't here?
KUMBI Why is daddy not home?
TITI *(Half in jest and half in earnest, pointing with her spoon, at his picture on the wall):* Ask him.

(From that particular picture, her eyes stray to their wedding picture and hold, fast: a faraway look comes to her eyes.)

Figure 1 – An example of a spec script

The Shooting Script

Once a perfect screenplay is developed by the writer and/or the director, it is no longer a spec script but a blueprint for the filmmaking process. Therefore, the next natural step in this process is for the director to prepare the script for shooting or photography. S/he will thus create a shooting script from this screenplay. The shooting script is a detailed version of the screenplay which will be used by the producer and all departmental heads. It will reflect the visual references stemming from the director's vision for the film. The first thing a director does in preparing the shooting script is to number each scene thus making it possible for the production team to identify each scene by its numbered code. Professional scripts adhere to certain standard formats for the Production Manager to properly assess the production value of each page and make the correct budget and schedule from it. A formatted screenplay is a 90-120-page document written in Courier 12pt font on 8 1/2" x 11" bright white three-hole punched paper. One formatted script page in Courier font equals roughly one minute of screen time. That is why the average page count of a screenplay should come between 90 and 120 pages. Comedies tend to be on the shorter side (90 pages, or 1 ½ hours) while Dramas are usually longer (120 pages, or 2 hours).

Screenplay/Shooting Script Elements

Below is a list of items that make up the screenplay format, along with indenting information. Screenplay software such as **Final Draft** and **Movie Magic Screenwriter** will automatically format all these elements, but a screenwriter or director must have a working knowledge of these items.

1. Scene Heading

Indent: Left: 0.0" Right: 0.0" Width: 6.0"

Also known as a "slugline," scene heading is a one-line description of the location and time of day of a scene and it is always written in CAPITAL LETTERS.

Example:

EXT. ARIAL VIEW OF A METROPOLIS. NIGHT.

This reveals that the action takes place outside the city environs during the nighttime. Note that the font is Courier 12pt.

2. Subheader

Indent: Left: 0.0" Right: 0.0" Width: 6.0"

When a new scene heading is not necessary, but some distinction needs to be made in the action, a subheader is used. But this is used sparingly, as a script full of subheaders is generally frowned upon. A good example is when there are a series of quick cuts between two locations, you would use the term INTERCUT and the scene locations.

3. Action

Indent: Left: 0.0" Right: 0.0" Width: 6.0"

This is the portrayal of the occasions of a scene, written in the present tense. Additionally, less generally known as direction, visual exposition, black stuff, description or scene direction.

4. Character

Indent: Left: 2.0" Right: 0.0" Width: 4.0"

When a character is introduced, his name should be capitalized within the action. For example:

As each of the girls comes in, s/he courtesies. CHIEF BODE-TOMSON indicates with an exaggerated nod of the head that s/he is not the one. TITI is the last to come in; her prospective groom's family gives her a standing ovation.

A character's name is CAPPED and always listed above his lines of dialogue. Minor characters may be listed without names, for example, "TAXI DRIVER" or "CUSTOMER."

5. Dialogue
Indent: Left: 1.0" Right: 1.5" Width: 3.5"

Lines of speech for each character. Dialogue format is used anytime a character is heard speaking, even for off-screen and voice-overs.

6. Parenthetical
Indent: Left: 1.5" Right: 2.0" Width: 2.5"

A parenthetical is a direction for the character that is either attitude or activity situated. With roots in playwriting, today, parentheticals are seldom utilized, and if at all vital for two reasons. In the first place, on the off chance that one requires to utilize an incidental to pass on what's new with dialogue, then, at that point it is a re-write. Second, a director must teach an actor the most proficient method to convey a line, and everybody knows not to infringe on the director's turf!

7. Extension
Placed after the character's name, in parentheses
An abridged specialized note set after the person's name to demonstrate how the voice will be heard onscreen, for instance, if the person is talking as a voice-over, apparently as: MALE (V/O)

8. Transition
Indent: Left: 4.0" Right: 0.0" Width: 2.0"

Transitions are film editing instructions, and generally, only appear in a shooting script. Transition language includes:

- CUT TO:
- DISSOLVE TO:
- SMASH CUT:
- QUICK CUT:
- FADE TO:
- SWITCH PAN:

A spec script writer should avoid using a transition unless there is no other way to indicate a story element. For example, one might need to use DISSOLVE TO: to indicate that a large amount of time has passed.

9. Shot

Indent: Left: 0.0" Right: 0.0" Width: 6.0"

A shot tells the reader the focal point within a scene has changed. Like a transition, there's rarely a time when a spec screenwriter should insert shot directions into the script. Once again, that's the director's job.

Examples of Shots:

- A WIDE/LONG SHOT OF
- EXTREME CLOSE UP
- PAN TO
- CHIEF BRASSCOUNTRY'S POV

Even though many of the above elements are not needed in a spec script, the shooting script must contain these important technical details that will aid the script interpretation and the director's vision. The director further previsualizes the script, creating a shooting plan for each scene with a detailed number of shots needed. To achieve these, the director must do a script breakdown, and create floor plans, and storyboards. The director marks the shooting script with a detailed shot plan, using abbreviations such as ELS (Extreme Long Shot), LS (Long Shot), MS (Medium Shot), CU (Close Up) etc. The shooting script in the hands of the producer is a tool for creating an accurate budget and schedule. Other production team heads get their design points of view from the shooting script, using it to create designs in agreement with the director's vision for the film (Babalola, 2017).

Consider the difference between the scripts in figures 1 and 2. The first one is a typical example of a spec script while figure 2 is a shooting script.

I'll Attend Your Funeral to Curse **BY Hyginus Ekwuazi**

FADE IN

1. EXT. ARIAL VIEW OF A METROPOLIS. NIGHT.
A vast panorama of a city at night: a plethora of lights, shapes and shadows. (A combination of drone night shots of areas of the Ibadan metropolis and LS & MLS of streets and houses)

CUT

2. INT. LIVING ROOM. NIGHT.
An Establishment shot of the house against a dark sky and cut to…

LS of a well-appointed living room, with soft furnishing and rugged from wall to wall. Two pictures are prominent on the wall—and they are on either side of the wall clock: MS of a wedding picture of BIG BEN and TITI; the other, a blown-up picture of BIG BEN alone. CU of the wall clock registers some minutes after 9 p.m.: the TV corroborates the time with the Network News (V.O).

MLS of TITI and her three daughters: TREVI (8), BUKKY (6) and KUMBI (4) are at the table, in the dining area. TITI occupies one end of the table, apparently, her customary position. MS of TREVI and BUKKY seated to her left; and to her right, MS of KUMBI. The other end of the table, i.e., the head of the table, is laid but it is vacant. Back to MLS of Dinning, we get the impression that it is BIG BEN's customary position: his absence is not only very visible; it also hangs thick in the air.

MCU of TITI is in her late twenties. Even without make-up, s/he is attractive, very attractive, in a homely kind of way. Her airs are those of a career woman but they are, also, those of a woman whose life revolves around her home; obviously, the kind of woman who has found fulfilment in the domesticity of marriage and motherhood.

(MLS) The three kids are typical of their generation: urban born and urban brought up; self-assured and disarmingly precocious.

KUMBI (CU)	Happy birthday, Mum...
TITI (CU)	Thank you, dear.
KUMBI (CU)	...Trevi and Bukky: won't you wish mummy a happy birthday?
BUKKY (MCU - 2	**SHOT)**How many times?
TREVI (MCU – 2	**SHOT)**Happy birthday, mum.
TITI (CU)	Thanks, dear.

Figure 2 - An example of a shooting script

Shooting Plan

A shooting plan is a practical expression of the director's vision of the script and the creative decisions that emanate from that vision through a deep understanding of the theme or subject matter. The shooting plan is arrived at after a careful breakdown of the script and decisions are made concerning what and how the camera and the actor revealed the story at each stage of the process. The key elements of the shooting plan are previsualization or storyboarding, floor plans and a shot list. Rea and Irving (1995, p.36) rightly identify seven basic steps in creating a shooting plan for a film. These are: 1. Know the script, 2. Develop a history of the main characters, 3. Break down each scene for dramatic beats, 4. Determine a visual style for the story, 5. Settle on pacing and tone, 6. Create floor plans and storyboards, 7. Make a shot list.

The director needs to study the script very well and know everything to know about it. From the storyline through the character, and the dramatic action to the pace and the beats; it is the director's job to know the script and how to interpret it through the actors and the camera. From his/her character analysis, the director builds a history of the main characters because an understanding of the story is directly related to the understanding of the characters in the story. Through this understanding, the director can help shape the actors to fit his vision of the characters. It is also at this stage that the director breaks down each scene for dramatic beats. This is to control what is seen and how it is seen by the audience from scene to scene. Manipulating dramatic beats help create an overall rhythm for the film to the director's desired end.

The visual style is a determinant of the director's technical and artistic abilities coupled with the unique nature of the script. Largely, a script determines the director's approach but the knowledge and resourcefulness of the director in manipulating all the elements of filmmaking give a uniqueness of style. Generally, comedies are brightly lit with bold and bright colours in set and costume; the camerawork can be fluid or static with less intimate shots (CU) so that the actors can freely express their actions. This style cannot work for horror or tragic films which operate on opposite visual codes. To arrive at a unique visual style therefore, the director manipulates elements of film language such as frame, lens/shots, lighting, focus, camera angles, Point of View (POV), screen time and space, transitions, blockings, montage and editing, symbolism, parallel action, screen continuity etc. to tell a story uniquely.

The pace and tone of a film are a function of the director's interpretation and the kind of emotional responses he/she wishes to elicit from the audience. It is his/her sole responsibility to discover and bring out the inherent rhythm and pace of the script as he/she translates the written words into visual images. Therefore, the director during his interpretation, should not lose sight of the spatiotemporal relationships and the rhythm in which the story is presented. Creating the floor plans and storyboards means that the director already understands the script, the characters and the visual style he/she intends to present. The floor plan is a ceiling viewpoint of the space "in which the action will be shot". It is the laid-out overview of the set area with camera angles indicated by a small "v". The floor plan allows the director and all department heads to have an overview of where the camera will be positioned and how the sequence will be shot. It also allows the cinematographer to create a lighting plan and the art department will know from the floor plan what part of the set is in or out of the frame.

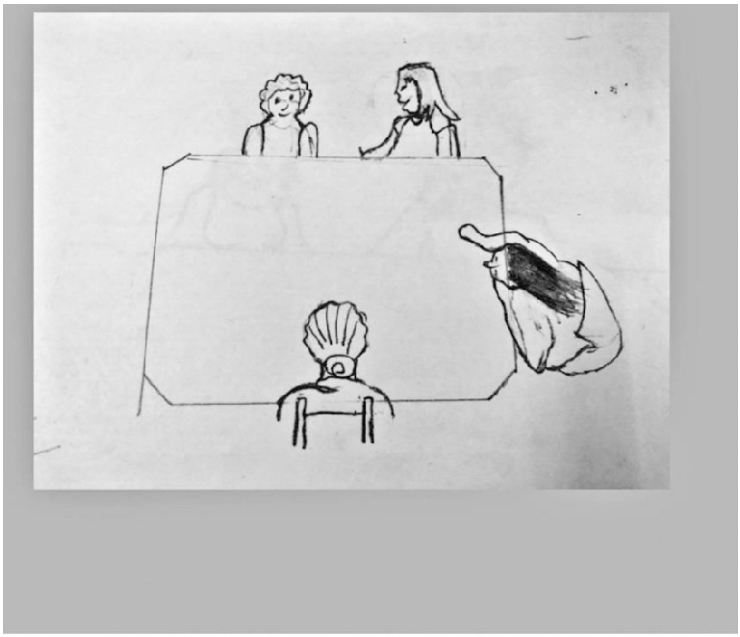

Figure 3. Floor Plan for the first scene in *I'll Attend Your Funeral to Curse* by Hyginus Ekwuazi.

Storyboards are created by the director in preparation for the shoot. These serve as sketches covering every basic scene and camera setup and shots that show the action sequence of the scene. Of course not all directors can draw, therefore, an artist is usually engaged to sketch the visual ideas that mirror the shot list the director creates. Making a shot list is a crucial aspect of the preproduction process. It helps the director to prioritize shoots and this makes the shooting schedule easily attainable from the list. The details supplied by the list also helps the assistant director and production manager to know exactly the number of shots planned for a scene and how many shots will be taken daily. Some important camera shots included in the shot list are master shot, mini master, full/long/wide shot, four shot, three shot, two shot, over the shoulder shot, medium shot, close shot, pan, tilt, dolly, crane, drone, etc. A shot list will contain a mix of some of the mentioned shots depending

on the preferences of the director. With a perfect storyboard, floorplan and shot list, the director's effective shooting plan is in place and he/she can thus proceed to principal photography.

Figure 4. Story Board. Showing the shots for the first scene in *I'll Attend Your Funeral to Curse* by Hyginus Ekwuazi.

Schedule, Budget, Location and Crewing

Scheduling is the organization of a film shoot by matching the available days to the number of scenes to be shot taking cognizance of the availability of human, financial and technological resources. Proferes (2005, p.152) opines that the "length of a shoot is usually dependent on the budget". Even though the shooting schedule is not the director's primary responsibility in filmmaking, the director must work with the producer and the production manager to produce a realistic schedule for the shoot taking into account the following key factors: cast and crew, the equipment, budget, location, the number of camera setup, scene

technicality, emotional weight of the scene, precision lighting, and public area shoot.

In drawing up the shooting schedule, the production management team must start with the question of how many days the team has to shoot and in what order while also taking into account, cast and crew availability for a shoot. While some actors will be fully on set, others will just come in when needed, therefore the management team works with their available time in scheduling them for shoot. Also, some crew members, especially the more specialized ones who have to be brought on set when needed, must be factored into the schedule. A producer avoids financial wastage if the equipment is brought in when needed. Therefore, equipment availability must be factored into creating a schedule. The overall budget is partly determined by the amount of time used on location, catering for cast and crew and equipment rental. The available funds will also determine the scheduling. The kind of locations and distances to each other is a crucial factor in scheduling. If enough time is not allowed for cast and crew movement and setup for each location, the scheduling becomes unrealistic, especially in a large and complex city such as Lagos or Johannesburg.

There are special scenes where multiple camera setups and more complicated technical details are to be observed, the schedule must allow enough time for these. Because the requirements of the scenes in a film differ, a production manager cannot just decide to shoot x number of scenes per day without working with the director to factor in scenes with special technical/emotional needs such as accidents or action or emotionally weighty scenes. Precision lighting setup also takes time and the production management team must work with the lighting department before a blanket schedule is allotted to scenes requiring the deployment of highly sophisticated technology. This is as important as scenes to be shot in public places such as markets or parks where the director has little or no control over the crowd, movement, noise etc. Enough time must be allocated to the schedule because greater planning must go into the shooting of such scenes. In hiring or building a location, the director needs to consider the aesthetics and practical limitations of the location to the available funds and the distance to be travelled by the cast and crew.

The production budget is not the director's direct responsibility unless the director is also the producer. Budgeting is primarily in the domain of the producer (Cleve 2006). But a smart producer must consult

with the director in a lot of matters such as crewing and crew fees, equipment, location, studios etc. because ultimately the director is responsible for the final film. Working together, the producer and the director can rein in the production cost – achieving so much with minimum effort and reasonable cost. The director can serve in the budget team to guide the producer but the producer cannot allow the director to control the budget because he/she will surely budget maximum time, personnel and equipment to achieve his/her film while running up the cost. Reasonable directors strive to make the best possible film with the resources available while guiding their vision within the process.

This is why the director must take her managerial and logistics responsibilities as seriously as the artistic/creative responsibilities. He/she must hire and work with the best management and creative hands that he/she will entrust with responsibilities. His/her crew must be people that he/she can trust to deliver on time, people with impeccable training, talent and cognate experience in their specializations. The director and his/her crew must develop mutual respect and a complimentary working relationship that can glue them together as a team that understands the enormity of the work at hand and how best to achieve it as a team. Hiring a competent crew will help the director focus on artistic/creative responsibilities across the different stages of filmmaking. Even though s/he has to rely on her assistants to provide adequate support in all areas, he/she must still understand their jobs very well to take responsibility for all decisions made on his/her behalf. This is because every decision in filmmaking must pass through the prism of the director's vision (Proferes 2005, p.153). Therefore, decisions on hiring crew must be made in conjunction with the director. Even though the director trusts and relies on his/her assistants, it is also important for the director to sight and approves all found and created locations before permissions and contracts are concluded, to be sure that they meet his creative design and are adequate for the scenes that will be shot in them.

Ekwuazi (2017) identifies three broad categories of professionals in the movie industry. These are executive staff, staff/crew/behind-the-camera personnel and talents/cast/front of camera personnel. Generally, films are shot with many people behind the scene and the number will depend on the production budget and the technical needs of the film. Below is a list by Anderson (2011) of crew members that a director will need to execute a standard budget feature film or video shoot. Their functions are also included for a better understanding of the neophyte

director. Some positions on this list are not available in Nollywood (the Nigerian movie industry) due partly to the peculiarities of the industry whereby films are mainly shot on digital video. Hence, low production budgets and partly due to a lack of understanding of the divisions of labour in the industry. One person almost always plays more than one of these roles in a typical Nollywood film. This is why for instance the producer plays the role of a production manager while the production manager is reduced to a scheduler and a production coordinator.

Preproduction Crew Members

Story Editor - The story editor directs story investigators who work for a studio/creation organization or showcase concerns. The investigators read requested and spontaneous screenplays, books and other scholarly materials searching for likely motion pictures. They then, at that point write "coverage" (a treatment) of the material. The story editor audits the coverage and passes on promising possibilities to the studio supervisors for a possible film script.

Writer - The expression "Written By" in the credits is an assignment signifying "Unique Story and Screenplay By." The writer imagines and crafts a unique story, or alters a book, play or other work for use on the screen. The content might go through numerous writers, including the director before it very well may be declared sufficient for a film.

Dialogue Coach - The dialogue coach helps actors learn their lines and master accents and dialects that are necessary for their roles. This role is very much needed and in profuse use in Yoruba (a sub-sector of Nollywood) films where very few films benefit from a complete screenplay. The improvisational mode of the Yoruba film industry demands that someone coach the actors in dialogue and oratory since most Yoruba film dialogues are improvised.

Location Manager - The location manager peruses the screenplay, chooses what areas are essential for the film, and then, at that point scouts for them. He visits potential areas and takes pictures and recordings to assist the director in deciding the best setting. After locations are picked by the director, the location manager secures every one of the licenses and authorizations vital for shooting.

Art Director/ Production Designer – The art director is responsible for the overall look of the movie. He designs and supervises the construction of sets for a movie. Hence he should be knowledgeable in an assortment of workmanship and configuration styles, including engineering and inside

plans. He works with the cinematographer and the director to accomplish the right look for the film.

Set Designer - The set designer takes direction from the art director about the look of the set, and then plans its technical construction.

Costume Designer - The costume designer creates all the costumes worn by the cast in a production. He/she contributes to the overall look of the film, as well as the style and interpretation of the film's characters.

Production crew members

Line Producer - The line producer oversees the film's spending plan. This incorporates exceptional costs like a star's compensation just as everyday costs like hardware rentals. The production manager reports their costs and needs to the line producer.

Production Manager (PM) - The PM makes business deals with the team and organizes the production's specialized necessities. This incorporates everything from getting the right specialized gear to leasing facilities for entertainers and crew.

Unit Production Manager - The unit production manager (U.P.M.) reports the daily financial operation of production to the production manager. Sometimes the U.P.M. will scout for locations and help the production manager with overall planning.

Assistant Director - The Assistant Director (A.D., or First A.D. in bigger creations) attempts to make the director more productive. The A.D. produces a shooting plan by breaking the content into areas that can be shot in one day and the most proficient manner. During shooting the A.D. deals with the set, assists in lining up the shots for the director calls for calm on the set and coordinates the extras.

Second Assistant Director - The second assistant director (second A.D.) is a contact person between the production manager and the first A.D. The second A.D. generally works with the cast and team and handles desk work, including call sheets (who should be on the set and when), actor's time sheets and production reports. This individual likewise helps the First A.D. place extras and control crowds.

Continuity Person - The continuity personnel attempts to forestall humiliating problems with the final film, for example, an actor wearing a cap that strangely vanishes in a single shot and then, returns in another. This individual logs how often a scene was shot, how long the shot endured, which actors were in the scene, where they were standing and some other unpredictable subtleties - like that vanishing cap! These days,

the continuity person might utilize individual cameras or cell phones to record significant subtleties notwithstanding the continuity sheet.

Cinematographer - The cinematographer, or Director of photography (D.P.), creates the look of a film. The D.P. coordinates the lighting for every scene, helps frame shots, picks focal points, chooses movie stock (or recording media in recordings) and guarantees that the visual look of the movie adjusts to the director's vision. The cinematographer for the most part doesn't work the camera on set (this is the obligation of the camera operator).

Gaffer - The gaffer is the main circuit tester on the set, and is answerable for lighting the set by the guidelines of the cinematographer.

Camera Operator - The camera operator is an individual from the camera team who runs the camera as desired by the director and the cinematographer. The camera operator is liable for keeping the action in a frame and reacting rapidly to unfolding action in a scene. It is instructive that many camera operators in Nigeria refer to themselves as D.P. which is a travesty since most of them are not trained or experienced enough to be D.Ps.

Assistant Cameraman - Often there is a first and second assistant cameraman. The first assistant cameraman is generally responsible for the maintenance of the camera. The first assistant cameraman also changes lenses, maintains focus during shots, marks the spots where actors will stand and measures the distance between the camera and the subject matter. The second assistant cameraman fills out camera reports and is often responsible for loading and unloading camera magazines, which contain the film.

Film Loader - The film loader - is an individual from the camera team accountable for stacking and emptying the camera's film magazines. The film loader additionally keeps the stacking room in great, clean condition.

Steadicam Operator - A Steadicam is a body outline that helps the Steadicam operator keep a hand-held camera consistent. This permits the Steadicam operator to follow the activity without the jerky movement found in ordinary hand-held cameras. Steadicam operators need uncommon training and require a lot of strength and energy.

Production Sound Mixer - The sound mixer (or recordist) records sound during shooting. This individual is likewise answerable for blending the different soundtracks into the film's composite soundtrack, which is then put onto the film with either an attractive or optical stripe or digitized for edit in video-film.

Boom Operator - The boom operator is a sound team member who handles the microphone boom, a long shaft that holds the microphone close to the action yet out of frame, permitting the microphone to follow the actors as they move.

Key Grip - The key grasp is the principal grip on the set. He/she creates a shadow effect with lights and work camera cranes, carts and stages as coordinated by the cinematographer.

Dolly Grip - The dolly grip places and moves the cart track, then, at that point pushes and pulls the cart along that track. The cart is a truck that the camera and at times its team sit on. It permits the camera to move flawlessly from one spot to another during a shot.

Best Boy - There are two separate best boy positions - the best boy/electric and the best boy/grip - who is second in command to the gaffer and the key grip. The best boy/grip is accountable to the grip and the gaffer. The best boy (electric) is responsible for the remainder of the electricity repairmen and the electrical gear.

Stunt Coordinator - The stunt coordinator lines up proficient stand-ins to face the challenges that make the films so invigorating. He/s/he ensures that all security guidelines are followed and that all safety hardware is on the set and good to go!

Visual Effects Director - Enhanced visualizations work which is known as Visual Effects (FX) differs from project to project as per the necessities of different productions. At times the FX director assists with visual effects on the set and could likewise be called upon to manage separate groups of impacts specialists working away from the set.

Special Effects Coordinator - The work of the Special Effects (FX) coordinator varies from one film to another. Embellishments range from complicated computer animation to assisting Superman fly or straightforward on-set SFX like making a shower work.

Property Master - The property master finds, keeps up with and places on the set all fundamental props for a scene. A prop is a moveable thing that is fundamental for a scene.

Leadman - The leadman answers to the set designer and heads the swing posse (individuals who set up and bring down the set) and the set dressing division.

Set Dresser - The set dresser is answerable for everything on a set except props that are vital for the scene. The set dresser chooses things like curtains, works of art, bed cloths, dishes and whatever else, to make the setting realistic.

Costumier - The costumier, or closet individual, deals with the ensembles on the set, keeping them in great, clean condition, and ensuring the right actor gets the right outfit. The costume person takes continuity in a costume very seriously by having chats for each scene and using cameras and smartphones to take photographs of actors in costume and accessories.

Make-up Artist - The make-up artist is usually a professional who applies any make-up to an actor's face and body (above the breastbone to the top of the head and from the tips of the fingers to the elbow in the USA).

Body Make-up Artist – In the USA, union rules state that the body make-up artist applies any make-up below the actor's breastbone or above the elbow. This is not the practice in Nigeria where a makeup artist is responsible for all manner of makeup.

Hairdresser - The hairdresser cut, shading and style the hair of actors in a production. He/S/he makes, styles and cuts hairpieces and wigs when important. Generally, the beautician gives all the important hardware and rents it to production.

Production Assistant (P.A.) - Often called a gofer or a runner on the set, the PA performs fundamental errands for the cast and crew.

Production Office Coordinator - The Production office Coordinator (P.O.C.) handles the production's office obligations and stays behind when production goes on location. POC facilitates the group, ensures that administrative work finishes and answers the telephone. The P.O.C. likewise assembles new versions of the screenplay as changes are made.

Unit Publicist - The unit marketing expert (called hype man in Nigeria) ensures the media knows about production by conveying official statements, orchestrating meetings of cast and crew, setting up on-set visits and sorting out media packs, which incorporate exposure pictures, video and sound bites and plot outlines.

Second Unit Director - The second unit director heads the second unit - a different crew that shoots scenes, not including the principal actors. These can incorporate establishment shots at far-off areas, shots utilized for special effects and scenes that are not fundamental to the plot.

Production Caterer - The production caterer provides all the meals for production, particularly for on-location shoots. The caterer ensures that the food meets the necessary nutritional requirements of the cast, including the extraordinary needs for the star of the film.

Craft Services - These are individuals liable for drinks, coffee, refreshments and snacks on the set. They likewise perform different little tasks on set.
Transportation Coordinator - The transportation coordinator ensures that artists, crew groups and equipment get to a location. The TC also facilitates the utilization of everything from limos to bicycles.
Background - Background is the term for the non-talking extras found in the background of a scene.
Day Player - A day player is an actor recruited consistently. This actor just has a couple of lines or scenes. The day player should be informed that they are done before the day is over; else they will come back for one more day of work. (Anderson 2011:123-125).

Postproduction Crew Members
Post-Production Supervisor - The post-production director manages the completion of a movie once the shooting closes. He/she attends editing meetings, keeps up with quality control, and organizes sound posts, computer graphics, and any remaining technical requirements.
Film Editor - The editor works with the director to edit the film. The director has the essential obligation regarding editing choices, yet the editor regularly has a critical contribution to the innovative choices associated with assembling a finished product of a film. The editor frequently begins work while the film is being shot, by gathering primer cuts from the day-by-day film particularly in video format without touching the real film.
Colour Timer - The colour timer (colour corrector) works with the cinematographer in the lab/studio to address and adjust the colour of the movie/video to the director's preferred appearance of the scene.
Negative Cutter - The negative cutter takes the negative of a film and adjusts, or coordinates, it to the finished product of the movie as chosen by the director, editor, producer and studio. Final prints of the film are produced using this adjusted negative.
Foley Artist - The Foley artist makes sounds that cannot be properly recorded during the shoot. This regularly incorporates making strides, thunder, squeaking entrances and surprisingly the sound of punches during a tavern fight.
ADR Editor - Automatic Dialog Replacement (ADR) is the cycle where actors are gotten back to during postproduction interaction to re-record dialogues that weren't properly recorded during the shoot. The editor

administers this interaction and matches the recently recorded lines to the actor's mouth on film.

Music Mixer - The music mixer is essential for the crew that readies the final soundtrack for a film. The music mixer cautiously balances and blends the film's musical score to incorporate with the dialogue.

Matte Artist - The matte artist is an individual SFX department that makes areas that creates locations that never exist including creating backgrounds that incorporate the live-action recorded on a set.

Art and Design

The production designer's job is to plan the look of a film and to design what it says visually about its characters and their settings, predicaments, and moods. This involves conceiving a complete world with all its characters, costumes, settings, furniture, properties, and colour schemes (Rabiger 2003, p.350). To see his/her abstract vision of the film in a concrete visual image, the director works with art and design professionals. The production design team creates a physical world inhabiting the characters created by the writer in consultation with the director and the producer. The production design team may create a storyboard of their designs but usually, their designs come in sketches, drawings and architectural blueprints. It is his job as well as the other team members to realize the designed world "in sets, properties, costumes, colour juxtaposing, and sequencing" (352). The set designer and dressers create a living or abstract spaces for the characters to inhabit based on the specific style and story and character interpretation. The team must carry out extensive research before coming up with their designs and these designs represent different perspectives and points of view of the film which when taken together, form the overall look of the film. The director and producer sign off on every aspect of the design before the physical environment is built. The visual statement of a film is made by the production design department through a choice of colours and colour combinations to set the mood, style and periods as well as feelings of the story.

The costume, makeup, properties and hair designers taking a lead from the production designer or art director create character costumes, makeup, hairstyles, apparel and accessories that emanates from research and the overall film design. These teams work with the character's style, personality and mood to design or choose costumes, makeup, hairdressing and props. Working with colour, contrast, tone, pattern, etc.,

in choosing fabrics and materials, the costume, makeup, hairdressing and props team keys into the overall look of the film, in consultation with the director and the producer. Ultimately, the production design team creates illusion and paint emotions and moods for the film.

Auditioning and Casting

The actor-director relationship is very important to film production. This starts from the point of an actor auditioning for a role in a film. Audition and casting are processes of trying out actors for the roles and characters created by the writer. Even though the producer and the casting director contribute to casting decisions, the director is ultimately responsible for who is cast for what role in a film. Therefore, a director takes the process of casting very seriously because much of the success or otherwise of a film is dependent on casting the right actors in the right roles. An audition or casting call may be open or closed. Open audition is open to all categories of actors who may wish to be considered for specific roles. The closed audition is for invited actors only. Actors can be invited by email, letter or phone calls for auditioning. A closed audition implies that the director has a fair idea of who to play in his/her film. An open audition or casting call is routinely widely circulated on radio, TV, online and social media whereby actors may have the opportunity to showcase their talents to the director and his/her team. Whether closed or opened, a casting call will involve advertising specific roles, scouting professional theatres, universities and acting schools for actors, submission of headshots and resumes, callbacks; and, negotiations. The actors in responding to the calls must come prepared for cold readings, monologue presentations and improvisation. This will allow the director to make an informed casting decision. Audition must take place in a quiet environment such as a theatre or rehearsal hall. The producer, the casting director and a cameraman may be present to support the director. It is wise to record the audition on video to allow the director to review the audition of any actor in making casting decision. Video recording is most effective for callbacks to see the potential actor with the camera lens. Callbacks are more intense and may involve the potential actor reading scenes with other actors whose roles are already determined.

The initial phase in the process is to make a profile for each character in the screenplay. One approach to begin is to envision a notable actor in the job. The director makes a short memoir of the person, working with the screenplay writer. This memoir will later be an important

contribution to the actor as they get ready for the job. Next is to make a depiction of the actor – both an actual portrayal and a mental/character depiction should be communicated in hard copy. The best projecting is pigeonholing. Entertainers disdain this idea yet it is valid. A director can utilize a complete beginner to assume a part if the job is truly what their identity is, and they will presumably do no less than trustworthy work. Shrewd directors pay special attention to actors whose outward presentation, character and beneficial encounters intently match those of the person they are projecting. However, the director should keep an open mind while pigeonholing a special actor who isn't what is envisioned yet can bring something exceptionally uncommon to the job. Projecting against type can bring out different dimensions to a story.

During casting, a director knows that the characters in the story are presumably going to go through some character curve so the person they start to be won't be the person they end up with. The issue is, which is the director going to cast for? The director concludes with how to deal with this, and ideally, he/s/he will get an actor keen and capable enough to fit every one of the emotional curves. The last step is to choose the "sides", or pages from the screenplay for the actors to pursue during the try out. It is a great idea to consistently send sides to the actors before they go to try out. It isn't reasonable that an actor should appear for the tryout with zero chance to get ready. Subsequently, it is fitting for the director to offer each actor a chance to give an extraordinary tryout. The director can likewise gain insight into the hard-working attitude of the actor. Directors pick scenes for the sides that let the actor show the full scope of feelings for the character. Scenes that are defining moments in the person circular segment are particularly acceptable. It is a great idea to send a rundown of the story alongside the sides. No less than a passage about the storyline and the director's vision for the story and another section with the character's biography.

A director should be open, legitimate and agreeable with the actors. Directly from the start of the tryout, the director ought to set up a decent working relationship. Directors who are detached during the tryout interaction need to get the ball rolling in building up that functioning relationship. A decent model for the director/actor relationship is that of a solid, cherishing and patient parent and a respectful child who is eager to please (Anderson 2011). A director with the possibility of using a named actor will probably find that they will not be willing to audition. They will feel that their work is well known and

their time is too valuable. This is normal procedure for the industry so the director should work around it by arranging at least an informal get together to see if they can work together. The director must also find out probably from their agent, what special considerations they will expect. Most actors in Nollywood do not have or use agents. Therefore, the director have to make direct contact with the actors and also learn how to massage their egos. The casting director can make the job of a director less cumbersome if one is hired for a project. Casting directors contribute in many ways to production through valuable creative input, solid resources of actor bank, awareness of new talent, good working relationship with agents and managers and the ability to make deals with actors when necessary (Rea & Irving, 2005). Where a production team cannot afford one, the director and producer assume the responsibilities of a casting director. Generally, the process of casting and auditioning allows the director to learn more about the actors and the script while expediting a sense of excitement for the film in the director.

Rehearsal

The director's most important role in filmmaking is helping actors discover their characters and interpret them in performance before the camera. This is best achieved in rehearsals before the production commences. The rehearsal stage is very crucial to filmmaking and every reasonable director rehearses the cast before principal photography. Nowadays, directors spend less and less time on rehearsals, trusting that the actors will learn their lines and there will be time during setup to run through the scene. The older film directors who were mostly from the theatre where two months or more of rehearsals is the norm understand the importance of rehearsals before a shoot. More of the newest generation directors in Nollywood have music videos and advertisements where rehearsing actors isn't an issue, they most likely don't have the foggiest idea how to rehearse actors. So everybody gets on the set with no mutual perspective of the director's vision and each setup turns into an extensive take with a worn-out director attempting to clarify the targets of the characters to progressively disappointed actors. In the end, they all surrender and simply do many takes with the actors playing out a somewhat unique version of how they play the scene on each take, and" everyone hopes the editor can piece something that makes sense when they are done" (Anderson 2011).

Many young actors also believe that rehearsing destroys spontaneity. The fact is that rehearsals do not debar actors from giving a fresh and spontaneous performance. Frustration and exhaustion are usually the cause of lacklustre acting in otherwise good actors. Some of the finest and most spontaneous acting performances have come in films where the actors had already put in hundreds of performances of the work as a stage play as demonstrated by Denzel Washington in *Fences* (2016). In rehearsals, the director guides the actor through a script and character analysis, character development, blocking and movement, discovering the mood and feelings, discovering beats and rhythms, acting techniques, etc. The director may organize read-throughs where all the cast is brought together to read the script to enhance individual and collective understanding of the story. The director will also be able to communicate her vision for the production to her actors during rehearsals. Echoing Anderson (2011, p.144), the director must be able to answer the following questions before the commencement of rehearsals, to communicate his vision clearly;

1. What is the story about? What is this scene about, why is it in the screenplay and what do I need to achieve to maximize the emotional impact of the scene?
2 What are the objectives of each character, the obstacles, actions, means, etc?
3. What must the actors do to clarify and maximize the impact of each scene?
4. What is the best, most effective and appropriate way to visually present the scene?

Providing answers to these practical questions before the rehearsals and the shoot affords the director the needed impetus to deliver on his vision with minimum effort to maximum effect. This is because the director can communicate clearly to his/her cast and can guide them through their character development process and spontaneous performance. The director must work with purpose in the course of the rehearsal. He/she must have clearly defined goals which may include:

1 Bringing the cast and crew into a collaborative unity.
2. Giving the cast her vision for the achievement of the story including the style, rhythm and pacing.
3 Developing the director-actor, actors-characters, and actor-actor relationships.

4. Fixing any problem scenes by working with the actors and possibly rewriting the scene.
5. Make sure the most important scenes, the turning points of the story, work extremely well.

If the director can achieve these goals in preproduction rehearsals, the production stage of filmmaking becomes far easier to achieve and more time is ultimately saved during principal photography.

Conclusion

Movies are made before the first shot is taken in the production of a film. Proferes (2005) discussed extensively why a good director must see the film before it is shot. Everything about the film is concluded on paper well before production. From screenplay/rewrites, shooting script, floorplans, shooting plans, shot list, design sketches, lighting plots, camera movements and angles, through hiring crew; selecting and testing equipment, to location recce; auditioning and casting, etc., a hardworking director makes adequate preparation at the preproduction stage. The director must know the film's characters and their demands; know and interact with the actors that can bring out the best representation of these characters; know how to achieve the best shots, emotions, look and feel of the film before the actual shoot, and know the people to involve in making all these possible. This is why the preproduction stage is perhaps the most important stage of the process of moviemaking. Without proper planning and organisation, making a movie becomes a very arduous task and cast and crew members become frustrated and very unhappy in production. Many films have started and were never completed due to a lack of understanding of the importance of the preproduction stage of filmmaking. Therefore, a director worth the salt takes due care and gives good attention to the preproduction stage of filmmaking; giving the production competent leadership and communicating a very clear artistic vision that will make the whole process as creatively stimulating and enjoyable as possible. The nexus between pre-production and the visual style of the film rests on the truth that a film is an art form based on planning. Having a fruitful production process hinges on the sturdiness of the pre-production stage which begins with perfecting the screenplay. The rewards of a thorough the pre-production stage then carry on through to the post-production where the editor and other artists/technicians receive good footage to make a great film. To achieve an aesthetic synergy

of the film forms is the purview of the screen director. The preproduction process affords the director the ground point from which to build the visual style of the film.

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