

Film Director – The Author, Architect and the First Audience of Cinema

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Abstract

The film director is the envisioner, enabler and executor of cinema. He is the one single person who travels the entire stretch, the length, the breadth, the height and the depth of a film, as he conceives, composes captures and creates it, one shot after another, one scene at a time. It is he, who turns a germ of an idea into unique shot, on the camera reel. With this mammoth responsibility and a plethora of challenges, he ventures forth putting his everything at stake, for fulfilling his passion, for the compelling desire of creating something new, something never seen or done before, for the greatest joy of seeing the film running in his mind, on the silver screen and sharing with the world this distinctive, personal joy. For this he needs to have the ability of appreciation of good literature, poetry, drama, culture, language, linguistics, the knowledge of world geographies, world history, philosophy and psychology and the likes... Armed with this understanding, he forays into the arena of filmmaking, with a complete mastery over the cine craft and techniques and converts, what was perhaps a randomly flying idea, a thought casually transiting his creative mind, that could, with a little neglect, have been lost forever, into an everlasting experience of 'living the story' aided by breathtaking visuals and mood setting music.

Key Words: director, qualities, idea, conversion, film

Introduction

The qualities and talent of a good film director are a consequence of intrinsic understanding and a plethora of experiences. It cannot be communicated. No book or person can teach one to ideate, to conceptualize, to compose music, or to design or to direct a film. One can only be shown the rudimentary principles and indicate some of the issues and problems.

The director is supposed to know something about everything, in terms of particular and general knowledge and everything about everything that goes into the making of a meaningful cinema. This includes: cinematography, an aesthetic sense of lighting, handling actors, set designing,

editing, sound, music... He must know about nature, seasons, climate, ecology and environment, colors, art and aesthetics, architecture and sculpture, sketching and painting, flora and fauna, he must know about fashion and style, language and culture, dialects and stylistics, and importantly he must love fables, tales, mythologies, and the art of storytelling; and above everything else, he must know about men and women and what ticks them.

The foregoing is of course about an ideal film director who has infinite curiosity to know and finds ways, means and time to quench it. A good film can also be made by a director in a village, who makes a masterpiece of a film, based on aural

narration, but then that is more like a music composer whose songs are based just on a particular folk strain.

Sadly, while the ideal director knows more or less about his film techniques and crafts, the technicians generally know precious little about the art and craft of the director or even each other's crafts. "A writer has a pen, and a painter has a brush but filmmaker needs an army" said Orson Wells. Film making is team work and every member is like a link in a chain, and as they say, a chain is only as strong as its weakest link.

Film production today, is in a very dynamic phase, due to the presence of television and internet. It constantly needs to re-invent itself to keep the audience coming back for more. Don Livingstone says, "The talents and abilities required for the production of one film form will also be required for the production of other film forms."¹

Argument and Debate

I. Film Direction and perspectives

1. *Film Direction from the point of view of production*

Directing every new film is living an entirely new life, with all its ecstasies and agonies, zeniths and nadirs, successes and failures.

According to the *Director's Guild of America (DGA)*, a director "contributes to all creative elements relating to the making of a motion picture and participates in moulding and integrating them into one dramatic and aesthetic whole."

According to the *Producers Guild of America (PGA)*, a producer is the person who "bears most of the responsibility for a

film's production". In other words, the producer has significant decision-making authority over all phases of a film's production.

The producer views the director in the same way a ship owner or a shipping company looks at a captain. The multi-crore vessel is useless without a master who is an expert in navigating, charting and steering it through various waters in all kinds of conditions. The ship owner willfully places the entire ship in the hands of a Captain for every voyage undertaken. The captain's advice is taken as the best, in the paramount interest of the safety of the crew, the safety of the vessel and a successful outcome of the voyage.

Eileen Morley and Andrew Silver state "Most major films are made in a series of predictable phases, of which shooting is only one."² A group of people work together in each phase of the production to form a mini work association having typical problems of impetus, management, and structure. Each phase is a short-term arrangement, limited in extent and participation, in which individuals collect, act together, produce something distinct, and disperse. The director, in each phase, motivates and accomplishes diverse creative work under extremely tight financial and deadline pressures. The director's key job is controlling the artistic and inventive development.

2. *Film Direction from the point of view of director.*

A film and its director both shape each other
The film director needs to have a distinct point of view and it is this that brings his

vision to life. It is the way a director sees the world. It is the creative choices he truthfully makes throughout the film. This is precisely why one often finds a novel, one has read, quite different from the film based on the same. The film is made with that particular director's point of view.

This is the prime differentiator between the art and craft of one director and that of another. It is thus important for a director to have his unique voice. A film director also differs from a TV director; a film director conveys his point of view and a TV director conveys someone else's point of view. With exceptions, usually TV directors and film directors are entirely different personalities requiring different set of skills. A film director's point of view is his *raison d'être*

3. Film Direction from the point of view of story writer.

No great director and no grand actor can make a film rise above the strength of its story or the weakness of its plot

If you don't give the director, any script to direct, he is just going to do nothing. Give the director a script and he shall look for the location, the actors and plan the shooting. Screenwriting is an art practiced by people who know 'what' a director can accomplish. The 'how' part of it, is mostly left to the director.

The book form is different from the film form, which is different from a television series. Turning a book into a script or a script into a film is not easy. It is well-nigh impossible till it enters the soul and spirit of a film director. Rachel Cohn, an author said, "The film is like a two hour advertisement for your book"

Screenwriting restricts itself to the domain of creating the blue print of a magic for the film audience. A magic, whose potential and possibilities, they are aware of and can trust the director to translate into reality.

A good director will first read a script for pleasure; then he shall act more as a detective than as an engineer, in discovering the various hidden layers in the script; next he shall question everything and take for granted nothing; he should rely more on insight and less on knowledge and most importantly he should listen to others.

The writer who knows how to pen the 'premise' of his script will not only take minimum time in explaining the story to the director, but shall also be able to fathom if the director shall be able to convert his writing into a gripping celluloid fare.

4. Film Direction from the point of view of cinematographer.

A director guides cinematographer in minutest details about the way he should use his skills and the cameraman shoots the shots in keeping with the larger vision of the director

Film directors and cameramen work collectively in the journey of following a similar vision for a film, but their key tasks and outlooks tend to differ. The images that arrest audiences on screens are shaped by both filmmakers and cameramen, among other professionals. The concentration of film directors, however, inclines to be much bigger than that of cameramen, incorporating producing, directing and even smaller and finer details concerning the design of the film. Cameramen, meanwhile, are chiefly involved with the camera work and the artistry of shooting the film.

Filmmakers are responsible for deciding the look, the tone, and the aesthetics of the film. Cameramen make the filmmaker's visualization a reality by essentially filming the elements and making sure each shot fits that image. The assistants work together, along with the producer giving cues to the director and the cameramen working under the director. It takes all these professionals to make sure that costumes, illumination, sets, and sound are all appropriate for the film.

Cameramen work meticulously with directors and their assistants. They are accountable for capturing the movie on camera. They collect cameras, raw stock, stands, trails, and lights for shooting. They may even go to a proposed location ahead of shooting to determine what equipment and gear is necessary. On the basis of the script and schedule, cameramen build a shot list. They converse with the director to plan each day. During shooting, they set the angles of the shots and move the lights in order to convey the tone of the film and capture the substance of the shot.

Cameramen thus work with and under the director. Their mutual personal tuning is of utmost importance for the making the film as conceived. A good and imaginative director inspires a cameraman and a masterly cameraman truthfully and trustfully accomplishes the assigned task in the manner required

5. Film Direction from the point of view of actors.

A director enables actors in transforming into characters and becomes a metaphorical mirror for them

The truly great directors sparkle at both, directing the actors *and* directing the camera. Directors who don't come from an acting background often have difficulty in comprehending the language the actors speak, the jargon that they are comfortable with. If you can't give them information in a language they relate to, they begin to tune you out.

Every actor yearns for an adroit director—someone to believe in, with making a harmless creative space, to guide an enactment, to “speak artiste,” and to shape something commendable in the editing room. Masters who established their own filmic languages, gave us iconic pictorial compositions, and most significantly, established great lifelong associations with their performers. While some began as actors and transformed behind the scenes, others managed both roles.

Wes Anderson’s on-set vibe, Ava DuVernay’s knack for cultivating intimacy, Jean-Luc Godard’s guerilla approach to shooting, all have become fabled histories.

6. Film Direction from the point of view of music composers.

A director designs the visuals and the visuals demand a type of music

Directors with a sense of music have arrhythmic score track or the melodious lilt needed by the theme of the sequence, running in their mind and such directors are far more successful in creating a visual – audio synchronization than those with lesser music sensibilities.

Nothing reasonably likens to a fruitful innovative association between a composer

and film director. When both the composer and director are on the same page, trust begins to build and when there is trust there can be synergy between the visual and musical minds. This paper will be taking a transient look at the history of composition for film and an insightful look into what makes the unbeatable composer/director relationship work and how you can productively partner up with a composer to get the best possible music for your production.

7. Film Direction from the point of view of editing.

A director designs a film, describes its narration and decides its flow, and the film defines the director

The editor works on the sequence. What narration would be more riveting for the audience... What transitions would help the narration and the mood... Scene changeovers symbolize something absolutely vital but not always fully understood. This seems to be a hidden filmic art which people are just commencing to uncover. This art demands exploration, delivering a fresh approach for moviemakers and script writers that will enrich the emotive impact of their tales. From location selections, to character motion between scenes, to the use of music, scene changes are where the essence is in the story, and now one can discern a new color tray of ingenious possibilities.

As screenwriting continues to establish itself as a discrete discipline in academia, either in alignment with creative writing departments or film and media practice divisions, there is a vulnerability that such progresses may ensconce an estrangement of the craft from the filmic form itself and that such a

distancing may eventually fortify the screenplay's inclination for dramaturgy and the theatrical, rather than the sensory and experiential of the cinematic.

Closely related creative stages in telling cinematic stories include directing and editing and this article seeks to contend, with allusion to individual scenario writing practice, that screenwriting, directing and editing are, in reality, three variations of the same thing. The article proposes the notion of the 'total filmmaker' who embraces all three aspects of the cinematic storyteller.

If the eventual aim is to create an account that fully utilizes the distinctive properties of the filmmaking form in telling a story, rather than being dominated by the theatrical elements of stage driven established narratives, how might one ascertain the relationship between scripting, giving direction and editing? Can an integrated approach to creating the cinematic blueprint change the way we think of pedagogy and script writing?

My movie takes birth in my head, dies on paper; is revived by the living persons I use, which get killed on film but, positioned in a certain order and played on a screen, become alive again like a floret in water.

(Bresson 1977. *Notes on Cinematography*. New York: Urizen.7)

8. Film Direction from the point of view of audience.

A film's most important and premiere audience is the director, for it is in his mind that the film first gets projected and runs a thousand times before even the first scene is shot

Speaking in layman's thumb rule language, the average mental age of an average audience is that of a fifteen year old. So what appeals to a kid that old, would appeal to general audience and be a reasonably good indicator of a film's fate.

Generally speaking, literature has considered cinema audiences from two different angles (Brooker and Jermyn 2003). A first component, entrenched in Film Studies, approaches films as texts, looking to analyze how these cinematic texts construct the abstract position of the spectator. A second component, which rose to distinction along with the field of Cultural Studies, focuses instead on the authentic experiences of audiences, which are seen as shaped by their social circumstances and surroundings. However, these two approaches are seldom linked, and little work has been done on intermediate positions and establishments that endeavor to become accustomed to the actual behavior and responses of spectators, as to what the filmic text requires, thereby also constructing an ideal position and attitude for the spectator.

An upper-class model of movie loving is explained here. In the background of both the transformation of movie-going gentry and the institutionalization of Film Studies, public cinema started processes seeking to introduce scholars to the outlooks and practicing of movie loving, hoping to transform students into movie loving and the adoring the image of cinema as an art form. Research has shown how intermediary institutions such as schools can both explicitly and implicitly attempt to mold viewers and create future audiences, be it for

art-house movies or other art forms and institutions. Further comparative analyses of art education programs across different artistic domains would allow researchers to determine the similarities and differences between art forms that must rise above the social functions of their practice, such as cinema and photography (Bourdieu 1965; Moulin 1995), and there are disciplines, like fine arts, which don't need to overcome this challenge.

9. Film Direction from the point of view of market.

The director is at once the author and the architect, the shaper and the stylist, and the definer and the determiner of a film's value.

Fundamentally the director's name creates a buzz and a certain level of expectation, if the film director is established, about a, to be released film. When the director is new, the onus of buzz creation and raising expectations rests solely on the cast and story or plot promotion. A hyped marketing may help raise interest but whether it translates into box-office returns, depends much on the word of mouth generated post release.

If the initial buzz is strong and the wave of expectation is huge, the market gears itself for the big release, setting aside other trivial chores.

Following are some strategies and tactics for effective Film Marketing and Distribution, using Social Media:

Using collected audience information based on various demographics and psychographics, specific audience buckets are targeted for digital marketing during the release campaign. The performance of social

media ads needs to be watched. Those ads need to be pulled if they're not performing well, in order that money is not wasted. A high cost per result and low engagement typically means the ad isn't performing well. Maybe there is need to adjust the messaging and creative or maybe it's an audience that's not right for the film. According to Jess Fuselier and Liz Manashil, "The conversations happening around the posts need to be watched and listened to, because the way the social media ads perform can tell a lot about the adjustments that need to be made in the digital marketing campaign."³

Using distribution platforms there's a need to monitor who's watching the content and how they're watching it. Viewer demographics and viewership trends are helpful features some platforms provide. Also, if an aggregator is being used, one can monitor platform performance and financial estimates. Amazon Video Direct and Vimeo are two distribution platforms that give storytellers access to viewer data—where they're located, how long they spend watching the content, and number of views. Aggregators give storytellers access to financial information like how much they're making on iTunes and Google Play. Even though this information is oftentimes delayed due to variance in different platforms' reporting schedules, any access to this type of data helps storytellers assess their most viable digital distribution sources.

So many tools help storytellers ascertain and target their audience. Social media analytics, such as Facebook Insights and social media manager platforms like Hoot suite, should be a go-to source for audience information. There's a need to be monitor these insights

throughout the progression of your audience making work. Making sure one has Google Analytics running on their website, will help one monitor who's looking at the website and when. Does the social media ad send people to producer's website? To measure the efficacy of the ad, checking one's GA account to see if there has been a spike in traffic, is important. Some of the many sites that are useful are **UsherU, Powster, Storyfit, Cinelytic, Parse.ly**

10. Film Direction from the point of view of business.

It is said that one man with courage makes a majority. In the case of a film, it is one man's vision that designs its success, defines its character and determines its fate and that one man is the director.

For the business persons, it is imperative to comprehend the a film unit's life cycle, what type of people make healthy synergic units and what projected return on investment can they hope for. Half the work is done for them when they sign on an able director who has the knack of keeping the flock together, while extracting from them, exactly what he wants. Yet, the film director has not any of the prizes (or punishments) conventionally accessible to the executive of a long-lasting system.

When analyzed, how Hollywood films from 1928 to 2016 represented business within a broad historical and business context, it was found that the films actively contributed to audiences' sense making processes and how different groups observed the business's role in society. It was found that films provided cultural blueprints that could be used by spectators for their own comprehension,

identification, and practices relative to business in its historical context, chiefly during periods of indecision, calamity, and shakiness, when many films addressed deeper societal worries about the role of *business*.

II. The World of Films and Public Discourse

How the movies have portrayed public discourse, and how that portrayal may affect our public discourse is the question, the researchers identify. But it's important to recognize that "the movies themselves are a form of public discourse."⁴ Most clearly and closely, the movies have discussed a variety of topics from sexual manners to racism to warfare to social accountability to immature felony to such other persistent issues as fending off a foreign multitude determined to conquer the Earth or terminating gigantic monsters squashing through our metropolises and toppling our community conveyance systems, or glancing asteroids headed straight towards our planet.

There is a more comprehensive mode in which the films have become a form of discourse. This has less to do with a particular subject matter of any single film than with the act of film going itself. Virtually from the commencement of the movies in late 19th century, film going has set up a cultural pronouncement in the nationwide discussion. Commonplace people herded to the cinemas, knowing that it was their medium, not just because it was reachable and relatively affordable, it was theirs, since there were no cultural affectations and proscriptions that related it to other arts, and no cultural pomposity,

either. You could talk and laugh at the movies. You could neck and kiss at the movies. You could drink and eat at the movies. Remnants of these activities remain, to this day, in what is termed as 'the Whitmanianglug of soda and the crunch of popcorn.' Now just think of it. Fancy, one going to the theatricals or to the concerto or to the dancecarting your case or container of popcorn, and you'll understand what I mean. You just *don't* do it. In a way, even eating and drinking at a place, is a cultural statement.

In a sense, picture going has always been a slightly rebellious activity, challenging the highbrow notion of what art is supposed to be, which is why snobs condemn the movies on aesthetic grounds and why preachers decry them and continue to denounce them on ethical grounds. To this day, purists cannot face the fact that having appropriated the nation's political agenda; they have failed to commandeer its cultural agenda.

In races, the legs may be the first to go, but in academics, the eyes are the first to go. It is not about the cinemas here, but about another aspect of popular culture, Jerry Garcia and the Grateful Dead. It is said, "Jerry Garcia and the Grateful Dead cannot be held responsible for the oddity of all their fans. He and the band were thought of as keepers of the flame of the '60s. The band's music may well have been grand, but the band supported much more than music. Around it has slung ascent of scorn for reticence on entertaining uses of drugs and sex. During the band's nearly 30-year life, the costs of deliverance from such reservedness have been made visible in the

millions of devastated lives and the miles of shattered cities.”

And I might add that one could have written and read virtually the same thing about the movies earlier in this century.

Frankly, what, I think those who criticize popular culture don't understand, is that there may actually be a cause and effect relationship between their wailing about the degraded state of American popular culture and the grip of that culture on the general public. They fail to recognize this nose-thumbing, contrarian, Democratic urge that film going exercises, especially among the youth, which is why there are still 20 million people who go to the movies each week.

“Perhaps the single-most intense pleasure of picture going,” the critic Pauline Kael once wrote, “is this non-aesthetic one, of absconding from the accountabilities of having the appropriate responses requisite from us in our official institute culture. It's the feeling of freedom from propriety one has always enjoyed at the movies.”

And if the conformists fail to distinguish the cause and effect relationship between their displeasure and public sanction, they also fail to recognize another cause and effect relationship, the, one between the sense that our political system is indifferent to public needs and the feeling that the popular culture is receptive. The feeling of disempowerment in one arena becomes one of empowerment in the other.

Detractors may say, and they say this continually, that Hollywood is run by generous select media that doesn't give the public what it wants. But no one can make

the argument that Hollywood isn't trying to give the people what they want. That's what Hollywood is there for. So whether one likes them or not, the movies are Jacksonian. They are a manifestation of civic will contrary to all the forces that seem to disregard us.

And this, I think, may be the most philosophical effect of the movies on our public discourse. Dealing with issues progressively gets pre-empted by escapist entertainment, whether it's the entertainment value of the clash itself, or the entertainment value of playacting that the conflict can be easily fixed, or the entertainment value of being diverted from the encounter altogether. Whatever the source of the amusement, the purpose of the cinematic mode of discourse isn't to resolve our metamorphoses, but to make us feel better with ourselves, which is not inconsequential. It's significant. But it is not the identical thing as meeting our problems and facing our challenges either.

II. The Philosophy of Film Auteurism

“The concept of the auteur functions in contemporary Hollywood film industry and popular culture through a consideration of extra-textual components of cinematic discourse.”⁵ By examining a director's works along with the industrial and cultural aspects bordering those films, a technique for comprehending present auteurism in Hollywood can be studied.

Taking the example of Christopher Nolan, one observes, that he has made a standing as a director who produces movies which are important and popular successes and also display aesthetic and leitmotif constancy

through category and industrial settings. Constructing on ideas from Michel Foucault and Timothy Corrigan, the researcher adapts the philosophies of the auteur function and the marketable auteur to examine how Nolan's auteur persona is developed and used by industry and audiences in understanding his films.

Drawing on a crossbreed theoretic framework incorporating auteur, star, and response studies as well as post-structuralist theories on authorship, the study analyses how Nolan's auteur persona is built across a variety of texts, but specifically through DVD extras (formal discourse), expert reviews (critical homily), and answers from the general public (viewers discourse). The analysis reveals the methods within the conversational setting which create a distinctive auteur persona that helps segregate Nolan and his films in the marketplace. The research shows that the auteur is a lasting and dynamic concept that is prevailing not only through all aspects of film culture included in the films, but also in creation to critical analyses to audience discussion. Furthermore, due to technological changes, spectators discourse plays an increasingly active role in shaping the auteur persona, often adapting the auteur concept to assign meanings for films. Finally the auteur persona acts as a way to appreciate not only how the auteur concept functions in cinema to organize economic, artistic, and cultural conditions, but also how film understanding is advanced intertextually in present-day culture by varied watchers.

Conclusion

The auteur persona which helps the director act as a uniting and meaningful source is not a simple or natural idea, but rather a construct that must be developed through an intricate web of texts and multiple levels of discourse. Furthermore, there is an increasing role of technology in building and maintaining the auteur persona; including the raised influence audience discourse has on the auteur persona due to new technologies. With the increased use of auteur concept at all levels, the auteur persona is a way to recognize difference between directors in Hollywood. This differentiation through auteur persona can be used as a type of commodity in industrial and cultural factors of Hollywood film at the stages of creation, showing, and reception, but can also be a marker of quality and uniqueness. The concept of the auteur persona builds on earlier ideas about the auteur, but develops them by providing a way to examine in both theoretical and practical terms what the position and role of the auteur is in modern Hollywood culture. Earlier studies have measured principally just one aspect of film culture, or have focused more on the films and culture rather than the director, but recent research has shown the significance of bearing in mind the multiple factors that add to understandings of the auteur, since each level of discourse adds to the development of different facets.

The auteur persona is may be at once steady and fluctuating, but is always a form of uniqueness that is adopted to help differentiate and arrange films and directors. The auteur persona offers a structural frame for a set of texts that helps establish their

meaning over time, creating a relatively integrated assembly. Conceptualizing the auteur persona as a form of identity helps to stress the inter-textual nature of the persona. Stuart Hall suggests “actual identities are about questions of using the resources of history, language and culture in the process of becoming rather than being: not ‘who we are’ or ‘where we came from’, so much as what we might become, how we have been represented and how that bears on how we might represent ourselves” (1996: 4). The auteur persona, as a type of identity, is a blend of internal and external factors that shape it. It is never a final product, but one that is evolving based on those influences. Nolan, much like others before him, takes concepts from auteurism and combines those into his auteur persona, but his persona is constantly growing because of the new texts created around and by him as well as altering cultural circumstances, and so may shift even after Nolan. Nolan’s auteur persona is defined through cinematic intellect related to narration and visuals and an enigmatic self-determining Hollywood receptivity, enlarged by a separation of his persona from fan culture. Summarized by his signature films Memento and The Dark Knight, Nolan is known for producing films that challenge audience expectations on what a particular category or narrative frame should be, but eventually stimulating the audience to become participatory in his films – and auteur persona – by offering metaphorisms that makes the audience explore and understand his films.

By offering novel ways to view films as well as presenting a guide to traverse those new ways, Nolan’s auteur persona permits him to

stipulate a frame of meaning for his films and the contiguous text. In creating vagueness and plainness in these texts, Nolan’s auteur persona also leaves space for several meanings to be deduced. Nolan uses dialogue – the films and the adjacent materials – to maintain authority over his texts, particularly when acting as both director and writer, and also to include audiences by leaving areas of ambiguity. As Foucault suggests “discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart it” (1990: 101). Therefore, some forms of discourse will at all times have power over others, but it is not an absolute or final power. All forms of discourse involve some level of power, thus the viewers have a role to play in developing Nolan’s auteur persona due to the structure of spectator discourse, but also because of Nolan’s use of other levels of discourse to reach out to viewer members. Nolan is both a spectator member and a member of creation team. He is affected by other directors and in turn affects others. The framing of his DVD observations highlights his awareness of the inter-textual nature of film meaning-making, and he presents his explanation how he would like to be addressed as an audience member, both taking the position of authority and allowing the audience to have role position in understanding the film.

It has been shown that there are three factors involved in creating a lasting auteur persona. Firstly, the auteur persona *needs to enhance the filmic experience*. Secondly, the auteur persona *uses the director’s name as a referent for a particular quality to organize*

a set of films, a style, or an experience.

Thirdly, the auteur persona *must have a distinct niche within filmic culture that differentiates the auteur and his or her films from other films and directors working in the industry.*

IV. New innovations in cine viewing that aid close understanding of the Director's Art

Before the advent of television and internet, films were promoted through Trailers in Cinemas and a plethora of Print Media Vehicles. In India the popular ones were – ***Picture Songs*** costing 15 paise each, and carrying the lyrics of all the songs in the film. The A4 size pamphlet folded twice to fit in the pocket. The front carried a shot from the film usually showing the protagonist and the antagonist or the protagonist and his love interest. It was printed in monochrome or dual chrome. Another one was ***Picture Post***, costing a rupee and half, a diary sized book of about 120 pages carrying the editorial, film reviews, film news, and film ads. It was a colorful book quite popular with the front bencher gentry in the talkies. The most popular was ***Screen***, followed by **Cine Advance, Trade Guide and Film Information**. Screen and Cine Advance were popular with Film fraternity for News and full page ad blow-ups, Trade Guide and Film Information carried information about box office performances and other business news.

World-wide, the ways of movie viewing is changing at a fast pace. Some innovations are listed below:

1. Road House Cinema, Dublin

RHC is an unconventional venue that ensures that events get noticed. Helps bring the ‘wow’ factor to one’s ensuing presentation. You can treat your executives to a cinematic experience to remember.

The much loved and unique venue **mobile cinema** was relaunched after undergoing restoration and technological upgradation. In Autumn 2017 as ROAD HOUSE CINEMA, bringing an exciting and innovative corporate hire experience to audiences all over Ireland.

From festivals to cine events, Road House Cinema is the solution for both, the movie buff and the serious student of film studies.

2. World Cinema Amsterdam

It is an initiative of and is organized by theatre Rialto, which offers screenings all year round. The prime programme of Rialto, focuses on European and non-western independent films.

The World Cinema Project (WCP) New York conserves and reinstates neglected films from around the world. To date, 38 films from Central America, South America, Africa, Asia, Eastern Europe, and the Middle East have been reinstated, conserved and displayed for a global audience. The WCP also backs educational programs, including Restoration Film Schools; intensive workshops, permitting students and professionals worldwide to learn the art and science of film restoration and preservation. All WCP titles are available for exhibition rental by clicking "Book This Film."

3. World Cinema Kanopy:

The films that truly reverberate with people, do much more than just entertain. They motivate people, supplement people, and challenge their perspectives. Kanopy ensures that these films reach viewers around the world. They stream thoughtful entertainment to your preferred device with no fees and no commercials by affiliating with public libraries and universities.^V Everyone from cine scholars to chance viewers discover remarkable and enriching films on Kanopy. One can log in with the library membership and enjoy their diverse catalog with new titles added every month.

Kanopy believes in the power of film to bridge cultural boundaries and bring people together. It claims to certainly expand one's worldview.

4. Where to Watch World Movies

World Movies continues to show a varied selection of award-winning favorites and celebrated new release titles from across the globe. One can watch any time on Foxtel On Demand or on the World Movies tab on STAN. One can also tune into Foxtel Movies Masterpiece 8.30pm Wednesdays for our committed weekly screening.

5. Globe Cinema, Calgary, Canada

As a classic movie house, they are dedicated to bring Calgarians quality movies of all varieties and are proud to participate in many of the wonderful annual film festivals the city offers. Now licensed, Globe Cinema offers an exceptional entertainment experience.

Apart from myriad online and television opportunities of special close studies of cine directors, exclusively crafted for the

cinephiles and serious students of the film, the above brick and mortar examples are only a handful examples amongst tens of thousands of such specialized screen houses that are more cozy, more conducive and more customized for your film studies and intimate study of your favourite directors and their mystical and magical art.

The Future

The Global Statistics

The **International film industry** shows strong forecasts for the upcoming years, as the global box office revenue is projected to increase from nearby 39 billion U.S. dollars in 2016 to almost 52 billion U.S. dollars in 2020.

The U.S.A. is the world's third major films consumer in terms of annual ticket sales, after China and India. There are nearly 5,750 cinemas in the U.S. as of 2017.

A recent survey shows, 20 percent of Americans go to the see films about once a month, 9 percent go see films in movie theater quite a few times a month, whereas 4 percent go about once per week. This is a substantial share taking into account the 54 percent of American adults who choose viewing pictures at home.

Entertainment through films is big business in the United States. It is expected that this business will generate 35.3 billion U.S. dollars in revenue by 2019. Buena Vista, among all film studios, achieved the most in 2017 – it held the biggest market share, nearly 23 percent, and generated the maximum box office revenue, over 2.9 billion U.S. dollars. Warner Bros. grossed just over 18 percent of the total box office in

North America, and 20th Century Fox made 12 percent of the market share. Warner Bros, Universal and Miramax have all been awarded with the prize of “Best Picture” in the Academy Awards four times each.

This is about finances. Far-reaching changes are visible on the horizon. Soon with highest quality videos that enable, special effects transfers and easy digitization, films may be used for one in hundred projects. There are also changes in the offing in film duration formats. Germany and France are already making one hour films. This has bearing on the way the cine plot was graphed till now and how it will in the future. It has bearing upon how stars and actors will be paid. And other important artistes like Music Composer, Singers, Musicians... and technicians like editors and camera persons.

Work Cited:

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To keep the audience coming to theatres, 3D was attempted and now many other innovations are in the offing. The internet has become big thanks to the successful business model of Netflix.

As can be seen, felt and conjectured, the changes are going to be many, huge and having implications beyond the considerations of box office.

Conclusion

The director's authorship of a film is well defined by the ‘Auteur’ theory. He is the architect (designer) of a film because he envisions the film from his point of view and then plans the execution of his design. He is the first audience to see the film frames move in his mind and his heart is the one that the story first moves.