Role Of The Production Designer In Filmmaking – The Pre-Production Of Narrative Film As A Case Study

Dr. Kareem Ahmed Fadhil Alfarraji[1],
Mohammad Mustafa Salem Al Smadi[2]

[1]Assistant Professor, Design of Cinema, TV and Theatre Department,
Faculty of Architecture & Design,
Al-Ahliyya Amman University, H. K. of Jordan,
k.faraji@ammanu.edu.jo
[2]Lecturer, Multimedia and Graphic Design Department,
Faculty of Architecture & Design,
Al-Ahliyya Amman University, H. K. of Jordan, msmadi@ammanu.edu.jo

Abstract

Filmmaking is not a 'One Man Show' anymore. In the advent of filmmaking, one person may bear the brunt of the design and production of the film along with the director. As the production complexity increased and involved many tasks many artistic professions needed to complete the production design in a team work. Not many can appreciate the task of the production designer and the extensive effort he/she puts in the filmmaking. In this research thesis I present the production designer responsibilities and relationships with the other departments in filmmaking. A short narrative film 'Downtown' is used as a case study to show the pre-production stage of making the film. The film uses symbolism and realism and therefore, those two schools are described herein as a base. This thesis is a descriptive study to reveal the details of the production designer's work in filmmaking. I adopted a practical approach to clarify the production designer's task by implementing the pre-production stage for the film including but not limited to mood boards, breakdown sheets, location scouts, and getting approval from the director.

Keywords: production designer; moodboard; location scout; breakdown sheet, symbolism, realism, narrative.

1.Introduction

Film Making is one of the most sophisticated operations in the visual arts industry. It involves many artistic professions that amalgamate together to

finally produce a film. Production design has become one of the major pillars that the making of any film, short or long, depends on. Schirmer Encyclopedia of Film defines that "Production design is the creation and organization of the physical world surrounding a film story." Historically, the encyclopedia states that the term was coined by producer David O. Selznick (1902–1965) to describe the greater-than-normal contribution of designer William Cameron Menzies (1896–1957) to Gone with the Wind (1939), but the exact responsibilities of a production designer inevitably vary from film to film. In some cases, the production designer is almost completely responsible for the overall look of a film; in others, particularly when working with directors with strong visual styles, a designer's contribution tends to be much more limited. Art direction and production design often overlap, although credit for production design is seen as more inclusive. During the studio era, production designers, as opposed to art directors, were the exception.

"Volumes have been written and said about the look or vision of a film. Many filmmakers rely on the tools of cinematography and videography to achieve this goal. The rapidly increasing digital tools enhance the visual properties of a movie but do little on their own to create the total visualization and design of a motion picture" (LoBrutto, V. 2002: p. XIII).

The term 'production designer' was invented in Hollywood by David O Selznick to describe the contribution made by William Cameron Menzies to the production of Gone with The Wind (1939). Menzies, who operated independently of the major studios on a freelance basis, had drawn over a thousand detailed sketches for the camera to follow shot by shot. His new title signified that not only had he designed what would be in each shot, but that he had also planned the size, angle and movement for each shot (Barnwell, J. 2005).

1.1. Problem Statement

Writers fear the blank page, but how often does a director feel the same way about a blank frame. It's easy to populate it with actors in the location. But what about that space in between the characters? How can we fill that space with production design to create a specific mood, to reveal characters, or even communicate the themes of the story, so how can those goals be achieved with production design and visual contrast?

Production design is the overall visual look of the production. It encapsulates a unifying vision for set design. However, production design serves three major elements in the process of making any performing art project; the first, Production Design sets the film's\ scene's MOOD, second, it can reflect the

state of a CHARACTER, and third, it can articulate the story's THEME (Studio Binder, YouTube channel, (2019).

This research thesis sheds light and brings to surface the role of Production Design in the Arts Department of a film showing its mission in setting the MOOD, defining CHARACTERS, and articulate the THEME of the film.

1.2. Significance of the study

- In this study the researcher will introduce performing arts as a concept and practice.
- This study shows some history of the Production Design in the cinema.
- Define the role of the production designer in film making (relationships, responsibilities & its importance).
- Analyze the art department hierarchy - Art department setup.
- Show The design process, from pre-production to production to post production.
- Encourage and enhance the design aspect of Arab productions.

1.3. Study Aims

- Clarify the production designer's responsibilities in the field of filmmaking.
- Provide an understanding of the tasks of the production designer & The Art director.
- Clarify the Art department setup & its relationships with other departments.
- Describe the design process, in details, during my work on "Downtown" script.

1.4. Study limitations

This study is limited to complete the pre-production design stage for the narrative short film 'Downtown'. The study ends with the results of the Pre-Production, where we can clarify the visual concept of the film and we have the first sketches of the designs for it.

1.5. Study target community

The production designer is an intriguing figure whose contribution to a film is often misunderstood by those not working in the industry (Barnwell, J. 2005). The target group of this research are the fresh graduates of film making who

will start their career in this field, clarifying who are the production designer and the art director, what they do and when, how they can work side by side with the director and the producer in film making.

1.6. Study Methodology

This study is a descriptive analytical study. Through a practical example of a production design process performed in the narrative short film 'Downtown'. The preliminary sketches for the design are readily available. Through the implementation of the production design part of the film, this study will clarify the visual concepts and follow the process of the production design all throughout until the completion of the film. Steps are recorded and authenticated during pre-production stage and the production itself. The data collected will be analyzed to illustrate the pre-production stage of the narrative short film where the portfolio is completed.

1.7. Definition of terms

In this research we will run into some new terms, special for the art department and its crew, such as:

Production Designer: as head of the Art Department is responsible for interpreting the script and the director's vision for the film and translating it into physical environments in which the actors can develop their characters and present the story.

Director: A movie director is responsible for telling a story visually with a point of view. As the central creative force, a good director must have a firm idea of how to translate the script cinematically.

Director of Photography: The director of photography, or cinematographer, is responsible for rendering the director's vision of the movie on film or video.

Producer: is a person who oversees film production. Either employed by a production company or working independently, producers plan and coordinate various aspects of film production, such as selecting the script; coordinating writing, directing, editing; and arranging financing.

   The core Team of Art Department:
The Art Director: Organizes everything on behalf of the Production Designer from coordinating the designers to the logistics of set/property production on a day-to-day basis. The AD reports directly to the Production designer.

Art Department Coordinator: An art department coordinator is a logistical angel in situations that can financially support this position.

Archivist: Archiving is a new concept borne out of technological necessity. The paradigm shift from traditional to digital filmmaking combined with the ubiquitous
Use of laptops in the workplace has reinforced our daily reliance on computers. in the art department, learned that the collecting and cataloguing of imagery was a specific skill necessitating a full-time position in order to satisfy the needs of the digital art department. So, the digital station of the archivist was born.

Digital Artists: It's no longer enough for an art director to solely be an arbiter of good taste. Lack of digital skills or at least a surface understanding of basic digital concepts will disqualify potential art directors from the running, especially on an animated flick.

Set Designer: Designs and supervises the set build. Depending on the size of production can design one or more sets and also produces drawings/concepts/blue prints. They too collaborate with the Director and Director of Photography.
Set Decorator: Responsible for the décor of the set or location from soft furnishings through to lighting fixtures.

Property Master: Responsible for all objects and props that are used by the actors. Works with the Set Decorator and Production Designer and is responsible for obtaining the props.

Many more members are part of the art department setup like Greensman, Construction Coordinator, Mechanical Special Effects, Stunts, Visual Effects & Previsualization and Transportation.
Depending on the length of the project, film or short film or a narrative, some of the above titles and tasks are performed by the Production Designer.
Also, here are some terms specialized in the design process and the Pre-Production stage of any narrative short film, such as:

Concept (n): a general idea used to formulate a plan

Visual Concept: the visual parts of your concept might be a specific image or color scheme. It might be an idea to use circles prominently. Visual concepts tend to be a little more concrete. They should come from the verbal part of your concept. Visual concepts are focused more on the how of conveying your message.

1.8. Study tools

In this study, the following will be used for reference:

- The literature will be reviewed on production design and the technical section of the art department.

- Personal interview with the Arab production designer Shihab, Hala. (Jordan, Amman, 5/12/2020). and used as a reference.
- Previous studies, (The Designer's Story: Filmmaking from the Perspective of the Production Designer (Doctoral dissertation, University of Brighton) By Jane Barnwell, 2018.)
- Electronic sources, YouTube channels and interviews were used as a reference.

1.9. Study Questions

Film making is a long and tedious process that includes several activities that utilizes diverse professions in the execution of each of those activities.

In my research I investigate the role of the production designer in film making, where I shed light on the different tasks and duties of the production designer and illustrate his/her duties using 'Downtown' short film as a case study. Therefore, the main question of this study is

❖ **What is the role of the Production Designer in film making?**
This study relies on the hypothesis that "the presence of the production designer will lead to a successful short narrative film that has integrated elements and is visually attractive to the audience", as this study will endeavor to prove.

2. Literature review

2.1. Pre-Production Stage and Production Design

Pre-production is everything that happens before you start shooting your feature film, TV series, animation, or anything else. It helps you get organized before you dive into the production process (Leighfield, Luke. 2020). Pre-production is the creative and logistical process of planning the elements needed to produce a feature film, TV show, play, or any other type of creative performance. Pre-production is part of a three-step process followed by production (the actual filming or performance), and post-production, which mainly consists of editing, visual effects. Leighfield stipulates four steps in the pre-production process. Those steps according to him are:

Scripting: Write your script as this is the first step in successful production. And create a script breakdown by going through the entire script and pick out everything - location, character, costume, sound effect, prop, visual effect, extras – that's seen or heard in the film. At this stage the breakdown sheets are prepared.

Legal and Budgets: Take care of the business side of production and hire your crew. Leighfield suggests that a company will take care of the production, therefore, it is advised either to form one's own company or hire a specialized production company. Other issues may be needed such as open a bank account, deposit production funds, and start building a production team. Maybe make some business cards.

At this stage it may be apt to estimate the monetary issues and check the sum of money needed. Here, the breakdown of the script comes in handy to create three different budgets:

Dream budget Imagine money's no object. Who would you cast as your lead? Who'd be in your film crew? Where would you shoot the film? Figure out how much it would cost for all your perfect locations, characters, props, and everything else in your script breakdown. Then write that figure down.

Restrained budget Do the same thing but rein it in a bit. Maybe pick Vinnie Jones as your lead rather than Dwayne Johnson. Shoot in Bradford rather than Barbados. Ditch the scene with the helicopter. Write that figure down.

Shoestring budget Finally, think about the cheapest way you could achieve your filmmaking goals. Casting your mates. Shooting it in your grandparents' garage. Borrowing your mum's car for the high-speed chase. This figure should be a bit smaller.

Finally**,** once the resources are available, a preliminary shooting schedule is produced based on the shooting script to estimate the amount of shooting sessions to be done per day. Most productions try to shoot five pages a day, which is about five minutes of screen time

Now that there is a rough budget and schedule together, then it is a good position to put together a film crew. For starters, to lock in the director, assistant director, and production manager. Then secure the department heads. Depending on the size and budget of the production, the list will include some of the following:

• casting director

- cinematographer
- costume designer
- director of photography
- editor
- gaffer
- production coordinator
- production designer
- production sound mixer
- art director
- lead makeup artist

Start taking some work of the plate by delegating to the relevant people. Let the director know that they can start making creative decisions with department heads. And make sure the production manager has access to the bank account so not to sign everything off.

Creative Planning: Work with the department heads to plan out everything needed to make the project work. Storyboard and make a shot list. A detailed storyboard is helpful where each scene is mapped in pictures by the whole team sharing this activity. It is the best way to visualize the film before the shooting starts. It is easy to get lost during a shoot, even with a small team. If lots of settings, multiple actors, and a large crew, then things only get more complicated. A shot list keeps a project on track. Before filming, it helps directors, especially the Assistant Director, to collect their thoughts and build a shooting schedule. During filming, a solid camera shot list means different departments can work independently from each other. It also makes it easy to keep going if a crew member is sick one day, or has to leave the shoot.

Logistics: Now that the pre-production process is a little further along, the line producer or production manager will have more information to tweak the budget and schedule. This stage of the video production process can be a bit sticky if the director or department heads have larger cinematography goals than the finances can handle.

The whole team needs to pull together to help the line producer or UPM strike a balance between the creative, financial and logistical goals. It's also important to consider the emotional wellbeing of the talent and crew when finalizing the shooting schedule. The work must be done within the budget, but not to burn out people.

A lot of stuff needed to make the cinematic masterpiece: equipment, rentals, props, building supplies, costume designer. This is mostly a job for

department heads and the line producer or production manager. It's also when the location manager starts location scouting.

As things start materialize, the departments will begin to build their crews. It is also time for the casting director to put out some casting calls and find the hottest talent. After this stage is complete, the process has all the things needed to make the movie: cast, crew, production staff, locations, and any special gear.

As it is near the end of the pre-production process, there's lots to do. The director will start rehearsing with the new cast. The department heads will get their departments in order. The line producer, production manager, production coordinator and assistant directors will cook up a final production plan.

Once the budget and schedule are set, the cast and crew lists are updated, and the call sheets are prepped, it is ready to shoot. A call sheet is a vital production document that contains all the information needed for the shoot. If it is detailed and well written, the pre-production is destined for success. If it is missing crucial ingredients, then the process is going to have a problem. The call sheet lets the talent and crew know when they to be on the set and the schedule for each day.

2.1. The Art Department role in the Pre-Production stage

LoBrutto, V. (2002) discussed the pre-production process that the Art Department executes and prepares the design of the film. The pre-production process is a time of discovery and invention. This is when the production designer and the art department develop ideas and create the blueprints for the design of the film. The production designer enters a systematic process of planning stages to create the design of a film.

The first stage of the design process is concept drawings and mood boards. That is after absorbing the screenplay and understanding the director's point of view toward the visual style of the film, Concept drawings put the visual ideas on paper. Then they are shown to the director for approval. Beginning with shapes in a sketchy, broad-stroked fashion, the designer is thinking out loud on paper (LoBrutto, V. 2002). After a presentation of the concept sketches, the director and the designer enter a discussion about the ideas. A single drawing may communicate and capture the director's intent, or elements from several drawings may be combined to achieve the design's objectives. An idea from a concept drawing may be altered or the designer may be sent back to the drawing board to come up with additional approaches. Then The Storyboards

are ready to be drawn, Storyboards visualize a film shot by shot. The storyboard can be drawn by a storyboard artist who specializes in the craft or by someone who can visually interpret a story and understands cinematic grammar. The ideas should generate from the director, director of photography, and the production designer. On a low-budget film the production designer may storyboard the entire film. The storyboard clearly shows the relationship between the characters and their environment; it is a guide that reflects the director's visualization of the project and how the director of photography will photograph it. For the production designer, the storyboard will indicate how the design will appear in the frame and what has to be created by the design team.

When embarking on a location scout, preparation is necessary. The scout should have available some specific items, as detailed below, on all trips to record and retrieve information, to properly represent the production, and to negotiate with the proprietors of a location. A basic location scout's kit should always be readied with a number of items necessary to evaluate and document the locations visited during the scouting process in pre-production (LoBrutto, V. 2002:71). Location fact sheets should be prepared in advance and put into folders labeled for each location needed in the film.

After Location scouts The prop master makes a list of props needed based on the script, discussions with the production designer, and their collaborative decisions, and then designates them into distinct categories. Before shooting begins the production designer and the art department go through a final checklist.

And the final steps of the Pre-Production stage Each shot in the storyboard and on the shot list is checked to make sure the camera will not be shooting off set. The production designer goes through the compositions, lenses to be used, and planned camera movements, making sure that the set supports all angles to be employed. The set is scrutinized for its ability to project its objectives; when lit and photographed by the cinematographer, final corrections are made.

The art department must plan a detailed schedule, coordinated with the shooting schedule and with appropriate arrangements for rental and access of the studio space. The art department should estimate the time every step will take, so a starting date can be determined by backdating everything involved (LoBrutto, V. 2002:75).

Rizzo, M. (2005:3) introduces and suggests the essential aspect of the general structure of the Art Department and the importance of the relationship between its parts. Rizzo argues that when we examine the art department

hierarchy, the production designer is found at the top with the art director close at hand. As it appears in figure (00) As a side-by-side relationship, the production designer and art director complement one another. Even Though the production designer and the art director have almost the same responsibilities, they can never replace each other, Why! Sharing the same hierarchy level of the film pyramid with the director and cinematographer, the production designer delivers THE VISUAL CONCEPT of a film through the design and construction of physical scenery. In this sense, the designer is the seminal, creative force of the art department. Referring to (Figure 2), the art director drives the process of design from sketch to actual physical scenery. The art director, or the design manager, heads and runs the art department, interfaces with all other departments, supports the art department arm of the shooting crew, oversees scenery fabrication, and controls all aspects of the department expense and scenery budgets.
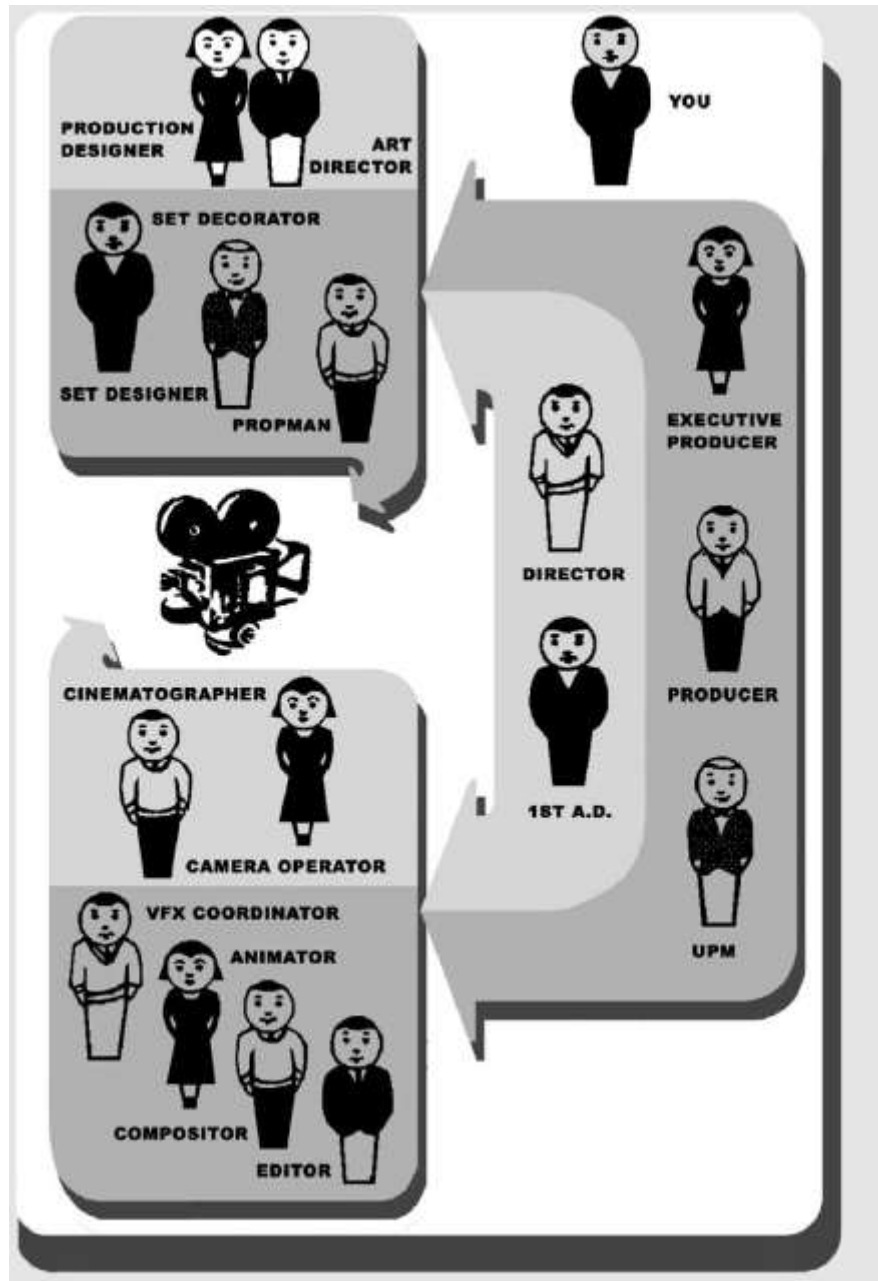
Figure 1 : Rizzo, M. (2005). The art direction handbook for film. Taylor & Francis

In the interview with production designer Shihab, Hala. (Jordan, Amman, 5/12/2020)., the issue of the department structure and the line of responsibilities in the film making process, she answered with the following:

"On the relationship between the production designer and the art director Shihab said that "there must be a coordination between the director of photography (DOP) and the director … and there is a lot of misunderstanding in this field that the director who decides what is the shape of the décor and the DOP does not interfere because he is not a DOP initially, this is in TV drama,

where in cinema the situation is different where there is more organized relationships between DOP, director and other specialization, work together depending on the type of production. Some directors think that they must have the saying on the décor being the director, but this is wrong and the director must work with the production designer to reach an agreement on the design. Sometimes the work might seem realistic, but the director wants to have some symbolism or fantasy so they have to discuss this issue together and decide on the final design."

2.2. The Color and Color Palette

Hellerman, Jason. (2019) describes in an article published in 2019 for Infographics in the NO FILM SCHOOL how the color palettes can make a better filmmaker and how the color palettes used in the storytelling. He argues that Film color palettes might be one of the most underutilized parts of the filmmaking process. It can be the difference between immersing the audience in a world or boring them to tears. To take to color theory to practice we need to consider the color wheel, says Hellerman, Jason. (2019). A color wheel or color circle is an organization of color hues around a circle, which shows the relationships between primary colors, secondary colors, tertiary colors, and other color combinations. The infographic below details all the different kinds of colors and color combinations in cinema. It's an important tool for any director to keep by their side. This can help them decide how their sets should look, which costumes will pop on camera, and how scenes should be lit. Directors wield a lot of power when it comes to what appears on the screen. Collaboration with the art department, cinematographer, and costume design people is so important. Color is not just how you balance the camera, but also how people are dressed and how sets look on screen. As an example, think about all the magnificent work done by Wes Anderson. His movies are defined by their color palettes and what emotions are expressed through those images (Figure 2).
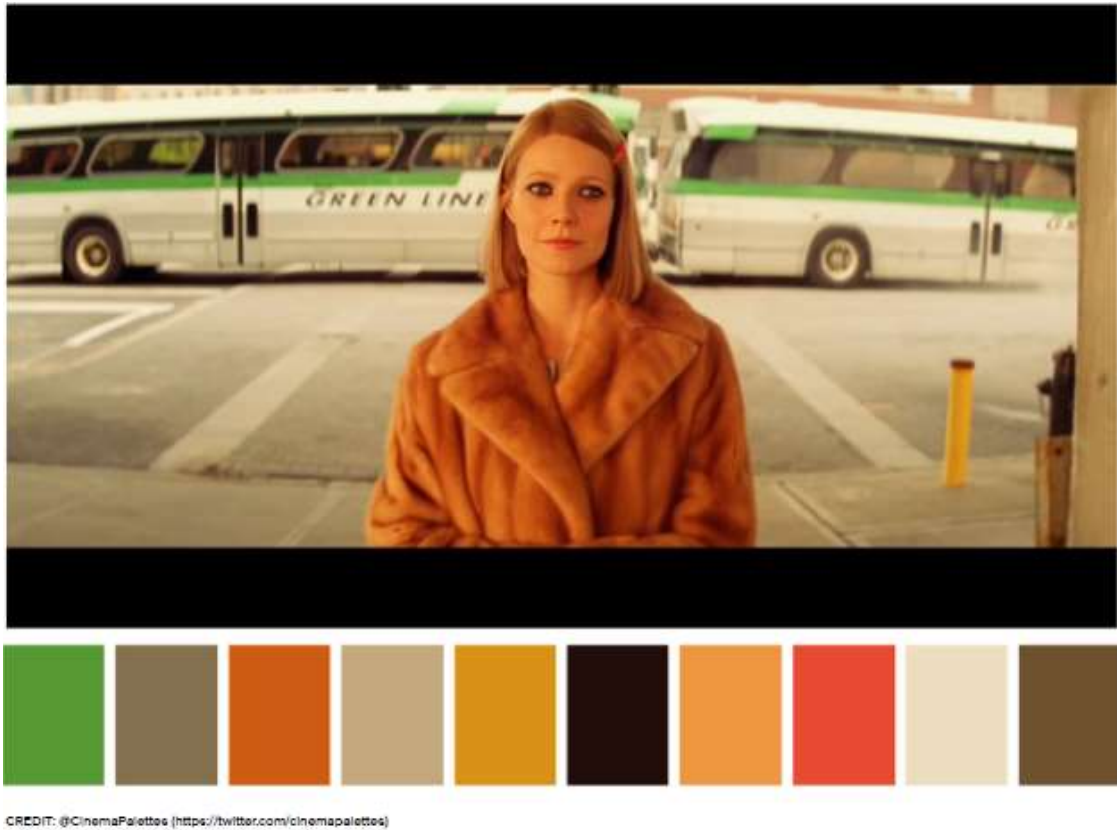
CREDIT: @CinemaPalettes (https://twitter.com/cinemapalettes)

Figure 2: The colors expressing emotions

The colors expressed in this frame gives us the poppy world of this movie and set the dark and depressed tone of the film. Anderson also can capture the opposite. A world of adventure and a girl who wants to take on the world.

Figure 3: Using the Hue in the color

To understand how all this still works, we must understand how color works and how we can manipulate colors to get what we want on the screen. Therefore, we need to know what goes into color aspects such as Hue, saturation, and value (Figure 3).

3. The Production Design of the film under study (Case Study)

3.1. Downtown, brief description

Abbas, a retired lonely old man, living in the eastern area of Amman in a modest vicinity. He strives behind his passion for cinematography. Abbas comes out of an old cinema in Amman. He comes across an advertisement for a photographic competition. This competition may drastically change his life. The competition was about restructuring the painting "Downtown" by Paul Cézanne. He intends to enter the competition using his primitive and old camera challenging the artist inside him.

3.2. Aspects of creativity

The film uses the personality analysis style that provides the opportunity to observe certain class in the Jordanian society living in popular areas. The subtle cinematic style uses a clever, close-to-view style that simulates emotions and feelings. The style adopts a slow paced prudent method in the narration of events so that it involves the audience in an immersed manner as if the spectator lives the personality. Using this style gives the opportunity to dig deeper in the city's eastern lanes and alleys that are full of details with tales and stories. With this in mind, one of those tales is artistically analyzed and presented in a cinematic way.

3.3. Project objectives

The main aim of the project is to shed light on certain aspects of Jordanian social life and mimic the effect of technology that invaded the world on this society, as well as trace its effect on people's lives through the approach presented by the film between old traditional life style and contemporary one. The objective is to innovate modern cinematic artistic treatment and force the audience to be part of this treatment.

3.4. Methodology

The film carries two characters each represents a different generation and era. The first, represents the past with all its details. The second, represents the present with its dimensions and its technological diversity.

The work is symbolic and the camera will have a main role in embodying symbols and emphasizing semantics. The traditional old camera will represent the traditional generation where the digital one will express the new generation. The scenario and the treatment of the srtugle between the two main characters of the film through art that will play the main role in unifying the vision between the two generations as there is no future without past.

3.5. Pre-Production Stage

As a starting point, in my Case-Study of the short narrative film 'Downtown' I read the script, then discussed it with the director, to know more about the general mood, theme and the backstory of our characters. As I have reached an agreement with the director, I started to prepare the breakdown sheets for the Art department. I started my own research about every detail of the script and the story to come up with the first collection of mood boards. Then I presented the mood boards to the director where he approved them and agreed that I

continue to character design and costumes suggestions. The next step is to go for our first location scout in Amman so the visual concept of our film is mostly done.

Shot list and the Story board were the next step we had, so we had the general picture of the final results we will have.

3.6. Mood Boards

Mood boars represent the visual concept of the film and designers use mood boards as means to communicate and reach agreements with their clients (or within a design team) in the beginning of the design process. Mood boarding helps explore the available design space or range of possibilities that emerge from the design brief Vera, A. L. (2009). A mood board, sometimes called an inspiration board, is a tool to help you hone your visual ideas at the start of a creative project. It is a collage of images, material samples, color palettes and sometimes descriptive words and typography that will guide you in your work (Walker, Philip. 2020). He also argues that a mood board will also give a visual indication of the production design for your film. Production design jobs can be tough — and you'd be helping them out greatly by creating a mood board.

One of the biggest choices to make when you start a moodboard is whether you want it to be physical or digital (Masterclass. 2020).
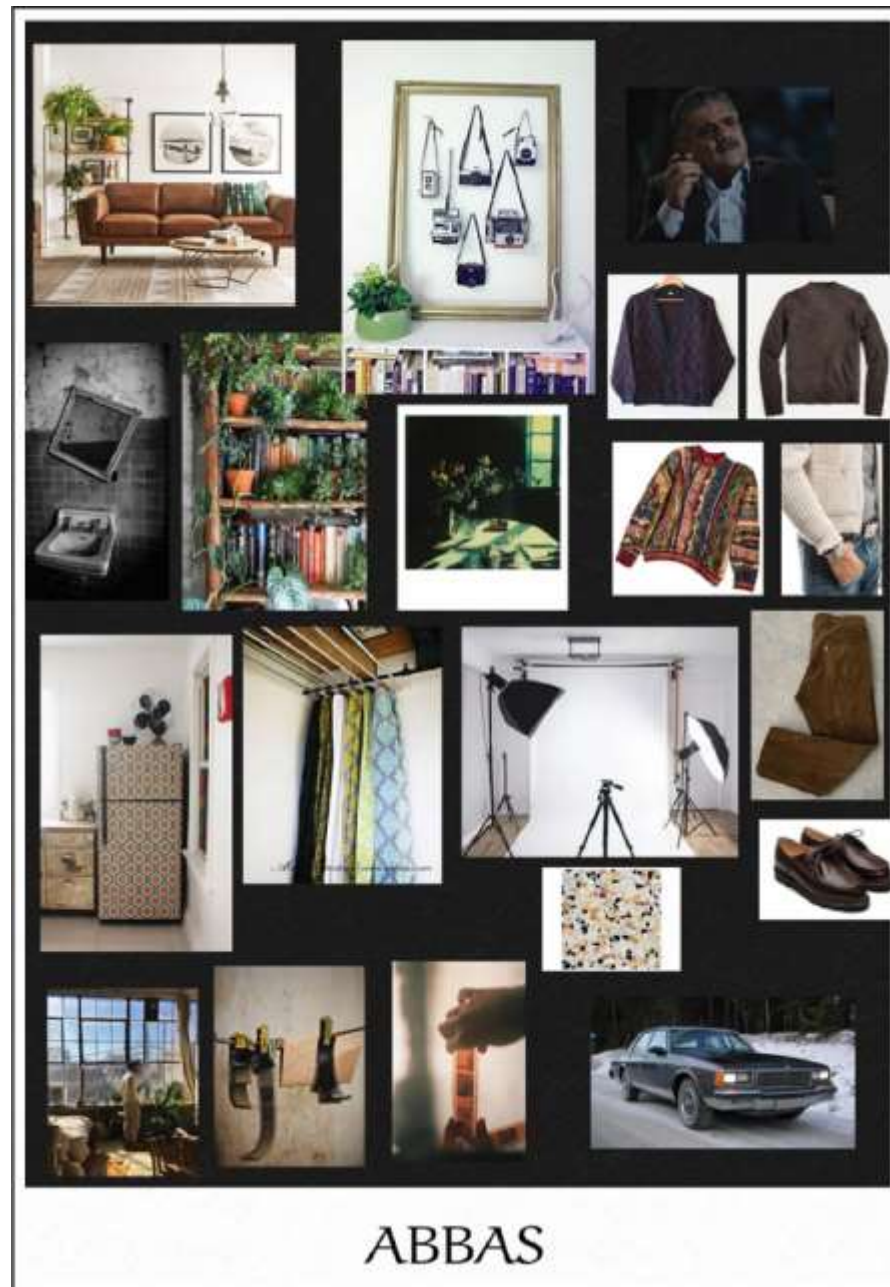
Figure 4: Mood Board

3.7. Character Boards

Clues of character traits and story might work as visual subtext in costume, setting and dressing. Mood is set by the overall visual style as a negotiation involving story theme, genre, mode of production and artistic ambition.

"Generally speaking, I start with the character," explains Charles Whiteway Wilkinson, who has worked both as a professional industry Production Designer and Art Director. "I think whose room is this? Who are they? What do they do? Do they have kids? Are they single/married? Old/young? From here I determine the era, colours, quality of furniture, artwork, photograph, etc." Character templates to define the specific traits of your characters then map the connections between them. These boards will be revisited by the production designer again and again as the story takes shape.

Figure 5: Mood Board

Figure 6: Character Boards-2

3.8. Location Scouting

Scouting is where the team is going out to look for places that match perfectly to shoot the film scenes. When the budget is finalized and the funding is arranged for the project, saving on some cost centers is an essential part to guarantee the success of the project. To limit the spending, find locations in the city and save money on long trips. Concentrate on getting the right location that will bring your vision to life and not a location that is popular and recognizable. For example, if you're shooting apartment scenes, rent out apartments for the duration of your production! It can become a place to store your equipment and potentially a great place for naps. Another example, where during the

production of Anna Karenina, production designer Sarah Greenwood turned a theater into dozens of different sets for the movie (IAKOVLEVA, SANDRA. 2019). This saved tremendous costs when shooting the film because the alternative was to fly the crew out to film at the other side of the world (Ibid).

Figure 7: Location Scouting

3.9. Color Palettes

Color performs many functions in production design (LoBrutto, Vincent. 2017) and the color palette of a film is the canvas on which the look of the film is drawn. Color is not only used to achieve verisimilitude in the images; color can communicate time and place, define characters, and establish emotion, mood, atmosphere, and a psychological sensibility (LoBrutto, Vincent. 2017).

Therefore, the color design must be given serious thought and must be carefully planned. This is because it is not only the color that is the target but rather its relationship with the other parts of the scene; characters, location, tone of the story as well. a set, location, or environment is interpreted by its use of color. Color is a powerful design tool that often works subliminally, and moreover, many colors come with an intrinsic symbolic meaning. LoBrutto also affirms that The chosen range of color is a way of expressing and defining the world of the film. Color allows the designer to create a tonal context that can complement or contrast with the narrative.

Figure 8: Color Palette

3.10. Costume Design:

Costume is at the core of a film or TV drama. As well as contributing to the look, it helps actors feel emotionally connected to the character they are playing through wearing the character's clothes. Costume designers design, create and hire the costumes for the cast. They start by working with directors, producers, writers, the production designer and hair and makeup designer to contribute to the look and storytelling of the production. They research, sketch and draw mood boards of characters and clothes to communicate the style. They then break down the script, working out what they need to create or hire. Working within tight budgets and deadlines, they recruit a team, organize a schedule of purchases and ensure the costumes are created on time for fittings. With the

help of the team they schedule fittings and take photographs. These are then discussed with the producer and director and signed off. Once shooting starts, they are always on set whenever there are new actors or new looks.
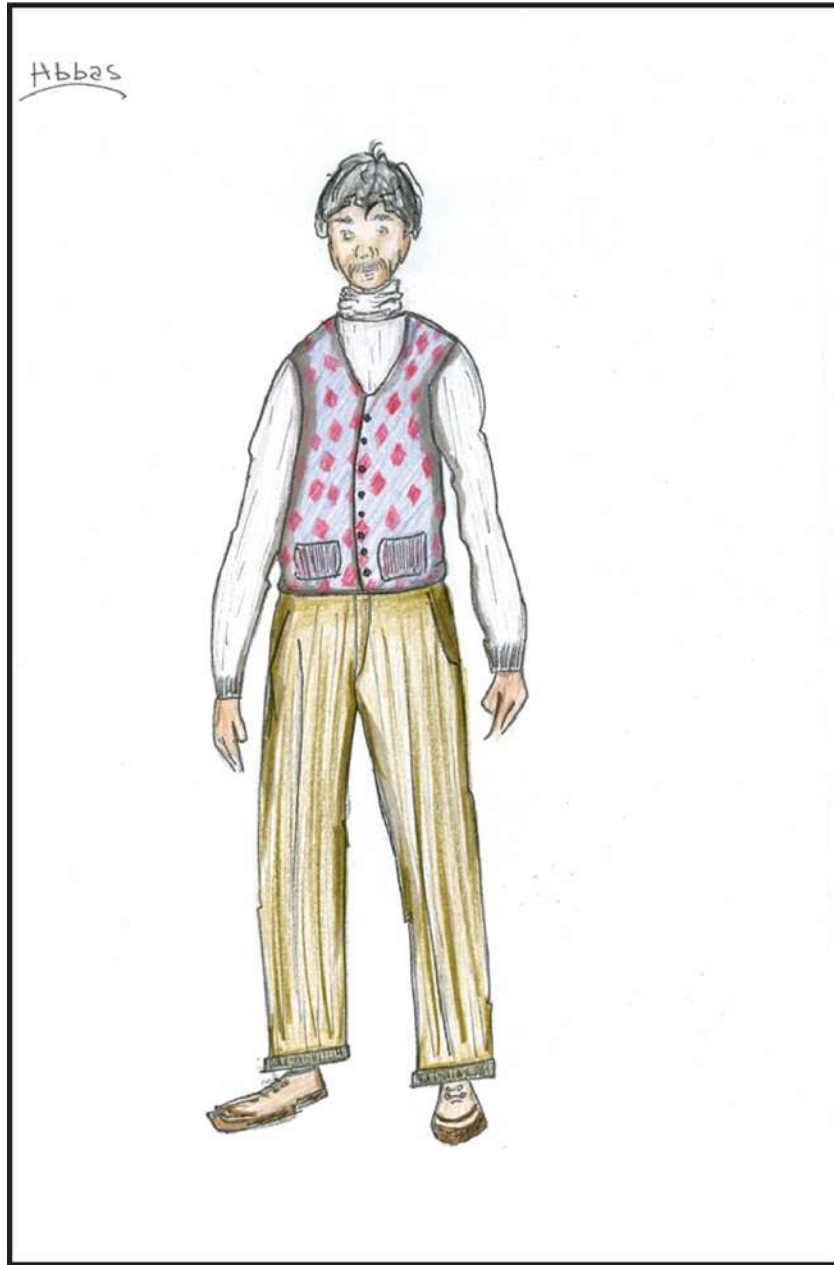

Figure 9: Costume Design- Character- 1

Figure 10: Costume Design- Character- 2

4. Conclusion and results

This study aimed at identifying the role of the production design in the process of filmmaking and highlight the pre-production stage and the steps involved in its execution. The administrative relationship between the Art Department and the Production Design is also identified.

In applying the steps of the pre-production stage in the "Downtown" case study implemented in this research, the study reached the following results:

- The production design is an important and independent part of the Art Department in any performing art project, Film, T.V. show, or a theater play. As LoBrutto, V. (2002) states that the production designer and the art department develop ideas and create the blueprints for the design of the film. As in this case study implemented this aspect by creating the pre-production stage parts, mood boards, character sets, costumes, and color palettes.

- The study established that the pre-production stage is an essential part of any filmmaking process as it involves all the preparatory work for the production designer to complete his work in the film guided by and using the output of the pre-production stage. With adherence to the theoretical and literature in the filmmaking process listed and in this study, the pre-production stage implemented, namely, the mood boards, characters sets, costumes, and the color palettes, and made ready for the production stage to start.

-This study showed the hierarchy and the interrelationships between the elements of the Art Department in filmmaking process and the duties of each one of them. It indicated that the Director could not proceed with his work until the production designer completed his work and finalize the scenes and the setup as the film's actions are to take place.

- Realism can be applied and is represented in this case study by the use of real personality, the character of Abbas and the character of Yousef. It is also clear in the use of the camera used by Abbas and his car, the clothes used and items found in his house. Therefore, the application of the theory of realism depicted in the use of real characters and real materials in the scenes of "Downtown" short narrative film proved that realism is applicable.

- Symbolism is represented in the short narrative film 'Downtown" in the simple character of Abbas and his belongings such as the old camera, his clothes and way of living and his determination to enter the competition and win the prize even with his primitive equipment. This shows that symbolism can convey a message and give effect in filmmaking.

References

 Books

Barnwell, J. (2018). The Designer's Story: Filmmaking from the Perspective of the Production Designer (Doctoral dissertation, University of Brighton).
Barsacq, L. (1976). Caligari's Cabinet and Other Grand Illusions: A History of Film Design.
Brown, B. (2016). Cinematography: theory and practice: image making for cinematographers and directors. Taylor & Francis.

https://booksite.elsevier.com/samplechapters/9780240805009/9780240805009.PDF

Dixon, W. W., & Foster, G. A. (2018). A short history of film. Rutgers University Press.

Jia, T. (2014). Analysis of Visual Symbols Application in Film and Television Animations Creation. In International Conference on Education, Language, Art and Intercultural Communication (ICELAIC-14). Atlantis Press.

Kracauer, Siegfried. (1960). Theory of film: the redemption of physical reality. Introduction by Miriam Bratu Hansen (Princeton: Princeton University Press, 1997). But, as I have argued in "Cinema/Ideology/Society: The Political Expectations of Film Theory," in James Donald, Patrick Feury, and Michael Renov, eds., The Handbook of Film Theory.

LEIGHFIELD, LUKE. (2020). The Pre-Production Process Explained.
https://boords.com/blog/pre-production-guide

LoBrutto, V. (2002). The filmmaker's guide to production design. Simon and Schuster.

LoBrutto, Vincent. (2017). The Filmmaker's Guide to Production Design.
https://courses.commarts.wisc.edu/609/wp-content/uploads/sites/101/2017/02/filmmakers-guide-to-production-design-Ch-7-14-15.pdf

Manovich, L. (2002). The language of new media. MIT press.

MANOVICH, Lev 2001. The Language of New Media. Cambridge: The MIT Press.

Masterclass. (2020). How to Make a Moodboard: Step-by-Step Guide.
https://www.masterclass.com/articles/how-to-make-a-moodboard-step-by-step-guide#2-reasons-to-make-your-own-moodboard

Pajunen, K. (2012). Immersed in Illusion: An Ecological Approach to the Virtual Set. Bookwell.

Rizzo, M. (2005). The art direction handbook for film. Taylor & Francis.

Vera, A. L. (2009). Co-designing interactive spaces for and with designers: supporting mood-board making.
http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.366.5022&rep=rep1&type=pdf

Articles

Barnwell, J. (2005). Between Realism and Visual Concept: the Role of the Production Designer in Contemporary British Cinema. Journal of British Cinema and Television, 2(1), 117.

Blakeney, K. (2009). "An Analysis of Film Critic Andre Bazin's Views on Expressionism and Realism in Film." Inquiries Journal/Student Pulse, 1(12). Retrieved from http://www.inquiriesjournal.com/a?id=86

D'haeyere, H. (2014). Slapstick on Slapstick: Mack Sennett's Metamovies Revisit the Keystone Film Company. Film History: An International Journal, 26(2), 82-111.

Eldin, N. M. S. (2012). Visual Effects Cinematography The Cinematographer's Filmic Techique From Traditional To Digital Era. The Turkish Online Journal of Design, Art and Communication - TOJDAC April 2012 2(2)

Manovich, L. (2003). New media from Borges to HTML. The new media reader, 1, 13-25.

Internet Websites

EPSTEIN, MICHAEL. (2019). The Ultimate Location Scout Cheat Sheet for Producers and ADs (with free checklist). https://www.studiobinder.com/blog/ultimate-location-scouting-checklist-for-producers-and-ads/

Examples of Symbolism. (n.d.). Retrieved December 26, 2020, from https://examples.yourdictionary.com/examples-of-symbolism.html

Film and TV drama. Costume designer, Also known as: Head of wardrobe (theatre) https://www.screenskills.com/careers/job-profiles/film-and-tv-drama/craft/costume-designer/

Film Reference Website. (n.d.). Realism. Retrieved January 05, 2021, from http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Realism-THEORIES-OF-REALISM.html

Hellerman, Jason. (2019). How a Film Color Palette Can Make You a Better Filmmaker [W/ Infographics]. https://nofilmschool.com/Film-color-theory-and-color-schemes

Hellerman, Jason. (2019). Understanding Film Theory: An Essential Guide. NO FILLM SCHOOL. https://nofilmschool.com/Film-theory-basic-terms

Hollyn, Norman. (2009). The Lean Forward Moment: Production Design. https://www.peachpit.com/articles/article.aspx?p=1317546

IAKOVLEVA, SANDRA. (2019). 10 Production Design Tips For Filmmakers on a Budget. https://www.studiobinder.com/blog/10-production-design-tips-for-filmmakers-on-a-budget/#location-scouting

Papan, johnny. (2020). The Art of Production Design: Who, Why, & How. Retrieved December 05, 2020, from https://infocusfilmschool.com/introduction-production-design/

Production Design - Filmmaking Techniques for Directors: Ep2. (2018, June 05). Retrieved November 06, 2020, from https://www.youtube.com/watch?v=wNXNEs2eBkg

Production Design ." Schirmer Encyclopedia of Film. . Retrieved December 21, 2020 from Encyclopedia.com: https://www.encyclopedia.com/arts/encyclopedias-almanacs-transcripts-and-maps/production-design

Renée, V. (2016) Learn Mise en Scene's 15 Key Elements in This Handy Infographic. NO FILM SCHOOL. https://nofilmschool.com/2016/09/learn-15-key-elements-mise-en-scene-handy-infographic

Singleton, Rick. (n.d). Student Summaries of and Responses to Secondary Literature about Tolkien and Lewis http://www.hatrack.com/svu/tolkien_lewis/OSC%20Paper.html

STUDIOBINDER. (2019). The Ultimate Pre Production Checklist for Film & Video [FREE Checklist]. https://www.studiobinder.com/blog/ultimate-pre-production-checklist/

Walker, Philip. (2020). How a Mood Board Can Help Fund Your Film. https://www.thefilmfund.co/how-to-get-funding-with-a-mood-board/#.X-e18NhKjIU

Wille, Jakob Ion. (2017). Analysing Production Design_ Positions and Approaches _ Kosmorama https://www.kosmorama.org/en/kosmorama/artikler/analysing-production-design-positions-and-approaches

Interviews:

Shihab, Hala. (Jordan, Amman, 5/12/2020). an Arab production designer, an architect graduated from Syria. She specializes in historical drama series.