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ABSTRACT

**of a dissertation for awarding the educational and
scientific degree "Doctor"**

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**THEME: "COMPARISON OF FEATURE AND
SHORT FILM'S CONCEPTION AND PRODUCTION
METHODS"**

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Introductions

The history of world film begins precisely with the short film. More than a century ago the first documentaries were shot in Paris, France, which showed the everyday life. These materials, which were projected on the big screen sparked the curiosity of the audience, and they saw the film as a sensation coming into their lives. Many artists and scientists were engaged in inventing additional equipment to develop the seventh art, which would become one of the most popular arts.

Through moving images, different filmmakers addressed various topics and concerns about life and society. After the 50s, an elite of intellectuals joined the cinematography, who used various stylistic figures and advanced the film to a very high level, producing feature films of great aesthetic power. From its emergence and throughout the history, the short film has been used as an experiment for the feature film, because innovations were first proven in short film and then the same values were then used in feature film.

The short film became more and more interesting to watch. It also became increasingly difficult to produce, as directors began to lengthen the film's running time and use sophisticated film language. This language is still being used today in the production of a film. Film became an industry, expanding worldwide. The demands for the film quickly increased and, at the same time, artists began to invest heavily in their work. Film, being a visual art, manages to communicate easily and be distributed quickly. This has helped a lot in the growth and development of the film, bringing huge profits to the box office. With the development of the film, the possibility of distributing it in the cinemas also developed easily. Earlier, the movie was distributed using the hard copy of the tape, whereas now it is distributed using a hard-disk, USB, or is even sent as an online file. In addition, new platforms have been created, such

as: Netflix, HBO, VoD, and online websites, where you can watch films at home.

Short film is mainly produced by film schools, where young filmmakers study and get trained, and feel enthusiastic about having a sensational career in the future.

Motives for writing the dissertation

One of the main motives for the topic came due to my special consideration to explore how the short film has so much thematic and emotional depth, with such an impact and so many messages. Another motive was to compare the short film with the feature film, as well as to highlight the characteristics of the two types of films, analyzing them in detail, from finding the idea, and the development of the project, to finding the necessary funds with special emphasis on the content and aesthetic aspect. In addition, in a separate chapter I will classify film production methods, illustrating them with examples of films produced with no budget, in which one person engages in many departments, to projects that have budgets of hundreds of millions and extensive staff employed, who are well-known experts in various fields. The lack of literature, books, and magazines in the Albanian language has motivated me to delve deeper into this topic and to contribute to the enrichment of the theoretical aspect of this field.

My practical experience in the film industry so far, being engaged as an assistant director, director, and university lecturer, a winner of several awards at national and international film festivals, especially as a director in my first feature film, has motivated me to use my practical experience to elaborate on the topic of the dissertation in the theoretical aspect.

Purpose of the research

The main purpose of the research is to analyze the characteristics of short and feature films, elaborating on the main aspects in terms of content, length, aesthetic and budgetary aspects, distribution forms, and impact of the length in the two

types of films. In addition, the other purpose is to analyze film production methods, starting from no-budget film production to the large investments made by the Hollywood studios.

Subject of the research

In the framework of this work, as a subject of research, I have analyzed and compared the characteristics of the short film, analyzing the production of films in different periods. The focus was on extracting and identifying characteristics, based on comparative analysis and the role in society. The findings focus on the development in different historical periods, starting from finding the idea, developing the project, and finding the necessary funds, to making the film and its distribution. Special attention will be paid to the production methods, taking as examples the making of the film with no budget as well as films with a budget of hundreds of millions.

Actuality of the topic

The rapid development of technology and the easier access of the progressive audience to watch the film on different platforms present easy ways of making and screening the film. Today, in a time when almost everyone possesses a smartphone with technology, which has a higher quality of video shooting, as well as through platforms, the audience is enabled easier viewing of the captured footage. This is why the characteristics of the short film and those of the feature film are highlighted, emphasizing the difference between a work of art and those images that anyone can shoot at random and show to the same audience.

It is in such comparison that we find that the film is more complex, because it depicts events based on thematic and temporal depth, including the range of people who contribute to the making of a genuine film. Possessing such technology, the media are more inclined to reach the news faster and this opportunity makes them more attractive in the media market.

Thus, the analytical characteristics of short and feature films prove to us that this advanced technology can be of great use for the media field, but the same does not apply when it comes to the making of a film.

Methodology

In the scientific-research work, in order to present a professional elaboration and to produce a work of the highest quality and sustainable in the scientific aspect, several research methods and analyses of films in important periods have been employed. Taking examples of specific films for each discussed characteristics is based on a reliable story.

In addition to the analysis, comparative methods were used to elaborate the films in different development periods and to compare the characteristics of the short film and the feature film.

In order to document the topic, numerous sources have been used, such as books, guides, scientific papers, and various materials.

Limitations of the topic

Despite the ambitions that any researcher may have, it is impossible to include all the answers to the questions that arise. This dissertation is no exception. So, while doing the research, I was faced with some limitations.

Viewed from the aspect of the available materials, the opportunities to study this topic are great, as there are numerous texts by different authors, which deal with film and cinematography.

The biggest limitations occurred during the identification of materials, which would really serve me in determining the content of the dissertation; the biggest difficulties were in selecting the most relevant sources.

In order to address the topic, I had to select and research the literature necessary for the topic of the dissertation.

I. Characteristics of the short film

1. The Evolution of Short Film

Several centuries ago there was a need in the world for a technical equipment that would enable the recording of reality, imitating the human ability of seeing the image through the eye and remembering it through the brain, but which would store real images and would project them whenever needed. It was with the invention of such equipment that could store, copy, and screen visual images, that the cinema was invented, and for this to happen it took many great inventions in various fields. Film historian Hoxha states that the cinema is the result of a series of inventions in the field of physics, chemistry and, undoubtedly, the result of the uninterrupted development of photography (Hoxha 2015, 8). All these scientific fields enabled the invention of a mechanism which would move static photography at a certain speed in order to create the effect of natural motion, which also led to the discovery of cinema. This is the beginning of motion picture, but in fact, pictures do not move, they only create the the persistence of vision due to the fact that the human eye and brain can remember the previous picture and, as it is replaced by the next one, we create the motion picture in the process

Technological discoveries in this field applied only to individual viewings, utilizing earlier discoveries, especially in the synthesis of static pictures and their rapid movement, which creates a certain illusion of resurrecting figures in certain positions. It was brothers Auguste and Louis Lumière who constructed the device called “Cinematograph”, which was used to record, develop, and project the film. The Lumière brothers filmed scenes of various groups from everyday life, fixed in the film by shooting documentary, silent, and black and white images.

Filmmakers began to use more shots to make the film more attractive and the need arose to have more creativity and

imagination within the scenes. Such a thing started exactly with the short film of Georges Méliès, who was a French illusionist and director, who helped in the technical and narrative development of the film. In his 1902 fourteen-minute film, “A Trip to the moon” (Méliès, et al. 1902), some astronauts travel to the moon, where they face many hidden dangers. It is a futuristic and space journey with special effects and some unreal creatures. This film is ranked as one of the first science fiction films in the cinema, which combines spectacle, feeling, and technical magic.

Director David Griffith, recognizing the potential of the new medium, made about 450 short films and discovered various shooting techniques. He made cinematic innovations and is regarded to be the inventor of film grammar. Griffith’s first experiments were in the editing field, the relation between audience and screen. He used long shots, medium shots, and short shots, combining them in certain scenes for dramatic reasons

World War I and the Russian Revolution affected all media, including film. World War I left many casualties and major consequences. Such developments were presented in the film as expressionism, mainly in the German state, depicting the horrors of war with an atmosphere of great contrasts between strong light and heavy shadows. They turned reality into a gloomy, supernatural atmosphere that changed backgrounds deliberately to avoid unnecessary repetitions, extreme stylism, and wide angles to distort the figure. The characters were imaginary, mysterious, and without perspective, people living in an unidentified world. These films were usually shot indoors or in theaters to create artificial lighting.

An avant-garde movement came with surreal projections, presenting reality according to dreams and elusive fantasy to the human senses. *“Its combined elements of shock,*

horror, dream, sex, illogicality and anti-bourgeois sentiments, utterly at odds with conventional film-making and all an essential part of surrealist thinking, are as striking today as they were more than seventy years ago, and the opening sequence of the eye-ball sliced by a cut-throat razor – filmed in close-up – never fails to turn the stomach of an unsuspecting cinema audience” (Edwards 2005, 17).

The short film established a relationship between film, visual arts and ideas closely related to art, which has become a constant source of themes for cinematography. Visual aspects are a universal language because they enable us to communicate with all different ages, nationalities, and cultures. But, this is not the main quality of the short film, because the film is a great tool for cognition, exploring topics from different fields, enabling us to know man psychologically, philosophically, and spiritually, as well as to know nature better throughout the geographical space, with its nobility and flaws.

Filmmakers of short film mostly focused on the technical aspect, until the technology started to further advance. After the 50s of the twentieth century, there were more creative films bringing new forms and approaches, in which case the film advanced a lot, achieving sophistication in the way films were shot.

Aesthetic elements in short films were used more and more, giving meanings through symbolism, allegory, and metaphors, advancing the film as art and expressive possibility, as well as as artistic value. *“Since its emergence in the 1950s, the art short has demonstrate a greater range of storytelling and aesthetic strategies than the classical short and, arguably, the feature-length art film.”*⁷

Two short films made in the 1950s that demonstrated artistic values are “The Red Balloon”, directed by Lamorisse in

1956, (Lamorisse 1956) and “Two Men and a Wardrobe”, directed by Roman Polanski in 1958 (Goldberg and Klube 1958). These films paved the way for the development of a new European wave of directors that brought changes and novelty to the directorial approaches, the narrative, and the use of stylistic devices.

After World War II, around the 1960s, a new wave of filmmakers emerged in France, known as the “The New Wave” (Nouvelle Vague), reviving France’s role as the leader of world cinematographic culture, now with a new approach because they refreshed the film style with a documentary approach, filming real objects with a portable camera and sound effects from the real atmosphere

In the 1960s and 1970s short film screenings had become very rare and there was a fear that the short film might disappear from production. Instead, the short film received attention with the opening of short film festivals, which provided new alternatives to their screenings, such as the Cannes Film Festival in France and the Oberhausen Festival in Germany. During this period, directors who made films while they were students in various universities emerged, and it was the time when these students achieved many accomplishments and paved themselves the way to enter the feature film industry. *“This transition from short film to feature also seems to be the pattern for students in American film departments”* (Cooper and Dancyger 2005, 2). The most prominent directors who were part of this transition from student films to feature are Martin Scorsese, Steven Spielberg, and David Lynch.

The development of technology in general and television networks helped the film to be distributed given that movie theaters no longer played short films in their programs, but only feature films, as they were more attractive to the audience. *“Additionally, some space was provided for short*

films, starting in the 1970s, with the growth of cable television outlets” (Felando 2015, 40). The screening of short films was encouraged by television programs and networks. They started paying more attention to short films because they began to be screened as compilations of various authors.

Several different film movements started mainly in European countries, such as in Germany. German directors, influenced by the New French Wave, worked on a shoestring budget. This led to a new wave of German filmmaking. As a result of this wave, in February 1962, at the eighth annual International Short Film Festival Oberhausen, a declaration called “Oberhausen Manifesto” was signed by 26 filmmakers and film professionals, criticizing conventional German cinema and calling for the creation of a new type of feature film based on new freedoms and a new type of film language. *“In the 1960s and 1970s national cinemas created a new vision of film as both entertainment and art”* (Reimer and Reimer 2008, 20).

During the 1970s and early 1980s, women filmmakers won new opportunities to tell stories which, until then, had gone largely untold. A movement was created, which focused on the representation of women in cinematography, developing a theoretical and critical approach called Feminist Film Theory.

In the 90s DVD was invented, a disk which enabled data storage with more space, better picture and audio quality. For these reasons the films were replaced with VHS tapes. *“Soon after the introduction of DVDs in the 1990s, a number of short film compilations were released”* (Felando 2015, 41). DVD helped the distribution of short film compilations. Although there were also some individual films, the vast majority of them were compilations of proven directors, such as Cinema16, a British company that releases classic and award-winning short films in DVD collections, such as: British Short Films, European

Short Films, American Short Films, European Short Films: Special US Edition, World Short Films.

From 1990 to 1996 a large number of talented directors, such as Paul Anderson and James Cameron, produced their short films. These directors succeeded with their short films and started producing and making feature films, beginning a very serious career in the film industry.

Although the short film came before the feature film, it quickly lost its popularity as the feature film developed more and created a sensation with the films made, getting a lot of attention in the movie theaters. However, a few years later, the short film had a strong comeback, having quite a huge effect and impact on society. Television and the Internet brought the short film back to the spotlight, making it more popular and easily accessible to watch. *“Further, in terms of the fiction short specifically, there are many sites devoted specifically to it, including online shorts festivals, curated video-sharing sites, and blogs”* (Felando 2015, 42). Most of the short film popularity was attributed to the Internet. It gave the short film a global echo, providing more reach and an easier access to watch the short film, as different websites and platforms were created. After the 2000s there is no special feature that characterizes the short film, except that films of various genres were created, and many artists joined the filmmaking industry.

Wes Anderson directed the thirteen-minute film, “Hotel Chevalier” in 2007 (Schwartzman and Portman 2007), which acts as a prologue to his fifth feature film, “The Darjeeling Limited”. The story depicts the last moments of an already failed relationship of a man sitting quietly in a hotel until his peace is broken when he receives a call from his ex-girlfriend (Natalie Portman), who informs him that she is coming for a visit. He tidies the room and changes his clothes. Shot with an elegance of unique compositions, with wide-angle objectives, colorful

scenography decorations, minimal dialogue of actors, and the filming of a nude scene, it beautifully presents the body and signs of violence of world-famous actress, Natalie Portman. All these signs make the film emotional and sad, depicting the last moments of this love affair.

The expansion of the Internet gave the short film an opportunity to find a special place with regards to the possibility of easier distribution, given that in this period it was mainly short film that appeared on the Internet, thus having easier access from many parts of the world. *“Today, the short film not only survives but, given the proliferation of screening platforms especially favorable to the form, the balance soon may tip in its favor, if it hasn’t already”* (Felando 2015, 2). A short film, which has millions of views on the Internet, is the film “Stutterer”, directed by Benjamin Cleary in 2015 (Needham, Richard and Pirrie 2015). It is a film with no dialogue and excellent cinematic aesthetic. In just twelve minutes it tells the love story of a young man who stutters.

Among the most important platforms for short film screening are the online platforms, YouTube and Vimeo. Also, Netflix, regarded as an online movie theater, had a huge boost from many users who launched short films and creative videos. The Internet definitely has the great merit that the short film is so popular in the world, making it an inseparable part of life. The short film journey is special and very important to the overall development of the film industry because, from the beginning of cinematography to the present day, short films were used for different purposes. They were used as an experiment to confirm the changes brought about by artists and the development of technology. First, these were confirmed as values in the short film before entering in the feature film industry. It made the film an integral part of our lives, because nowadays we see film in theaters, at home, in the office, in the car, on the bus, on

airplanes, and on personal computers. We also have the option to watch films with a quick click wherever we are.

2. Types of short films

The history of film began with the short film, starting from the first films of the Lumière brothers, who shot everyday French life. They initially gave us a documentary form, but over time they began to enter the world of fiction. Later, with the advent of editing techniques that enabled the merging of different events, it became possible to make longer films with more complex structures and with a perfect cinematic language.

The main purpose of a short film is the film narrative. The narrative is realized in a concise time, based on compelling events and characters. It has a specific function within the work, using stylistic figures and aesthetic and technical elements in a running time ranging mainly from 5 to 30 minutes.

Short films are funded by film grants, sponsors, or personal funds. These films are mainly used by young filmmakers to gain experience and show their talent.

The types of short films are artistic short film, documentary short films, experimental short films, animated short films, and video art.

Short films tell stories based on real or fictional events, based on a script which presents a conflict, an interesting phenomenon or event, which arouses the curiosity of the audience and is treated differently from a director's point of view.

Unlike the artistic short film, the documentary does not deal with the fiction of events and characters, as the films are meant to present a real person or event, or events related to real life, so they present real life. They are real-life portraits, and use

real life as their raw material, developed by artists and technicians, who make decisions with regard to what story they want to tell, who they want to tell it to, and for what purpose.

Experimental film - is a form of filmmaking that displays non-narrative forms and alternatives to traditional narratives. These films are unconventional; therefore, they do not reach a wide audience. Many experimental films have a connection with other arts in other disciplines, such as painting, dancing, literature, etc. Experimental films are bizarre; they usually do not have a clear narrative, or a defined time when the event takes place, and in most cases, they contain elements of fantasy and are surreal.

Animated films are made through drawings, pictures, or illustrations, photographed frame by frame. Usually, each frame differs slightly from the previous one, and when the pictures are put together, they create the illusion of movement. Characters can be people, animals, or even other inanimate objects. When these are put together, the liveliness of characters with attractive events is created. *“In an animated film, each character is different, such as being perfect, cheerful, grumpy, intelligent, multi variant and so on”* (Zong, Min; Qi, Zongjin; Zong ,Ze 2020, 152). The moment the characters start to move, then we realize their characteristics, both from the body language, as well as from the dialogue and the emotions they express. Animated films interact with real actors, especially in interpreting events through voice.

Video art short films are conceptual presentations that rely on the use of various multimedia technologies. Video art, in its short film model, can be considered in many forms, such as: television broadcasts, video installations in galleries and art museums, as well as in various public spaces dedicated to the presentation of the works of art. All of these video installations are displayed on various virtual media.

3. Short Film

Since the birth of cinematography, the short film has made a great contribution to the advancement of film as the seventh art, creating a strong and stable foundation both in terms of technology and aesthetics. The first produced films were short and this influenced the audience to accept the film as a sensation coming into their lives, telling different stories in a given running time.

The short film has helped advance the cinematic language and has achieved a sophistication in the way the films were shot, because novelties that were brought by different artists were initially experimented in the short film as a kind of testing. There they would be verified as values and then would continue to be used in the feature film industry. These advancements were multidimensional, in the technical aspect of frame shooting. The short film has also led to advances in the creative and aesthetic aspect of cinematography, which would speak to the world audience in its unique language, where all disciplines of art interact with each other. *“The Seventh Art”, to truly become such, had to go through a long, tedious, and arduous path, through many zigzags and technical inventions and modernizations”* (Hoxha 1994, 36).

Based on the historical aspect of film development, from the screening of the first films, with a running time of 2 seconds until today, the short film has been produced with the most sophisticated, modern, high-tech equipment, which humans have managed to invent through the most recent and contemporary innovations. This has given many artists the opportunity to express their thoughts, views, and talent in an easier and less costly way, because the short film is costs less, has fewer shooting days, and less staff than the feature film.

Short films depict different stories, following the social, philosophical, and political movements of different periods. They have also served to provide information, through artistic and cinematic language, about extraordinary movement periods in the world, such as revolutions, reforms, wars, and various developments that have taken place. This power of cinematography to provide direct information was noticed by the leaders of different countries, who saw the film as an opportunity to send specific messages to the audience. “*Governments commissioned hundreds of documentaries and short films to illustrate just what was done – and what needed to be done – to get their countries back on their feet*” (Harvey 2006, 16). State leaders have often misused the film and turned it into a powerful propaganda tool. To this end, films with themes against certain state policies have been censored.

The short film has discovered and affirmed many artists. They have used the short film in a good way, as a great opportunity to show their talent, their ambitions for the future, and their commitment to deal with the art of film, because a successful short film can lead to bigger projects. According to the actor and director, Blerim Gjoci, in America the short film is mainly considered as a sample for the feature film, for which the authors lack the budget. Therefore, the ambitions are bigger because in the end the goal is to sell the idea for the feature film (Gjoci 2021). In addition to opportunities for new directors to explore the film language, the short film has also helped to affirm national cinematography, as is the case with the state of Kosovo. In this country, since after the 1999 war, a new generation of directors has emerged who, due to the lack of proper budget to make feature films, have mostly produced short films. Among the directors that we can mention are: Blerta Zeqiri, Ujkan Hysaj, Lendita Zeqiraj, More Raca, Zgjim Terziqi, etc. The films of these directors have been screened at major world festivals, such as Sundance Film Festival, Cleveland

International Film Festival, Venice International Film Festival, Raindance Film Festival, Cairo International Film Festival, etc.

The short film is much easier to screen at a time when technology is highly advanced, where almost every person today possesses a technological device, like smartphones with few-inches display and has internet access. Given that proper platforms enable to get easier access to watch the short film, the film is now considered the most popular art in the world. “*Today, shorts are the most available and perhaps popular form on the Internet*” (Felando 2015, 42). Short films target festivals because they gather audiences, experts, critics, and analysts from around the world. Also, festivals are visited by producers and financiers, who are looking for new talent. Festivals are not only cultural events but also historical and tourist events with economic impact, having numerous visitors coming to watch the films and creating a festive atmosphere in almost the entire city in which the festival takes place. The short film is used as a manual to train young filmmakers, as these films are usually produced in film schools. In recent years, short narrative and documentary films are usually made in film schools.

The short film has concrete and accurate characters and, based on this, the casting of actors should be appropriate, because it has a great impact on the audience when the characters and their characteristics are shown as directly and concretely as possible in a short running time. Acting in short films is a great way to learn the process of making the film as well as to develop the process of building a role. In addition to the directors and other staff, working on the short film is a good opportunity also for actors to practice this craft.

The main character, be it human, animal, or animated figure, is called the protagonist, because the whole event belongs to him. Intrigue is woven around him, confronting him in various situations. “*Protagonist, meaning main character, is a word that*

comes from the Greek words for “first” (*protos*) and “struggler” or “combatant” (*agonistes*)” (Cooper and Dancyger 2005, 48). The protagonist is the main struggler in the story. He is present in almost every part of the development of the story or even when the main objective is not present on the scene. He is the engine of conflict.

The short film narrative usually contains an introductory part, the central part, and the final part. These are the three elements that make up the skeleton of a story, and which depend on how an event is told. In dramaturgical terms these three parts are known as: setup (of conflict) confrontation (of conflict) resolution (of conflict). Thousands of years before the invention of the cinema, in his book “Poetics” Aristotle put the plot as the first essential element of the story, referring to it as the life and soul of any story. He further states that all plots should have a beginning, middle, and end. “A “whole” story has a beginning and middle and end (Aristoteli 1968, 67).

There is no strict rule as to what running time a short film should have, but usually the films are from 5 to 30 minutes long. Such division is mainly made by festivals as part of their programming when classifying different categories, as well as due to the distribution that is done through DVDs and television platforms to convey a concrete message, rather than to make money or for commercial purposes.

Short films for the sake of length give clear messages and there is no rule as to how long a film should be, but only what is required and needed for the particular theme. “*Whatever length of film you plan to make, be it two minutes or ten, your prime objective is to make your story as interesting and compelling as possible*” (Harvey 2006, 21). The short film is easier to manage artistically because it is more controllable in all sectors, especially by young artists without any major experience.

Length is most often determined for reasons of programming at festivals, because it is a very good opportunity for an artist to present the film at the festival. So, programmers are interested in having as many films as possible within their program during the festival. *“Films in the 10-minute range usually have a better chance of festival acceptance because festival organizers like to program as many as possible”* (Rea and Irving 2010, 10).

One of the main criteria of film festivals is the length, dividing films into different categories. For the Academy of Motion Picture Arts and Sciences the length of the film is considered as one of the main criteria. A short film is defined as an original motion picture that has a running time of 40 minutes or less, including all credits. The short film with a running time of up to 60 seconds is quite prevalent in the industry. One of the most popular one-minute film festivals is the “Filminute”, which annually accepts and screens films with running times of up to 60 seconds.

The artistic short film “Balcony”, written and directed by Lendita Zeqiraj (Ahmeti, Bajraktaraj and Dalipi 2013), is a black comedy. The story revolves around a 10-year-old boy, who is sitting on the edge of a balcony on the 4th floor and spitting at passers-by. Below the building are a group of characters, with diverse personalities, introducing diversity throughout the film.

For an inexperienced filmmaker, making a first feature film can be a daunting task. For this reason, beginning the career with a short film is a better opportunity to start a path towards success. While participating on the festival stage, a young filmmaker can grab a producer’s attention and pave the way for a first feature film. A very interesting example of this is the film “Whiplash” by director Damian Chazale (Simmons and Simmons 2013), who in fact did not plan the success in the way

it happened. Damien Chazelle never wanted to make a short film because his feature film script for “Whiplash” had already been finalized. It was a good script which went through Hollywood studios but which could not find any financiers. In 2014 he made the short film called “Whiplash”, which deals with a drummer, who is recruited at the conservatory as part of a studio band led by the ruthless and uncompromising instructor, Terence Fletcher. Two-hour movies are great for most people. They usually are screened in cinemas to be distributed in different countries to tell complete stories. In their stories they include many details from the lives of the characters, giving multiple meanings, because the profiles of the characters have a much deeper description and the main characters will usually have backgrounds explaining their life whose function is seen during the development of the event in the film. The difference between the short film and the feature film is definitely the running time. The average running time for a short film is 5 to 30 minutes, while for a feature film it is 80-100 minutes. Making a short film does not require as much budget as making a feature film, because it has fewer shooting days, less staff and usually fewer actors. Turning the script from paper to image requires a team with professional communication between different sectors and professions, artistically, economically, legally, administratively, and logistically.

The producer remains the leading figure in financing and organizing the production of a film. In addition to having to hire an adequate staff, he has to provide the necessary funds needed for the production of the film by making a budget plan, calculating the expenses and creating the film budget. It is much easier to calculate the budget in a feature film than in documentaries, because there are standard procedures that need to be passed, based on the analysis of the shooting book, the breakdowns of certain sectors of the team, and the operational work plan.

The financial plan is divided into three parts, including the total expenditures. The main stages are: pre-production costs, production costs, and post-production costs.

In this way, the overall financial plan is divided into financial plans for the preparation, shooting, and finalization of the film – a division that has no practical value, because the production costs of each film are common. Raising funds for the short film is very difficult because the short film has no commercial purposes; it only tells specific stories and ideas. Then, based on the practice so far, there are several ways to fund short films, such as through various scholarships that various festivals and programs organize, through private investment, through the online form called “Film Crowdfunding”, and through screenwriting competitions or application to film funds.

Film scholarships include many categories and are similar to grants. Scholarships usually provide more practical support for filmmakers to make their films independently, helping them develop the project through various workshops, trainings and residences, where artists are invited to help them develop the script or finance the project. These scholarships are sponsored by various organizations, festivals, and foundations. One of the major cinematography platforms, is HBO’s program, “Following director”. This foundation invites artists to apply in project development.

With the development of various platforms and portals, an online form of film funding was created, called “Film Crowdfunding.” These are campaigns on relevant portals, organized online for the financing of short films. It presents project data and the need for certain projects. The wider audience contributes with a small financial amount to raise the necessary funds. One of the most used portals by young filmmakers is the online portal:

https://www.indiegogo.com/explore/film?project_type=campaign&project_timing=all&sort=trending.

Short film is mostly financed by screenwriting competitions or film funds, which are mainly from public funds or from institutions that are financed directly from state budget. For 10 to 30 euros for an application, which can be submitted online through platforms such as: Filmfreeway, Bluecatscreenplay, and Scriptpipeline, the juries give the relts and select the winners. A screenwriter can receive from 10,000 to 25,000 thousand euros. Inclusion to the published winning list can be a big step, because the winners can be targeted by the community for full funding. Public funding, especially in Europe and the Balkans, may be a more adequate way to secure film funding because budget is guaranteed by governments to help artists and support film funding. According to the law on cinematography in Kosovo, the main institution that finances the film is the Cinematographic Center of Kosovo. It opens a fund allocation competition for the short film and project development annually.

The short film is cheaper because there are less expenses, a reduced staff, fewer shooting days, lower equipment costs, and lower costs for costumes and requisite, all because there are fewer characters and shooting locations.

How much a movie is liked by the audience and how much the financial benefits of a movie can be, can become known at the moment the movie is distributed. *“Distribution is the final stage of the filmmaking process, and it’s definitely the most important one”* (Stoller 2009). For the short film, the hardest part is the distribution, because the audience does not pay the ticket to see a short film, contrary to what happens with feature film, where repertoires are created in cinemas. The best way to distribute the short film is to collaborate with a sales agency. These agencies are companies that sell film rights and

distribution rights to cinemas. Also, short films can be viewed on various platforms, such as VOD (video-on-demand), then Televisions, DVDs, Blu-ray, streaming platforms, such as Netflix or Amazon). They promote films at festivals and film markets, invite distributors to shows, and maintain promotion catalogs with short descriptions of a film's story in a concise manner. These catalogs contain also some photos from the film and the biographies of the filmmakers. The role of the film agent is to communicate with distributors on behalf of the producers, which serve as a bridge for film distribution. Film sales agents need to be flexible, know how to thoroughly draft contracts, know copyright issues, and collaborate with other people in sales and distribution, such as marketing managers and publicists.

Through short films, many artists, who have first presented at festivals, have entered the film industry, working on feature films. Film festivals make programs, selecting films that are interesting for the programs to be shown during the festival. Well-known critic Béla Balázs, in his book "Filmkultura", writes that "*the film has already established a norm for standard length*". *This came due to commercial reasons, namely to have the opportunity to give two or three screenings in the same room during a single evening*" (Balázs 2008, 265). Often it is the technical reasons that help a film to be shown in many festivals, because the festival programmers choose a variety of lengths within a certain session, focusing also on the running time of a film. The Cannes Film Festival is one of the main events in the calendar of short film festivals, being considered one of the best festivals in the world. Thousands of applicants apply for the festival and only 50 feature films and 30 short films are accepted to be screened, being considered one of the best short film festivals in the world.

Usually, major festivals want films to have world premieres at their festivals.

The organization that deals with the accreditation of short film festivals is FIAPF, which was established in 1933. Among its main functions is also the accreditation of A-category film festivals, where the most important festivals in the world are ranked, such as Cannes Film Festival, Berlinale, and Venice.

FIAPF divides festivals into three categories, competitive feature film festivals, non-competitive feature film festivals, and documentary and short film festivals. Accredited festivals for documentary and short film are: Tampere, Oberhausen, Krakow, St. Petersburg, Bilbao, etc.

After analyzing the characteristics of short film, I conclude that it has helped the film industry by playing a special role in the development of modern cinema. Short films have played a key role in the development and excellence of the film industry. Starting from Thomas Edison to George Lucas, the short film has helped artists advance the visual language through their artistic ideas. They have advanced the visual language to better communicate with an artistic universal language, which needs no translation, because nowadays it is unimaginable to think of life without moving pictures. To this end, the photography has helped not only the film, but also other sciences and technology, given that the moving pictures are now widely used in smartphones and television programs, thus helping a general development of new technology of screens and advertising field.

Since the birth of cinematography until now, the short film has helped significantly, and for this reason, many authors express their opinions through the short film, as an easier and less costly form, as a faster way to express their ideas, and explore different themes and genres. Also, the short film conveys strong messages on certain themes, has an impact in the perfection of cinematic language, as well as enables artists and scientists to develop the technology.

The short film has discovered many artists who used the short film as a great opportunity to show their talent, ambition, and dedication.

4. The Short Film in Kosovo

The journey of short film in Kosovo has a long history. The way the short film has been produced is special because there are different methods in different periods. Kosovo was part of the former Yugoslavia, as were other countries, such as Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Serbia, and Slovenia.

Therefore, in the period of the former Yugoslavia, the film house “Kosovafilmi” was the only public institution for the production of films, with which the first steps for the production and distribution of feature films began.

Thus, in the 80s, to a limited extent, being a little more advanced than before, just like in other fields, the cultural and cinematic life began to get revived. Now, film production has, based on the development and circumstances of that time, become semi-independent. In a word, it can be said that the foundations of the original film production have been laid, but not in its entirety, still not with autochthonous national and cultural events and values.

The film director, Isa Qosja, states *“For us it was important to have local directors, cameramen, editors, etc., because at that time films were still being made by directors from Serbia, cameramen from Croatia, editors from Slovenia. So, we had to rely on non-local authors”* (Qosja 28).

Educating new generations was important for the artists and the population of Kosovo, because the Albanian language began to be spoken in the films, the Albanian culture and

traditions began to be presented. It was mostly feature films that were made because they were easier to present at the cinemas.

The period of occupation from the 1990s was almost paralyzed institutionally, because institutions were closed and no film was made in an organized way, except for some that were made illegally in the Milosevic regime. With the intervention of international allies and NATO bombing, Kosovo was liberated from the occupier and the recovery of its cinematography began, especially with the establishment of the Film Directing Department, within the Faculty of Arts, at the University of Prishtina. A great and important contribution to the making of short films has given and continues to give the Faculty of Arts, namely the Department of Film Directing and Television, University of Prishtina, established in 2000. It involved professional actors and teams from the industry to help students accomplish their projects. Professionals, especially actors, returned to their work in student films, which was a revival and the beginning of work after a long break.

In 2002 the “Nine Eleven Film Festival Dedication” was established to commemorate the lives lost in the terrorist attack on the World Trade Center in the United States of America (2001). The festival began in 2003 with film, sculpture, and modern design competitions, expressing the artists’ views on that day of the terrorist attack.

From 2003 to 2017 the festival screened approximately 250 short films and funded 96 of them. In 2014, the festival closed due to lack of financial resources.

In 2008, a new phase of short film development began with the establishment of the Kosovo Cinematography Center, as a subordinate institution of the Ministry of Culture, within the Government of the Republic of Kosovo.

Every year, the Kosovo Cinematography Center organizes calls for short and feature film subsidies, as well as documentaries, animation, screenplay, post-production, and international co-productions.

The Kosovo Cinematography Center also promotes the Kosovo film industry at the largest film festivals and markets in the world.

From 2008 to 2013, over 40 film projects have been made, of which 22 were feature films and 18 short films.

In terms of quality, themes that have been addressed in film projects, successes that have been achieved, and the competition that has been presented, it is shown that in many international festivals, some of the films funded by the Kosovo Cinematography Center, received numerous awards there.

The dynamics of financial support from the KCC for feature and short films for the period 2008-2013 are illustrated in Table Nr. 1.

Table Nr.1

Film types	2008	2009	2010	2011	2012	2013	Total
Feature films	2	2	1	4	7	6	22
Short films	3	3	5	2	5	2	18
Total	3	5	6	6	12	8	40

As shown in Table 1, during 2008–2013, the Kosovo Cinematography Center financially supported 40 films, of which 22 were feature films and 18 short films.

On the other hand, the dynamics of financial support from the KCC for feature and short films for the period 2014–2019 are illustrated in Table Nr. 2.

Table Nr. 2

Film types	2014	2015	2016	2017	2018	Total
Feature films	5	7	7	7	10	36
Short films	7	1	4	4	3	19
Total	12	8	13	13	13	57

Based on Table No. 2, in the period 2014–2018, the Kosovo Cinematography Center has financially supported 57 films, of which 36 feature films and 19 short films.

In this study and analysis, it is noticed that there is a significant difference between 2014 and other years in terms of production of short films, which reaches the figure of 7 films. This can be considered as the most successful year, when short films were supported the most.

In the period from 2014 to 2018, the Kosovo Cinematography Center financed 57 film projects, of which 36 feature films and 19 short films.

Whereas, in a 10-year period (2008 to 2018), the Kosovo Cinematography Center financially supported 97 film projects, of which 58 feature films and 37 short films, or 9.7 films per year.

Historical films include films that were created to review events that happened long ago as well as films that depict

marked historical events in relatively contemporary periods, that is recent events. Historical films may include aspects of historical data, but the narrative can also be improved with fictional details to provide context. Moreover, historical films are distinct from documentaries. Entertainment and emotional engagement, in balance with factual accuracy, are also some of the historical filmmaker's objectives.

War and anti-war films are films that present the horror and war conflicts (against nations or humanity). Through dramatic actions they present the tragic consequences and internal turmoil of fighters or characters, displaying brutality, personal heroism, espionage, aerial combat, survival and salvation, stories of sacrifice, inhuman battles, the effects of war on society, and moral and human issues.

Films based on the aftermath of war show its consequences, presenting economic, social and cultural losses. Also, these films addressed the rape of women and men, presenting the suffering and problems they experienced after the war.

II. Characteristics of Feature Film

1 .Feature Film

Film is a concept which is used very often. Within a product it contains a set of pictures that are in motion, giving content and value not only artistically but also scientifically. Film has many characteristics that belong to the field of culture in general. From a technical point of view, films consist of a series of pictures, shown rapidly one after the other, which in the human eye give the illusion of a continuous movement. Artistically speaking, based on scientific elements, in academic, scientific, professional, and institutional circles, as well as in

everyday cultural life, the word cinematography is often identified with the film.

Film, as the seventh art, occupies its place in human life, just like literature, music, painting, sculpture, and architecture, do. Film scholars Bordwell and Thompson point out that “*Film, as a young medium, compared to painting, literature, dance, and theater, which have existed for thousands of years, came into existence only a little more than a century ago. The film has briefly established itself as a powerful and energetic art form*” (Kristin Thompson 2010, 1). The power of film comes precisely because it can serve as a translator of other arts through visual language that enables communication with all ages, nationalities, and different cultures. However, this is not its main quality, because film is a great tool for cognition, examining topics from different fields, enabling us to get to know human nature from different aspects. Film is closely related to the general reality.

From the earliest days of the cinematography, filmmaking has always evolved depending on science. Film and science are equal partners, interconnected with each other, sometimes it is the science that contributes to the development of the cinematography, sometimes it is the cinematography that does so to the development of science. With the invention of video cameras and their recording, as well as the ability to show images whenever needed, science discovered the cinematography.

The marketing of the film starts a few months before its release, including promotion through press release, advertising campaigns, publicity, media and television, and interviews with key people involved in the making of the film, such as actors and directors. Film studios invest in expensive marketing campaigns to be more certain about the anticipated profits.

During the historical development of the film, various directors and screenwriters have focused on screening literary works mainly written by world-renowned authors, so that based on the content and themes of such works, the film would also be of the highest quality and artistic level. World cinema has constantly referred to the works of great authors, such as Shakespeare, whose works have been adapted the most in cinema, followed by Tolstoy, Dostoevsky, Dickens, Kafka, Hemingway, etc.

Going to the movies shows the value of a society, because it follows the social and political developments and cinematographic trends. Furthermore, cinema is entertainment because, after a busy and stressful day, the audience gets relaxed. More and more cinemas are visited by millions of visitors all over the world, most of whom are young people. Even in very difficult times, the film did not stop being screened, as was the case in Kosovo during the war in 1999, when the civilian population was evicted from their homes and placed in a refugee camp in the state of Macedonia. The independent producer, Caroline Baron, was working at the time on a radio station reporting on the humanitarian crisis. The refugee camp was assisted by humanitarian organizations with food, medicine, and shelter. But a major, unresolved problem faced by hundreds of thousands of Kosovar refugees was boredom and hopelessness. This sparked an idea for Caroline Baron, that she would bring movies to the camps. *“I had an idea; I would rally the entertainment industry to bring films to the camps. We would hold outdoor screenings, feed the imagination and the soul while providing life saving messages on the big screen to people with little access to crucial information – Caroline Baron”* (<https://www.filmmaid.org> n.d.). She gathered a team of dedicated volunteers and screened educational films, about HIV prevention and mine awareness. Shee also screened films like E.T., classic films, Charlie Chaplin and Tom&Jerry cartoons.

The experience FilmAid in Macedonia and Kosovo proved the power of the big screen. Films can restore hope and provide education and inspiration. This project was so well received that the International Rescue Committee (IRC) and UNHCR invited FilmAid to expand their activities on a global scale. FilmAid International was founded in 1999 and has worked with refugees, displaced groups, and marginalized individuals from around the world, bringing them hope and helping them make their voices heard.

The cinema is a very popular place for entertaining and educating people. For several hours people escape from a real and troubled world, entering a new world and forgetting their worries from everyday life. When a person is mentally and physically exhausted, he visits the cinema to watch a good entertaining movie on the weekend. Thus, we discover that cinema has a very constructive impact on human beings.

In cinema halls, through a large screen, are displayed stories, adventures, lives of great men, as well as successful men and women in various spheres of life. Cinema gives us a taste of every area of life. Moreover, films have the ability to illuminate and enrich our knowledge, and have a moral impact, touching on topics related to nation, family, and individual.

Cinemas screen mostly feature films, serving as a place of entertainment. The reason why these films are shown in cinemas is because they have special themes and treatments, having a running time long enough for full stories to be masterfully crafted by the filmmakers. In the feature film the audience is wider because it is shown in many cinemas, to which all age groups have access. Also, the film can be visited and understood by those who have not read any book in their lives to scientists. The film can be easily understood, because the visual language of the film gives us the opportunity to

understand it even without translators. Another characteristics of the feature film is the film genre.

Film genres are categories that define a film, based on its narrative elements. Each genre is unique. Genres have changed and evolved over time, creating several subgenres that further define filmmaking styles.

2. Script in feature film

Well-known director Alfred Hitchcock, when asked about the ranking of the three most important elements needed to make a successful film, stated: “*To make a great film you need three things: the script, the script, and the script*” (Curtis and Driscoll 1997, 7) The script of the feature film is a content written on paper, where through the images different stories are told, presenting the scenes where the different dramatic actions, situations, and stories are written, followed by characters. The script also reveals the different emotions, feelings and thoughts, memories and ambitions, as well as characters’ views. The script is a series of images, scenes, and sequences combined with dialogues and dramatic actions to present stories through characters and their views.

The feature film script is a guide on which the whole film will be based. The feature film script has two components that distinguish it from the short film, the most marked characteristics being structure and length.

In feature films, various phenomena are treated and there are characters who show personalities of full complexity, starting from psychology, philosophy, and other sciences. So, we have a variety of characters, who contain many stories, drama, conflicts, and attractive elements.

A narrative is the storytelling of a series of events that take place in space and time. Narratives are regulated by events linked by the logic of cause and effect, closely related to character traits, goals, obstacles, and actions.

The narrative structure is built with the exposure of the characters, the environment, the setting of the film world. Then, the action rises, entering into the central conflict between the protagonist and the antagonist. Thus, the tension begins to rise, followed by a twist, which marks a change, for better or worse, in the protagonist's future. The main action takes place and the big conflict is resolved, yielding a result and the conflict is resolved. According to the director and producer, Blerim Gjoci, *"If I talk about the feature film, the biggest difference would probably be, not only in Kosovo, but also with the European film in general, what we in the US call the narrative structure and visual and narrative progress. These are not great inventions, because they have their roots in Aristotle and his 'Poetics', but in the US, considering film as a means of existence and profit, the narrative structure have been studied down to the atomic level"* (Gjoci 2021).

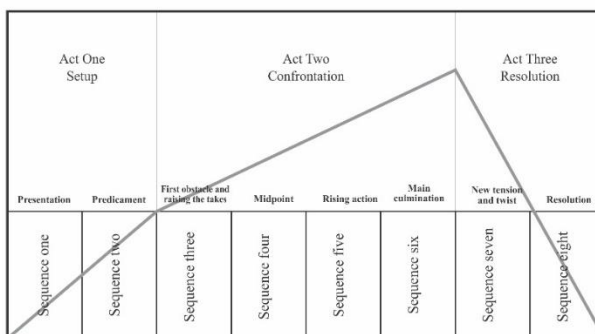
It all depends on the narrative structure — how it moves from one scene to another, how the beginning is formed, how the middle is done, how the ending is drawn, and even the setting of the scenes — the exterior, the interior, day, night. All of these dimensions shape the nature of a film. Author Syd Fields emphasizes *"A story is the whole, and the elements that make up the story — the action, characters, conflicts, scenes, sequences, dialogue, action, Acts I, II, and III, incidents, episodes, events, music, locations, etc. — are the parts, and this relationship between the parts and the whole make up the story"* (Field 1979, 20).

Screenwriters are always looking for a more solid structure of the subject. The construction of the script or structure does not have any strict rules, but it depends on the topic and many theorists give different rules on how to construct the structure of the film.

The script analysis method, also known as the "eight-sequence structure," was developed by Frank Daniel, director of

the Script Writing Program at the University of Southern California. The construction of the film narrative divides the film into eight sequences. The first act has two sequences, the second has four sequences, whereas the third has two. The first two sequences join together to form the first act of the narrative. The other four create the second act of the film. The last two sequences complete the resolution and end the story. Three-act structures, divided into eight sequences, are widely used in feature films.

Three-act structure divided in eight sequences



Sequence 1:

Sequence One – Presentation

The beginning of the film should be special to look interesting or tease the audience and keep the audience watching the continuation of the film, where a believable world is briefly introduced or the building of a believable world begins. Here we understand who the main protagonist is, what he does, when and where the event takes place.

Inciting incident is the moment when we learn about the problem that appears to the protagonist or what disrupts the normal world of history and encourages the protagonist to take action.

Sequence Two - Predicament

In this sequence, problems appear to the protagonist. He has to correct or reconstruct the disruption introduced by the inciting incident, creating dramatic situations of the story, because the character deals with big problems without knowing what to do for fear of what will happen in the future. Nevertheless, the character makes the decision

At the end of this sequence, act II begins - problem development or confrontation

Act 2 is the largest act, filled with four different sequences

Sequence Three: First obstacle and raising the stakes

In this sequence the protagonist is confronted with situations he tries or attempts to resolve the conflict. By trying to resolve it, he gets into another conflict to raise the stakes and make things harder for the character because he now can no longer get out. In this sequence, the protagonist experiences hell.

Sequence four – Midpoint

This sequence is the midpoint of the whole story, but also the highest point at which the climax of everything we have seen before occurs. The protagonist faces the central conflict and knows exactly what the main problem is. In this sequence the action continues rise and there is still a lot to do, but it is a good place to secure a small victory for the hero, in order to build confidence and relax the audience.

Sequence five - Rising action

Usually in this sequence there is a subplot and a story B, which parallels the main story. In this part the characters mature and are looking for a solution and there is no turning back.

Sequence six - The main culmination

Sequence six is the main culmination of the narrative. In it the protagonist reaches the highest intensity, the point at which the stakes and tensions rise and the obstacle seems

completely impassable. The hero has done everything he can, reasonably, but the result is still in doubt, because here the obstacles are even bigger.

Sequence seven - New tension and twist

Here is shown the new tension or new goal or need that the character realizes he has always had and must meet. Usually, the hero has achieved what they have always wanted just to realize that this is not what makes them happy, and so quickly within the third act you have to present some new information that the audience needs to know. The story is seen in a new way and the protagonist must change or overturn his goals. The dramaturgical twist comes at the end of this sequence.

Sequence eight - The resolution

In this sequence it will be known whether the main conflict was resolved, if so, what is the resolution, being the concluding sequence of the whole story.

In the final resolution every act should be taken into account. This is the part where subplots in Sequences Four and Six are concluded. In other words, this last sequence serves to close the circle, usually with a brief epilogue.

Another feature that distinguishes feature film from short film is the length of the film. The construction of the script in the feature film dictates the length of the film, because there must be many lines of drama, many scenes to make the narrative credible. Also, there are many main, secondary, and tertiary characters, that help develop the main theme. The feature film has more scenes because the characters' actions must be well motivated or have credible themes. The length enables the feature film to have dramatic twists, definite and multi-dimensional messages.

Feature films have a running time of 80 to 120 minutes, but sometimes even longer.

3. Genres in feature film

Based on world cinematography developments, the film has evolved rapidly in all directions. It has evolved alongside global developments, as a result of the multidimensional advances of society, both in economic, technical, and technological terms, changes in the economic and social system, and various cultural transformations of society. As a result of such developments, reforms, and the influence of many factors, be it directly or indirectly, the production of various films has been made possible. In the repertoire of production and execution of films, depending on the themes and events, we are presented with different categories of genres, which are spread in different parts of the world, given that film is the most popular and entertaining art.

Like any work of art, films are divided into genres. The kind of film to be made is determined by the genre, because in the feature film there are opportunities to explore different types, giving special details. Taking into account many of the theories of literary genre criticism, film genres are usually described or defined by “*Conventions, iconography, environments, stories, characters, and actors*” (Grant 2007, 2). The film genre, like the literary, theatrical, musical, or figurative genre, is presented to us as part and as groups of certain works. Therefore, by categorizing the genre in a certain film, we not only place it in a separate category, but we also categorize other films, which have the same theme as the film in question. This way, we also set formal, standard frameworks for cinematic creations of similar features.

Film genres are stylistic categories, which can define a particular film based on the environment, characters, plot, mood, tone, and theme. The main category of a film genre will be defined based on the main part of the content. Whereas, the subgenre is a narrower category that fits within a particular genre. It is often a mixture of two different genres.

Genres can also be classified based on inherent characteristics, such as theme, mood, target audience, or budget/type of production (Hayward 2006, 185-192).

The classification of feature film is quite broad, and several different aspects are taken into account to classify it depending on the style, environment, format or type of audience. In this way, we have *drama* films, which focus mainly on the development of a conflict between the protagonists. *Comedies* are films that provoke humor, entertainment, and laughter in the viewer. In *action* films, we see the moral interaction that occurs through violence or physical force. Genre films that evoke tension and fear in the audience.

Sci-fi films show progress from the unknown to the known through solving a series of puzzles. These are films that refer specifically to romantic elements, presenting a musical fragment that can be sung or accompanied by a choreography.

Cinema catastrophe has as its main theme the big catastrophes that have happened or may happen, creatures or fantasy things and films that contain clear sex scenes.

Erotic films show sexuality or eroticism and sexual acts, including love scenes. This genre of films is mainly dedicated to adults and present television productions and blocked channels, which can only be opened with codes.

The main genres of the film, among the most popular and widespread, are defined according to the following categories, such as *Drama, Action, Comedy, Fantasy, Horror, Western, Romance, Thriller*.

Drama genre – are serious presentations which portray realistic characters, settings, life situations, and stories that involve intensive character development and interaction.

Usually, dramatic films are not focused on special effects, comedy, or action. It is probably the largest film genre.

Action genre – usually includes high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.). Action films are distinguished for having non-stop movement, spectacular pace, hits, and adventurous heroes. This type of film features contains tense situations and a lot of fighting.

Comedy genre- is a film genre in which the main focus is on humor. These films are primarily designed to make the audience laugh. It often uses exaggerations and various features for humorous effects only. Traditionally, films of this style have a happy ending (black comedy is an exception).

Horror genre – are created to scare and bring out our hidden fears. They often have a scary, shocking finale and, at the same time, amaze and entertain us at the in a strange experience.

Western genre – is the main and defining genre of the American film industry. It is an echo of the early days of the vast American border. It is one of the oldest, most enduring genres with plots, elements and very popular characters (six-guns, horses, dusty towns and trails, cowboys, Indians, etc.). Western films have evolved over time and have often been redefined and expanded. Variations have included Italian westerns, epic westerns, comic westerns, westerns with marshals as main characters, revenge westerns and revisionist westerns.

Sci-fi genre- constitutes films that express vision and imagination, complete with heroes, aliens, distant planets, fantastic environments and places, futuristic technology, unknown forces, and extraordinary monsters. Sci-fi films often express the potential of technology for the future.

The thriller genre – is characterized and defined by the situations that arise, giving the viewer a sense of anticipation, surprise, silence and anxiety. Thriller films keep the audience in “anxiety”, watching how the story unfolds towards a conclusion.

In addition to categories, films are grouped according to their thematic specifics. Also, films are categorized according to the film type, length, and age.

Films according to types – dramatize a person’s life, addressing the most dramatic parts of his life. There are several types of films, such as feature films, documentary films, experimental films, and animated films.

Documentary films – are intended to introduce a person or a factual and special event. In the repertoire of documentaries, we have several types of original films, such as *documentary films, current affairs, educational documentaries, fantasy-ideological documentaries and anthological documentaries with summaries of actuality.*

Experimental films – exist to incite audience’s reaction, as a test, or to expand the boundaries of the imagination with unconventional stories and treatments.

Animated films – present events and characters in illustrated form, with successive movements of static images, created by hand or computer.

Films according to length – we have two types of movie length, short films and feature films. Short films mostly last less than 40 minutes whereas long films last from 80 to 120 minutes, as a standard length. This group also includes film series that form a continuous story arc, divided into different episodes.

Films according to age – are divided according to the age groups to which they are dedicated, such as children’s films, which are dedicated to children. Such films contain illustrations of figures. Family films are meant to be appealing to people of all ages and to be suitable for viewing by a younger audience, such as the *Disney* film group. *Teen films* are movies intended for teens, such as music series. These films can also be family films. Adult films, on the other hand, are intended for adult audiences only because their content may include violence, concern, obscene language, or sexual behavior. The feature film is mainly dedicated to cinema, and this enables having different types of genres, in order to have a wide coverage for all classes of audience.

4. From the theme to the screening of the feature film

In this subchapter we will focus mainly on my personal experience, since during my studies I made my feature film “Familja”, with a running time of 82 minutes. Switching from short film to feature film has been a big challenge for me, and the practical experience I had has helped me write the dissertation, comparing short film to feature film.

The link and establishment of a chronological whole is done by creating a story or content that had been previously conceived. By combining film shots begins the building of the content, adding other elements, such as music and audio processing, as well as photo editing, to create the content as a whole. Distribution is the final stage and the completion of a work, being of great importance, because it will enable the film to be seen by a wider audience, appearing in cinemas and television platforms. The final process within a film project is film marketing and monitoring the return on investment made in production.

Making a feature film is quite complex and requires commitment, going through various stages, starting from the development stage, pre-production, production, post-production, and the final stage of distribution.

The feature film script is preferred to have 80 to 100 pages. In addition to the author who writes the script, namely the screenwriter, it is good to have it sent for development to a “Script doctor”, who helps improve the project.

Films are multi-million-dollar productions and, in order to sell, they need their scripts to be very good products. “Script Doctor” is a script connoisseur, who works on the project to help address specific issues in a pre-production script. He is like a script consultant, who can improve the script at any development point, pre-production or production.

I have developed my first feature film “Familja” on different script platforms. Most major world festivals have created a separate category for project development in the script phase, and have sections for finding collaborators. After its presentation, there was great interest shown for the project “Familja”. Then, many meetings were held with producers, distributors, various foundations, and representatives of HBO and Euroimages.

Cinema is storytelling in images. So, the story must be clear to the director in the visual aspect, who will then explain to the staff how and what should be shot. The shooting of a film takes place once each team member has arrived at the set. *“It is usually the most expensive stage in a film’s life as it involves a large number of staff; hence the long credits at the end of a film!”* (Abrams, Bell and Udris 2001, 32).

After the camera and lights have been set up, the creative process and the filming of the shots begins, conducting analyses and putting all sectors in line, conducting careful

analysis of the shooting angles and actors' actions. The assistant director should inform the whole team about the next shots to be shot. He calls for quiet. When everyone is quiet, the assistant calls for the sound technician to give the verbal signal to start shooting. Then, he gives the same signal to the camera sector. A clapboard slate is placed in front of the camera, showing the number of the scene and the shot. After a silence, the director says "action", in order to start the actions of the actors within the film.

Together with the new team member, the editor, synchronization between audio and video is done. Based on the continuity sheets, the selection of the best staff is done. This stage includes hours and days in a room, which will look like a prison cell. The editing will create the pace of the story, and through creativity, it will bring out tone elements and improve the eventual mistakes that had occurred during the shooting of the film, because at the end of the film, the audience sees the edited rather than the shot material. If the shooting material is the body of the film, then the editing is the soul. For the director of the film, More Raça, "*The editing of the feature film is probably the main work, and of course it is the part where the imagination has to come into play and the author has to be as creative as possible, because that is where the story begins to take on life and form. This includes soundtracks, special effects, colors, and audio processing*" (Raça 2021).

Editing is the last summarizing phase of the shot material needed to make the film; it creates the figurative pace and, at the same time, creates its ideological and subjective continuity.

Editing is a precise activity or action that is done by joining the best parts of the film shots, namely the selected parts of the film.

III. Production methods

1. No-budget production method

Whatever the length of the film, be it short, feature, documentary or artistic, or whatever the genre, necessary budget is required to make a film work. The budget enables to create a working comfort when making the film. Production methods are also established based on the projects, namely based on the funds that the film productions manage to create.

The reality is different from what is shown in the school literature, which in most cases speaks of large studios that fund and produce films. Young filmmakers mostly produce their films with no budget or with a very low budget. They make this sacrifice for the sole reason of increasing the budget in future works and enter the film industry. No-budget film productions are those when a person does everything, from content writing, planning, financing to acting and filming with a camera. In the absence of funds, a person commits to do almost everything. Sometimes it is even a small team that agrees to work with no budget, consisting of several people who decide to do all the work together.

No-budget films are projects in which artists organize to film a particular idea or script that explores a particular vision and style. In his book on no-budget film production, author Tomaric states that *“It does not matter how big the budget is, how good the actors are, how reliable the pyrotechnics are, or how dynamic the visual effects are, if the story does not move and if it is not attractive and reliable. So, every good film is produced around a well-written script”* (Tomaric 2008, 3). A well-written and comprehensible script brings an innovative and engaging idea in terms of building the story structure, psychology, dramatic situations, characters, and pace.

Raising money to bring the story from the script to the screen challenges any independent filmmaker. Today, probably, more money is required but, for an artist who wants to produce a film, it is still the best time to develop the project.

The challenges start from the completion of the technical and artistic staff, and the preparations for the shooting, to the rental of the shooting locations, the costumes of the actors, the preparation of the scenography, and the technical equipment such as camera, lights, and sound recording equipment. When it comes to contemporary outfits, clothing designers often use outfits from costume boutiques. Also, the scenographers find real places to shoot the film, without having the financial means to intervene in the directorial concept. Another great way to save money is to borrow props and costumes from local theater groups and drama departments at various schools.

2. Low, middle, and high budget production method

Like all businesses that aim to make a profit, the film business aims to generate economic revenue. This is done through film projects aimed at entertaining the audience. Aside from the huge financial benefits the film brings, it also serves like an audience entertainment factory. It brings pleasure by tackling a variety of topics. But, depending on the character of the film, financial gains do not always come to the fore in the film industry. In her paper, Ieva Vitkauskaitė states that “*Film production companies, in addition to the economic revenues generated by the audience having fun while watching a film, have other goals by conveying social messages, to raise a debate on specific issues, such as ideological and political ones*” (Vitkauskaitė 2020, 43–54). Large investments of millions are made mainly by film studios that deal with the production and distribution of films. The bigger the budget, the bigger the quality, because proven staff is engaged and the necessary

conditions are created for the work within the directorial concept. Renowned French director Jean-Luc Godard says “*Show me the budget and I will show you the film*” (Muchnik 2006, 50). This means that budget is one of the main determinants for a film work’s success, because the director gathers proven staff and the financial means are what help the filmmakers to translate their dream into a concrete work.

Many young filmmakers, when making a film for the first time, mostly work with lower budget, as they have not yet proven themselves and see this way of production as a stepping stone to a bright future in the film industry. No-budget or low-budget films are special and less frequent projects, while projects funded and dedicated to cinemas have investments ranging from several millions to tens of millions.

Low-budget production methods and medium-budget methods are mainly projects belonging to the drama genre, where the basic idea and intimate world of the characters comes to the fore, without scenes of spectacle and without having many actors.

Medium-budget productions include amounts in the range of \$5,000,000 to \$30,000,000. This type of budget is the most frequent in the film industry, especially in films dedicated to cinema, which aim to attract the audience. This amount of money enables filmmakers to create well-crafted stories with advanced technology together with a team of professionals and a cast of actors who are world stars. Audiences are given quality entertainment, because now cinema is a mass medium and that is why filmmakers are always looking to increase the budget.

The high-budget production method, on the other hand, is a method in which hundreds of millions of euros are invested, hiring large staff, consisting of thousands of people who are active and do separate works in detail. High-budget films are

produced mainly by famous studios, which flourished in Hollywood from the 1920s to the 1960s, such as Paramount, Warner Bros., Columbia, etc. These companies have technical equipment for film production and large studios for shooting film scenes.

3. Independent budget method

Often artists do not have the necessary budget to make a film. This is also evident in the composition of their staff. A feature film can be made by several people engaged, but also by large teams consisting of thousands of staff members engaged in different phases, each having specific tasks, as well as by hundreds of talented and dedicated experts.

The film project starts with the first phase of defining the idea and its development, then continues with finding the necessary funding to invest in the preparations for the shooting of the film. Staffing and filming are some of the most creative stages in the project. Film production concludes with the editing of images and audio, combining them with the introduction of tone effects and colors. This marks the completion of the work.

The method of producing the film with an independent budget is used by artists who aim to dedicate their productions to the cinemas, given that they are more alternative films. These projects require less funding, directors have more control over the film production process, and are cheaper in the creative process. These films are mainly funded by directors who want to turn their ideas into film and then hand it over to a distributor for cinema release. The film's director, Ismet Sijarina, says that "*Low-budget films are a trend in the world. This trend can be embraced by Kosovar directors, especially the younger generation, because there are many festivals that support these films*" (Kurti 2009).

This is a small budget, but for a young artist time is of great importance, because when he spends a lot of time looking for funds, which he ultimately may not get, then the film fails along with the idea, in which case the young artist can live by dreaming, not by working.

Conclusion

This paper deals with the analysis, elaboration, structuring, and comparison of the characteristics of the short film with the characteristics of the feature film, as well as the production methods. This study is important and significant in terms of the comparison of these two forms, highlighting the detailed characteristics in order to find the commonalities, the relation, and the differences between the short film and the feature film.

In addition, we have drawn some objectives, through which we come to the conclusions presented below:

The short film has always had, and will continue to have, an important place in world cinematography, due to the fact that it is special in form and structure. The short film has, both as a form of narrative and as a form of expression, become very interesting, as it evokes emotions and tackles various topics, concerns, and phenomena.

The short film shows a more interesting segment of the characters' lives, based on a theme of universal value, having an idea with strong and striking features, concrete characters, and the intertwining of events, all of which occur promptly.

Length is another characteristic. It gives young artists more strength and willpower to work on the film more easily and

quickly, giving them the opportunity to experiment and find new and innovative ways of narratives. For this reason, many young artists start their careers with short films. So, the short film has a role in the emergence of new names in cinematography.

Length is most often determined for reasons of festivals programming. Artists have a very good opportunity to present their films at a festival, as it gathers artists from the field, in front of whom they have the opportunity to show their talent.

The dynamics of life has imposed short stories, but the way of screening has also advanced, because once festivals were the only platform for screening short films, while today authors can, using an account, upload their films on a website and create an online festival for their works. Therefore, today it is much easier for authors to be visited by potential investors and producers, who are looking for new talent. This way they can recruit talents for future films.

I consider that countries with small budgets, such as Kosovo, may be most effectively represented in the world with shorter content, because they constitute more concise stories. Therefore, Kosovar artists should insist on the short film, given that a larger number of creators can be presented through it, thus having the opportunity to show their talent and use the short film as a stepping stone to enter the cinematography industry, as well as to promote national cinematography. At the same time, this opportunity is also reflected in the variety of topics that young people can find in the reality of the Kosovar society.

The feature film has, in principle, undergone evolutionary changes within a short time due to technique and technology. Therefore, the power of film comes from its development through different time periods, when the film language has developed and advanced.

In addition, the film is important in expanding and strengthening new knowledge in various fields, such as history, science, technology, society in general and the individual in particular.

Feature film is in most cases dedicated to cinemas, which create their own repertoires and organize film screenings weekly. For this reason, works should contain various information and stories to arouse the curiosity of the audience to go to the cinema.

On the other hand, the cinema is a cultural space, in which film works cultivate and advance the society values, making it the most popular place for their entertainment, because for a few hours, visitors escape from their everyday life and enter a magical world through the cinema screen.

It should be noted that cinema and films are an integral part of the audience; even in the most difficult times they stood together, as was the case with Kosovo during the war in 1999, when the civilian population was evicted from their homes and settled in a refugee camp in the present-day Northern Macedonia. Films were shown there to relax refugees who had been traumatized by the war and the horrors they had experienced.

Feature films almost always aim to show a cinematic narrative, created through a script that contains a series of images, scenes, and sequences, combined with dialogues and dramatic actions, to present stories through characters and their views, along with a guide on which the whole film will be based. The feature film script has two components that distinguish it from the short film, the most marked characteristics being structure and length.

Many screenwriters say that structure is the key element of a film script. A young screenwriter who wants to

write a script and have its content under control is advised to follow the general eight-sequence structure, divided into 3 basic acts. This method was developed by Frank Daniel, director of the Script Writing Program at the University of Southern California. Such structures help especially young screenwriters to better control their work, taking care of the length, structure, characters, dialogues, and messages of the film work.

The construction of the script in the feature film is dictated by the length of the film, as there must be many lines of drama and many scenes to make the narrative credible. So, the audience must be convinced by the world of the film event; they must believe that it is real and based on the hero's journey, which represents the protagonist's story in his psychic developmental process, introducing him to difficult conflicts and situations.

Like any work of art, films are categorized into genres. Film genres are stylistic categories, which can be defined based on the environment, characters, plot, mood, tone, and theme. The variety of genres and combination thereof in the feature film is a must in order to have a wide range of styles and tastes.

Making a feature film requires a great deal of effort, going through various stages, such as: finding a theme, developing an idea, finding the funds, hiring artistic and technical crew, and the compactness to keep the crew faithful from beginning to end.

Making a feature film is quite complex and requires commitment, because it goes through various stages, starting from the development stage, pre-production, production, post-production, and the final stage of distribution.

Switching from short film to feature film is very challenging for a young director, who takes the initiative to create a feature film, because feature films are mostly multi-

million-dollar productions and need great concentration by all staff to work in a chain link, because the smallest mistake may cost the career of the person who invests in the project.

Whatever the length of the film, be it short or long, necessary budget is required to make a film work. The budget can create a work comfort when making the film. Production methods are also created based on the projects, namely based on the funds that the film productions manage to create.

Like all businesses that aim to make a profit, film is a for-profit industry that aims to generate economic revenue. This is done through the film distribution in the cinemas, as an entertainment factory that brings extraordinary pleasure to the audience by addressing various topics.

Producers commit to raising the necessary financial amount from various sources, taking great risks due to the possibility of failure. But, financial means are not always necessary for the making of a film. We have small productions that need zero or little budget to those productions that spend millions for the making of films.

No-budget films are cinematic projects in which artists organize to film a particular idea or a script that explores a particular vision and style.

Regardless of how the film is funded, one of the most important issues is to understand how to channel money spending, always tailoring the script to a realistic budget.

There are various applicable methods in the film industry, starting with productions that engage only one or a few people, who have to deal with everything, to those productions

that engage thousands of people, who do separate works based on different tasks.

Young filmmakers, when making a film for the first time, mostly work with lower budget, as they have not yet proven themselves and see this way of production as a stepping stone to a bright future in the film industry. Low-budget films rely heavily on specific scripts. Directorial concepts are on the limits of cost. This, in turn, forces artists to think creatively, often in terms of cheap and less costly solutions. Low-budget films belong mostly to the drama genre, as in this genre it is the basic idea and intimate world of the characters that comes to the fore, without spectacular scenes and without having many actors.

Medium-budget and high-budget productions, on the other hand, are mainly projects intended for commercial purposes which, using advanced technology, create well-prepared and convincing stories, and have a cast of actors who are stars of world cinematography.

As for the methods of independent budget film production, they are used by artists for products intended for cinema release, given that their films are more alternative. These projects require less funding, directors have more control over the film production process and are cheaper in the creative process. These films are mainly funded by directors, who want to turn their ideas into film and hand over their works to a distributor for cinema release.

Recommendations

Short film should be included in cinema repertoires and on contemporary platforms, because of the dynamic life. For this

reason, short stories may be primary compared to feature film stories.

In addition, including the short film in cinema repertoires would return the investment and encourage proven artists to work on short stories.

Feature films should combine different genres within them in order to be as attractive as possible.

Since platforms are the future of online film screening, I think there should be interactivity with the audience. Therefore, I recommend that we develop the opportunity for the audience to determine the course of events, having several options to choose from: to follow a particular narrative course or to follow another narrative option in terms of the course and epilogue of the film.

Regardless of the budgetary issues, filmmakers should practice their ideas more instead of just dreaming about them.

Contributions

1. Presents the development of short film in the context of the development of cinema in terms of its place in the construction of film genres. The new role and place of short film in the context of the film industry.

2. Analysis of the stages of production of a full-length and short film, with an emphasis on the specifics and stage development. The opportunities provided by new technologies in the development of short films.

3. Derivation of the role of short film in the development of film production in Kosovo and its thematic specifics. Opportunities and prospects for the development of Kosovo films in the context of European cinema.

4. Analysis of the peculiarities of the short film by artists from Kosovo. Prospects and opportunities for the development of the short film in Kosovo.

5. Analysis, opinion and views of directors from Kosovo on the specifics and possibilities of the short film.

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1923. *Glumov's Diary*. Directed by S.M. Eisenstein. Performed by Grigori Aleksandrov, Aleksandr Antonov and Sergei M. Eisenstein.

1902. *A Trip to the moon*. Directed by Georges Méliès. Performed by Georges Méliès, Bleuette Bernon, François Lallement François Lallement and Henri Delannoy.

2013. *Balcony*. Directed by Lendita Zeqiraj. Performed by Osman Ahmeti, Arben Bajraktaraj and Avni Dalipi.

2019. *Amra Ekta Cinema Banabo*. Directed by Ashraf Shishir. Performed by Raisul Islam Asad and Masum Aziz.
1967. *The Big Shave*. Directed by Martin Scorsese. Performed by Peter Bernuth.
1996. *T2 3-D: Battle Across Time*. Directed by John Bruno, James Cameron, Keith Melton and Stan Winston. Performed by Adam J. Bezark, James Cameron and Gary Goddard.
2015. *A Girl in the River: The Price of Forgiveness*. Directed by Sharmeen Obaid- Chinoy.
2006. *Alive in Joburg*. Directed by Neill Blomkamp. Performed by Sharlto Copley, Jason Cope and Dawie Ackermann.
1943. *Meshes of the Afternoon*. Directed by Maya Deren and Alexander Hammid. Performed by Maya Deren and Alexander Hammid.
1997. *Titanic*. Directed by James Cameron. Performed by Leonardo DiCaprio, Kate Winslet and Billy Zane.
1971. *THX 1138*. Directed by George Lucas. Performed by Robert Duvall, Donald Pleasence, Don Pedro Colley and Maggie McOmie.
1968. *2001: A Space Odyssey*. Directed by Stanley Kubrick. Performed by Keir Dullea and Gary Lockwood.
2014. *A Single Life*. Directed by Marieke Blaauw, Joris Oprins and Job Roggeveen. Performed by Pien Feith.
1993. *El Mariachi*. Directed by Robert Rodriguez. Performed by Carlos Gallardo.
2004. *Six Shooter*. Directed by Martin McDonagh. Performed by Brendan Gleeson, Rúaidhrí Conroy and Domhnall Gleeson.
1958. *Two Men and a Wardrobe*. Directed by Roman Polanski. Performed by Jakub Goldberg and Henryka Klube.

2007. *Hekurishtja*. Directed by Burim Haliti. Performed by Xhelal Haliti, Valina Muçolli, Arton Krivaga and Ahmet Krasniqi.
1969. *Hard Eight*. Directed by Paul Thomas Anderson. Performed by Philip Baker Hall, John C. Reilly, Gwyneth Paltrow and Samuel L. Jackson.
1888. *Roundhay Garden*. Directed by Louis Le Prince. Performed by Annie Hartley and Adolphe Le Prince.
1978. *No One Will Play with Me*. Directed by Werner Herzog.
1956. *The Red Balloon*. Directed by Albert Lamorisse. Performed by Pascal Lamorisse.
1968. *Amblin'*. Directed by Steven Spielberg. Performed by Richard Levin and Pamela McMyler.
1997. *Talk*. Directed by Lukas Moodysson. Performed by Sten Ljunggren and Cecilia Frode.
1967. *Six Men Getting Sick (Six Times)*. Directed by David Lynch.
2018. *Skin*. Directed by Guy Nattiv. Performed by Danielle Macdonald, Jackson Robert Scott, Jonathan Tucker, Ashley Thomas and Lonnie Chavis.
1979. *Amy!* Directed by Laura Mulvey. Performed by Laura Mulvey.
1967. *Electronic Labyrinth: THX 1138 4EB*. Directed by George Lucas. Performed by Dan Nachtsheim.
2015. *Stutterer*. Directed by Benjamin Cleary. Performed by Matthew Needham, Eric Richard and Chloe Pirrie.
2014. *Bridges of Sarajevo*. Directed by Aida Begić, Leonardo Di Costanzo, Jean-Luc Godard, Kamen Kalev, Isild Le Besco, Sergei Loznitsa, Vincenzo Marra, et al. Performed by Bogdan Ninkovic, Fedja Stamenkovic and Andrej Ivancic.
2012. *Fresh Guacamole*. Directed by PES.

1903. *The Great Train Robbery*. Directed by Edwin S. Porter. Performed by Edwin S. Porter, Justus D. Barnes and G. M. Anderson.
2003. *Wasp*. Directed by Andrea Arnold. Performed by Natalie Press.
1967. *Das kleine Chaos*. Directed by Rainer Werner Fassbinder. Performed by Christoph Roser and Marite Greiselis.
2013. *Whiplash*. Directed by Damien Chazelle. Performed by J. K. Simmons and Johnny Simmons.
1979. *vonohet, Kur pranvera*. Directed by Ekrem Kryeziu. Performed by Hadi Shehu, Faruk Begolli and Abdurrahman Shala.
2017. *The Silent Child*. Directed by Chris Overton. Performed by Rachel Shenton, Maisie Sly and Rachel Fielding.
2015. *Shok*. Directed by Jamie Donoughue. Performed by Lum Veseli, Andi Bajgora and Eshref Durmishi.
2018. *Fauve*. Directed by Jérémy Comte. Performed by Félix Grenier, Alexandre Perreault and Louise Bombardier.
1989. *Elephant*. Directed by Alan Clarke. Performed by Gary Walker, Bill Hamilton and Michael Foyle.
2009. *Avatar*. Directed by James Cameron. Performed by Sam Worthington and Zoe Saldana.
2007. *Hotel Chevalier*. Directed by Wes Anderson. Performed by Jason Schwartzman and Natalie Portman.
1982. *The Chorus*. Directed by Abbas Kiarostami. Performed by Yoosef Moghaddam and Ali Asghari.
1981. *“L’avant Dernier”*. Directed by Luc Besson. Performed by Pierre Jolivet, Jean Reno and Fabrice Roche.
1993. *Cigarettes and Coffee*. Directed by Paul Thomas Anderson. Performed by Philip Baker Hall, Kirk Baltz and Scott Coffey.

Scientific publication and film

1. Kryeziu, D. ANGLISTICUM. Journal of the Association-Institute for English Language and American Studies [Vol 8, No 2 \(2019\)](#), February 2019, THE PROCESS OF CREATING A CINEMATOGRAPHIC WORK.

2. Kryeziu, D. 8th Annual International Conference International-Conference Journalism, Media and Communication, “The main elements of the film composition” pages 78-82

3. Feature film “Family”, Directed by Durim Kryeziu, 82 minutes, 2021

Declaration of originality

I declare that the present dissertation is entirely an author's product and in its development no foreign publications and works have been used in violation of their copyright.