

Director-Actors RoundTable (DART) 24/09/2016 - Summary of Points

Casting		
	Director	Actor
Dealing with Rejection	Send a mass BCC to the actors regarding whether they're casted or not.	To not leave the actors hanging, have the production team let the actors know whether they are rejected or not.
Feedback	Feedback should be from experienced directors & casting agents who know what they're talking about which will be valuable for the actors.	Feedback on the audition would be helpful for the actor.
		Actors appreciate more precise feedback regarding their acting & audition. Provide them with verb choices such as, "Can you flirt more?", instead of giving generic, vague choices like, "Can you give that character more layers?".
Casting Calls	Casting calls that are publicised should only contain the necessary information & not be overtaken by graphic design.	Make sure to request information regarding the project before taking it on such as knowing about rates, when payment is to be made, the loading territories, rates for over time etc.
	The casting & audition process should be a colour-blind one. Unless race is a requirement, actors should be seen for their talent and what they bring to the audition, not their race.	
	If there is a specific race that needs to be casted, provide a brief description explaining the choice or provide a brief synopsis of the plot.	
	Be specific in what kind of actors you want answering to your casting call. Actors may respond to a casting call but then find out you're looking for another kind of actor. E.g. Using the term 'Caucasian' to mean 'White' in a casting call, and then rejecting someone who is Caucasian because they look 'Middle Eastern'.	

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	Be transparent with all the business aspects related to the project. Let actors know the loading platforms of the project (e.g. social media, TV, print) and rates provided.	
Casting Process	<p>Be open to casting a diverse group of ethnicities. A diverse cast also opens the door to a larger audience.</p> <p>E.g. A family in a film can be an interracial one and there doesn't need to be a mono-racial cast, especially in Singapore.</p>	
	Casting a minority for the sake of diversity will result in tokenism. Write parts that have depth and a great character arc for minority groups, instead of relying on them for small, token roles.	
Resumés, Headshots & Showreels	Actors should have a standardised formats of their resumés and headshots.	Having an array of photos (full body shots, pictures in other costumes) is helpful for a director in seeing how the actor can fit as the character.
		An actor having a showreel and/or website is an advantage in the casting process.
Audition preparations	Send the actors a brief synopsis of the story and snippets of the script so that they are able to give stronger auditions.	To ensure a more prepared audition, ask questions about the film/character to gain a better understanding of what you're auditioning for.
		<p>Make questions asked straightforward and precise as the production team has no time to cater to actors auditioning.</p> <p>Actors should only ask questions they cannot make educated guesses on.</p>
	Understand that if an actor has to maintain a	Be friendly and open to the directors, casting directors etc. outside of the audition room. Directors are also looking for people who they can work well with during film and who works well with the other actors.

Casting		
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In the Audition Room	Be open to an actor's different interpretation of the character. Their portrayal may be more interesting than the initial vision.	Actors should come dressed with some semblance/idea of the character that they're auditioning for.
Video Auditions	Video auditions open up a pool of casting choices as actors who cant make it for auditions are now able to.	If unable to make it for an in-person casting, requesting for video auditions are possible.

Rehearsals		
	Directors	Actors
Preparation for Scenes	In film, have more scene rehearsals with the actors so that filming on set will be a more prepared & smoother process.	Rehearsals as well as acting & technical notes are helpful in actor's preparation for the shoot.
	Rehearse scenes especially complicated ones (e.g. fight scenes, choreographed scenes) a few days before the actual filming. This gives time to experiment, practice & ensure a smooth filming day.	No matter how prepared you think you are, always make sure to rehearse scenes beforehand as it lessens mistakes made during shoot, saves time & creates a better performance.
	When finding difficult to rehearse, find ways to lure an actor into rehearsing by disguising rehearsals with everyday activity. E.g. Bringing actors to the fair to practice shooting when working on a film about the army.	Don't let ego get in the way of taking direction from your director. Rehearsals and feedback are there to give the best performances possible for a production.
	Table reads are very beneficial to the quality of the production. It gives the actors opportunities to understand the story as a whole, decide on choices for their character & suggest new ideas with the director. It also gets the cast all on the same page when starting production.	If given the script beforehand, map out a character arc and make decisions & notes to share with the director during the table read.

Rehearsals		
	Directors	Actors
	Rehearse with the actor the blocking and camera shots intended for the scene beforehand.	Be quick & receptive to the director's notes to achieve the director's vision and also to have a smoother filming process.
Communication	Communicate the vision and style of film with the actor before production begins. Let them prepare for the style of acting (e.g. dramatic, subdued) in the rehearsal process.	Always ask questions about anything that isn't understood.
	Communicate the vision and style of film with the crew before production begins. Discuss the aesthetics & cinematography with the director of photography. This is so everyone begins production on the same page and that all scenes remain consistent.	Communicate with the director the boundaries and comfort levels early on in the process. This also prevents/minimises any troubles the actor may cause to the production.
	The director should share with the actors how and why they connect with the script. This is so the actors can adjust themselves to what the directors want.	Develop a positive relationship with the production team by treating them with respect and friendliness. This will create a positive environment to work in during the filming process.
	Be transparent with what is expected from the actor. Let them know early on whether there are intimate scenes/fight scenes etc. to ensure that they are on board and comfortable.	
	Directors should be sensitive with the actors. Be aware if the actors are tired or uncomfortable. Give them breaks.	
Shooting Schedule	Shooting schedule should be fixed & determined before filming begins so that the actors know what they're signing up for.	

On Set		
	Directors	Actors
Before Filming	<p>Make sure to accommodate for the actors who have a different look from the majority (e.g. curly hair, darker skin). The production should make the effort to make these actors look as good as their majority counterparts on screen.</p> <p>E.g. Communicate with your actors as to how to style their hair, or what foundation shade fits them.</p>	<p>It is good to bring along your own set of beauty products (e.g. foundation in your colour, hair spray) especially when working on a low budget production. Production may not always have the tools you need to look good on camera.</p>
In Between Scenes	<p>Give actors a private or quiet space where they will be unbothered for them to prepare for a scene.</p>	<p>When there are shot changes, actors should use their downtime to prepare for the next shot or scene.</p>
	<p>Craft services should always be provided for actors (e.g. snacks, fruits, water). Actors should never buy their own food as they need to use their time to work on their preparation & acting.</p>	<p>Actors must always maintain their professionalism. Lines should already be memorised and actors should already be in character once filming for a scene begins.</p>
Low Budget Productions	<p>If actors have to bring in their own clothes, ask them nicely. Provide them with money to buy clothes for the production.</p> <p>The laundry of the actors personal clothes used for production should be paid for.</p>	<p>If an actor signs onto do a low budget production, the actor should understand the limited resources & should not expect too much from the production crew e.g. high pay, a trailer, make-up crew.</p>
During Filming	<p>Never be silent when filming. Let the actor know whether they are making the right choices or not.</p> <p>Actors are part of the creative project and thus, should always be included.</p>	<p>Always ask the director what the shot size or framing is so that the acting can be adjusted to the shot (e.g. smaller shot sizes mean that the acting has to be more subdued).</p>
	<p>When filming intimate scenes, make sure it's a closed set with only the necessary people in the room. Ensure that the actors are comfortable in such situations.</p>	<p>If certain issues arise when filming a scene, voice out these issues as early as possible so that the production team is able to find a solution.</p>
	<p>Provide the actors with breaks when they're tired and also, enough time to prepare.</p>	<p>If unprepared for a scene or shot, let the director know that you need a moment or two to prepare</p>

On Set		
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	Always let the actor know whether they are needed on set & how much time it will take in between shots & scenes. If not, actors will be left feeling very lost & will also waste energy reserves which can be channeled into a scene.	Ask the crew what scenes you are needed for in the day ahead of filming so that you will know what you are getting into for the day as well as give yourself time to prepare.
	Ensure that the set is safe for the actors and crew. Mark out dangerous areas and communicate with the actors and crew directly.	Actors should listen at all times on set, even if it might not be immediately relevant. An actor that maintains awareness means that they are always ready for sudden changes. It is also a sign of professionalism.
	If an actor requests to look at the shot or scene filmed, tell the actor to watch the 'dailys' at the of the day. Most, if not all actors would not stay on set at the end of the day.	Looking through the shot that was filmed can leave the actor wanting to nitpick their appearance or performance of that scene. Put your trust in the director that the scene filmed is good and move on to the next scene.