



## **DIRECTOR-ACTORS ROUNDTABLE (DART) - SUMMARY OF POINTS**

### Table of Contents

#### **Casting Tips**

- Casting Tips for Actors ..... 1-2
- Casting Tips for Directors ..... 3-5

#### **Rehearsal Tips**

- Rehearsal Tips for Actors ..... 6-8
- Rehearsal Tips for Directors ..... 9-10

#### **Production Tips**

- Production Tips for Directors ..... 11-12
- Production Tips for Actors ..... 13-14



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### Casting

	Casting Calls	Casting Process	Preparing for Auditions	Video Auditions	Budgets
<b>Actors</b>	<ul style="list-style-type: none"> <li>- Clarify <b>all</b> information regarding the project such as shoot rates, overtime rates (if any), shoot dates, payment terms, loading period, usages and territories.</li> </ul>	<p>Be flexible in accommodating new directions given during the audition. Directors look for actors that fit the emotional range and energy level of their characters, as well as the actors' sincerity in getting the role. They are also looking for your ability to emote and respond to different directions on- the-spot.</p>	<ul style="list-style-type: none"> <li>- To be better prepared, ask questions about the film or the character to gain a better idea of what you are auditioning for. Understand the character's motivations and avoid overly dramatic performances. Consider auditioning for characters that you can relate to.</li> </ul>	<ul style="list-style-type: none"> <li>- Dress presentably with neutral colors and no loud prints. Audition videos should be shot against a clean white background with clear audio.</li> </ul>	<ul style="list-style-type: none"> <li>- While remuneration is often offered, bear in mind that you may also need to cover your own expenses such as training and transportation.</li> <li>- Remember that the culture in Singapore is different from that of other countries.</li> </ul>

	Casting Calls	Casting Process	Preparing for Auditions	Video Auditions	Budgets
<b>Actors</b>	<ul style="list-style-type: none"> <li>- Have proper contract /written agreement before agreeing /starting on the job. No verbal agreements via phone.</li> </ul>	<ul style="list-style-type: none"> <li>- When you don't get feedback during auditions, it may not necessarily be a bad thing. Don't take it personally.</li> </ul>	<ul style="list-style-type: none"> <li>- Directors want actors to have done prior homework on the characters.</li> </ul>	<ul style="list-style-type: none"> <li>- For physical auditions, actors should come dressed as close to the character that they're auditioning for.</li> </ul>	<ul style="list-style-type: none"> <li>- If the role involves a good script and story, and the character you are given shows your range, you may consider acting for exposure.</li> </ul>
		<ul style="list-style-type: none"> <li>- If you do receive feedback and adjustments, that is often a sign that the casting director likes you or sees potential in you.</li> </ul>		<ul style="list-style-type: none"> <li>- Take note that directors generally prefer live auditions as it allows them to interact with you, gauge your attitude, personality, energy level and build rapport with you.</li> </ul>	
		<ul style="list-style-type: none"> <li>- Have a standardised format for resumés/ headshots. Having an array of photos from full body shots to pictures in different outfits helps a director envision how the actor can fit as the character. An actor who has a showreel or website has an advantage in the casting.</li> </ul>			

	Casting Calls	Casting Process	Preparing for Auditions	Video Auditions	Budgets
<b>Directors</b>	<ul style="list-style-type: none"> <li>- Casting calls publicized should only contain necessary information &amp; not be overtaken by graphic design. Keep the design simple and readable.</li> </ul>	<ul style="list-style-type: none"> <li>- Directors should be respectful and mindful towards actors during auditions. Consider casting actors for their attitude, not just their talent.</li> </ul>	<ul style="list-style-type: none"> <li>- If your script is unfinished, it is recommended to send actors a short sample or key scenes in the script for actors to prepare.</li> </ul>	<ul style="list-style-type: none"> <li>- Most actors are generally willing to travel for auditions but having the option of self-tape auditions is also recommended.</li> </ul>	<ul style="list-style-type: none"> <li>- For student films, the typical pay is between \$100 to \$200. It is good practice to specify whether the project is low-paid or unpaid in your casting call.</li> </ul>
	<ul style="list-style-type: none"> <li>- Be transparent on info such as location, dates and rates. If it's low-paid or unpaid, specify it.</li> </ul>	<ul style="list-style-type: none"> <li>- Chat with the actors to gauge whether they are easy to work with on-set. Bad auditions result in bad chemistry with a bad end-product.</li> </ul>			<ul style="list-style-type: none"> <li>- For non-paid shoots, you can cover expenses such as food, transportation as well as providing allowance per diem for the actor.</li> </ul>
	<ul style="list-style-type: none"> <li>- If there are intimate/nude scenes, specify it. Transparency is a sign of professionalism.</li> </ul>				

	Casting Calls	Casting Process	Preparing for Auditions	Video Auditions	Budgets
<b>Directors</b>	<ul style="list-style-type: none"> <li>- Cast more based on acting ability, rather than looks alone.</li> </ul>	<ul style="list-style-type: none"> <li>- Talk to the actors to make them feel more relaxed during the auditions and help ease their nervousness.</li> </ul>	<ul style="list-style-type: none"> <li>- Actors prioritize a good story, good attitude from director/producer and overall professionalism from communication and casting calls.</li> </ul>	<ul style="list-style-type: none"> <li>- Self-tape auditions allow you to cast a wider group of people without needing a space for hours to audition.</li> </ul>	<ul style="list-style-type: none"> <li>- For paid shoots, let actors know the loading platforms of the project (social media, TV, print) and rates provided.</li> </ul>
	<ul style="list-style-type: none"> <li>- The casting &amp; audition process is generally a colour-blind one. Unless race is a requirement, see the actors for their talent and what they bring to the audition instead of their race.</li> </ul>	<ul style="list-style-type: none"> <li>- Get the actors to do a brief introduction to get to know them better and what they think about the character as well as how differently they can portray the character.</li> </ul>		<ul style="list-style-type: none"> <li>- Self-tape auditions may not be useful if you wish to view actors outside of their comfort zone.</li> </ul>	<ul style="list-style-type: none"> <li>- For student films, negotiate with your teachers to get more time to cast for suitable actors.</li> </ul>
	<ul style="list-style-type: none"> <li>- Be specific about the description of the actor you're looking for. Be it race, physical description - race , hair color, appearances, height</li> </ul>	<ul style="list-style-type: none"> <li>- It is best not to make assumptions about the actors, but rather to try and listen or bounce off ideas with each other.</li> </ul>		<ul style="list-style-type: none"> <li>- Be specific on the type of shots required from the actor in their audition tape. (eg: close-up, medium close-up, etc).</li> </ul>	<ul style="list-style-type: none"> <li>- Transparency is a sign of professionalism.</li> </ul>

	Casting Calls	Casting Process	Budgets
<b>Directors</b>	- Be transparent with all aspects related to the project. Let actors know the loading period, usage platforms of the project (e.g. social media, TV, print) shoot rates, shoot dates and payment terms.	- As a director, it is good for you to make strong, consistent, justified choices and ensure your actors do the same. Provide focused, detailed instructions over empty ones (eg. "more sad, more energy, more colours, etc."). Try giving the actors more backstory to work with.	Be realistic; ensure things are within your budget and skill level to maintain quality produced work. Transport and lunch should be provided if no pay is available.
		- Be open to suggestions and ideas from the actors instead of imposing only your way. It might bring something more exciting and interesting to the production.	- If actors provide props and costumes, the production is advised to cover the laundry cost and the collection of laundry
		- Actors can be given scenarios and / or motivations to work with instead of only being given directions and adjectives. You can also create and provide problems for the actors to solve. To test actors' improvisational skills, consider asking actors to come up with different lines that still suit the scene.	- If there are financial constraints affecting your production, you can consider asking your friends or schoolmates to help you. However, you run the risk of getting people who may not be trained actors.
		- Although most directors dont have the luxury of time to email every candidate who was not shortlisted, actors who have gone for an actual physical audition will appreciate a response if they didn't make the cut so that they can free up their schedule.	

## Rehearsals

Rehearsals are useful for both the cast and crew and is a great time to get to know each other's roles better. It creates opportunities for both actors and directors to experiment and try new things with the script - it gives directors more time to share about the script and possible references and styles that actors can become familiar with .

	Preparation for Scenes	Communication	Shoot Schedule	Should rehearsals be paid?
Actors	<ul style="list-style-type: none"><li>- Rehearsals as well as acting and technical notes are helpful in your preparation for the shoot. No matter how prepared you think you are, it is good to rehearse scenes beforehand to reduce mistakes and create a better performance.</li></ul>	<ul style="list-style-type: none"><li>- Communicate the boundaries and comfort levels early on in the process with the director.</li></ul> <p>This also prevents/minimises any misunderstanding during the production.</p>	<ul style="list-style-type: none"><li>- Commit to rehearsal schedules. If you make a scheduling error, offer to find another actor who can replace you.</li></ul>	<ul style="list-style-type: none"><li>- A fair compensation would be to cover at least transport.</li></ul>
	<ul style="list-style-type: none"><li>- Don't let your 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.</li></ul>			

	Preparation for Scenes	Communication	Shoot Schedule	Should rehearsals be paid?
<b>Actors</b>	<ul style="list-style-type: none"> <li>- Always be professional even if it's your personal friends who are acting with you.</li> <li>Treat rehearsals seriously; avoid fooling around just because you've landed the role.</li> </ul>		<ul style="list-style-type: none"> <li>- Make sure to eat something substantial if your call time falls after lunch or after dinner time. Be prepared and pick up something on the way.</li> </ul>	<ul style="list-style-type: none"> <li>- If you have the budget, it should preferably be paid.</li> </ul>
	<ul style="list-style-type: none"> <li>- If given the script beforehand, map out a character arc and make decisions and notes to share with the director during the table read.</li> </ul>			
	<ul style="list-style-type: none"> <li>- Commit to the choices you've made for the characters; maintain them during the actual shoot.</li> </ul>			
	<ul style="list-style-type: none"> <li>- Be quick &amp; receptive to the director's notes to achieve the director's vision for a smoother filming process.</li> </ul>			



	Preparation for Scenes	Communication	Shoot Schedule	Should rehearsals be paid?
<b>Actors</b>	<p>How soon can actors get the script?</p> <p>TV: Normally 1 week/2 weeks before. Censorship approval has to be cleared before the shoot. Changes in script are expected on the day itself.</p>	<p>- Get to know the names of everyone in the different departments straight away- hair, makeup and wardrobe etc. You're going to be working closely with them, so it's good to establish a nice rapport and working relationship, especially if it's a long shoot.</p>		
	<p>- Always know your lines. Always be on time. Know how to hit your mark and give your 100%, even if the camera is not on you. Show up to work prepared. Looking and acting confident makes you shine and sets an example.</p>	<p>- You might be working with them again on another film down the road. Kindness goes a long way.</p>		

	Preparation for Scenes	Communication	Shoot Schedule	Should rehearsals be paid?
<b>Directors</b>	<ul style="list-style-type: none"> <li>- 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 &amp; suggest new ideas with the director.</li> </ul>	<ul style="list-style-type: none"> <li>- Communicate the vision and style of the film with the actor before production begins. Let them prepare for the style of acting (e.g. dramatic, subdued) in the rehearsal process.</li> </ul>	<ul style="list-style-type: none"> <li>- For short films, around 2 rehearsals are generally sufficient. If there are sensitive scenes, rehearsals are a good time for the cast and crew to become comfortable with each other.</li> </ul>	<ul style="list-style-type: none"> <li>- A fair compensation would be to cover at least transport.</li> </ul>
	<ul style="list-style-type: none"> <li>- It also gets the cast all on the same page before starting on the production.</li> </ul>	<ul style="list-style-type: none"> <li>- Communicate the vision and style of film with the crew before production begins. Discuss the aesthetics &amp; cinematography with the director of photography.</li> </ul>	<ul style="list-style-type: none"> <li>- Rehearsal timings are recommended to be listed in casting calls. For an ensemble cast, schedule rehearsals to ensure that actors will not be waiting for their turn.</li> </ul>	<ul style="list-style-type: none"> <li>- If you have the budget, it should preferably be paid.</li> </ul>
	<ul style="list-style-type: none"> <li>- Give the actors time to connect with each other, especially if there is a need for chemistry between them.</li> </ul>	<ul style="list-style-type: none"> <li>- This is so everyone begins production on the same page and that all scenes remain consistent.</li> </ul>	<ul style="list-style-type: none"> <li>- For film, try to have more scene rehearsals with the actors so that filming on set will be a better prepared &amp; smoother process.</li> </ul>	

	Preparation for Scenes	Communication	Shoot Schedule	Should rehearsals be paid?
<b>Directors</b>	<ul style="list-style-type: none"> <li>- Rehearse the blocking and camera shots intended with the actor for the scene beforehand.</li> </ul>	<ul style="list-style-type: none"> <li>- Directors should be sensitive with the actors. Be aware if the actors are tired or uncomfortable. Give them breaks.</li> </ul>	<ul style="list-style-type: none"> <li>- It is good to rehearse scenes, especially complicated ones (e.g. fight scenes, choreographed scenes) a few days before the actual filming. This gives time to experiment, practice &amp; ensure a smooth filming day.</li> </ul>	
	<ul style="list-style-type: none"> <li>- You may challenge actors by giving them scenarios/ problems to improvise with.</li> </ul>	<ul style="list-style-type: none"> <li>- Be transparent with what is expected from the actor. Let them know early on if there are intimate scenes/fight scenes etc. to ensure that they are on board and comfortable.</li> </ul>	<ul style="list-style-type: none"> <li>- Shooting schedule should be fixed &amp; determined before filming begins so that the actors can reserve their time.</li> </ul>	
	<ul style="list-style-type: none"> <li>- They might spark ideas never thought out before by the director.</li> </ul>		<ul style="list-style-type: none"> <li>- Come up with a pre-production timetable to plan for rehearsals. Once the cast is confirmed, you can easily ask if they are available for those dates.</li> </ul>	

## Production

	On Set	On Set Continued	After Filming	Low Budget Productions
<b>Directors</b>	<ul style="list-style-type: none"> <li>- Give actors a private or quiet space where they can focus on preparing for their scenes.</li> </ul>	<ul style="list-style-type: none"> <li>- Inform the actors early (e.g. at least 2 days before) on call times.</li> </ul>	<p>Are playbacks for acting adjustments taboo?</p> <ul style="list-style-type: none"> <li>- Instead of just showing playback, directors can give instructions on how to improve the next take. After playback, actors might pick up on things that directors may not have noticed.</li> </ul>	<ul style="list-style-type: none"> <li>- If you would like to request actors bring in their own clothing, tell them in advance.</li> </ul>
	<ul style="list-style-type: none"> <li>- Breaks are necessary for actors to rest/prepare.</li> </ul>	<ul style="list-style-type: none"> <li>- Inform actors on what to prepare for the shoot, especially if it's outdoors (e.g. at the beach: bring sunblock).</li> </ul>		<ul style="list-style-type: none"> <li>- The laundry of the actor's personal clothes used for production should be paid for.</li> </ul>
	<ul style="list-style-type: none"> <li>- Craft services should always be provided for actors (e.g. snacks, fruits, water). The actor's time should be prioritised on scene preparations.</li> </ul>	<ul style="list-style-type: none"> <li>- Consider asking for longer shooting times than you need in case of unforeseeable blunders on the day. If you end early, you'll also boost morale.</li> </ul>		

	On Set	On Set Continued	After Filming	Low Budget Productions
Directors	<ul style="list-style-type: none"> <li>- Always let the actor know whether they are needed on set &amp; how much time it will take in between shots &amp; scenes.</li> </ul>	<ul style="list-style-type: none"> <li>- Consider creating Best Practices for your cast (e.g. after AV shouts, "Action!", wait for around 2 seconds before acting.)</li> </ul>		
	<ul style="list-style-type: none"> <li>- If not, actors will be left feeling lost and waste energy reserves which can otherwise be channelled into a scene.</li> </ul>	<ul style="list-style-type: none"> <li>- Have a first aid kit in case of emergencies (e.g accident, diarrhoea)</li> </ul>		
	<ul style="list-style-type: none"> <li>- When filming intimate scenes or when there's nudity involved, only allow necessary people in the room and prepare a closed set to respect the actor's vulnerability. Ensure that the actors are comfortable in such situations.'</li> </ul>	<ul style="list-style-type: none"> <li>- Obtain emergency contact information of your cast.</li> </ul>		
	<ul style="list-style-type: none"> <li>- Directors and actors should be transparent about sensitive scenes (e.g nudity)</li> </ul>	<ul style="list-style-type: none"> <li>- Have back-up plans in the event of equipment failure or bad weather.</li> </ul>		
		<ul style="list-style-type: none"> <li>- Make sure the actors are well rested and sufficiently hydrated.</li> </ul>		
		<ul style="list-style-type: none"> <li>- Validate and acknowledge actors for their performance.</li> </ul>		

	Before Filming	On Set	On Set Continued	After Filming	Low Budget Productions
<b>Actors</b>	<ul style="list-style-type: none"> <li>- Advisable to bring along your own set of beauty products (e.g. hair spray or other cosmetic necessities especially when working on a low budget production.</li> <li>Production may not always have the tools you need to look good on camera.</li> </ul>	<ul style="list-style-type: none"> <li>- 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).</li> </ul>	<ul style="list-style-type: none"> <li>- Treat everyone on the set with respect. You are neither above or below them. Everyone in the space should be treated as equal. No one's job is more important than the other. Take away just one of these people, and the whole production will crumble.</li> </ul>	<ul style="list-style-type: none"> <li>- Actors should be able to look at playbacks objectively.</li> </ul>	
	<ul style="list-style-type: none"> <li>- Always arrive early on set. That way you'll never be late.</li> </ul>	<ul style="list-style-type: none"> <li>- If certain issues arise when filming a scene, voice out these issues as early as possible so that the production team can find a solution.</li> </ul>	<ul style="list-style-type: none"> <li>- Remember, everyone behind the camera is trying their best to make you, the actor, look good. So, recognise this. You are just one cog in a wheel among the other 150 people on set. Always say thank you, always be prepared and always be grateful.</li> </ul>	<ul style="list-style-type: none"> <li>- Actors might pick up on things that directors may not have noticed and be more aware of areas that seem unnatural and improve on the next take.</li> </ul>	

	Before Filming	On Set	On Set Continued	After Filming	Low Budget Productions
<b>Actors</b>	<ul style="list-style-type: none"> <li>- Assuming you're not up first, arrive 30 minutes before your call time, get into wardrobe, hair and makeup as soon as possible. Then ask the PA or second AD if you can go to the set to just watch. It will be very useful to get a sense of how the director and actors speak to each other, and how the actors speak to one another as well, before you actually start work.</li> </ul>	<ul style="list-style-type: none"> <li>- Punctuality is key but don't forget to say thank you to everyone who provides any type of service to you - hair, makeup, sound, etc.</li> </ul>	<ul style="list-style-type: none"> <li>- Actors should listen at all times even if it might not be immediately relevant. An actor that maintains awareness means that they are always ready for sudden changes. It also reflects professionalism.</li> </ul>		
		<ul style="list-style-type: none"> <li>- Try to remember everyone's name. Study the call sheet, or a fun trick is to look at their nametags on their walkie talkies!</li> </ul>	<ul style="list-style-type: none"> <li>- Directors have different approaches to their work. The actor must adapt to the director. e.g. Follow instructions. Know when and how to keep your ego in check.</li> </ul>		
		<ul style="list-style-type: none"> <li>- Never complain, and be mindful that your mic is always hot, so watch what you say.</li> <li>If unprepared for a scene or shot, let the director know that you need a moment to prepare.</li> </ul>	<ul style="list-style-type: none"> <li>- Directors and actors should be transparent about sensitive scenes (e.g. nudity).</li> <li>Directors should express intentions without motives and actors should be upfront about the things they can and cannot do.</li> </ul>		