

I have always thought of working with actors as a constantly evolving process. Every person is different. Every actor is different. As a director, I must evolve and find the best way to collaborate with that actor.

I am an introvert. I have always wondered how that would impact my role as director. As an introvert I like one on one communication. This means I would make sure I met and got to know the whole cast well before filming begins. This will allow me the opportunity to learn about the actor and their methods and help them learn my idea for the character, the story, and how they fit into it. Time is money on set and the more your actors know before going in the better. I would want to walk the actors through the storyboards for the film. This will give the actors the opportunity to visualize the scenes and learn the emotions and motivations in each.

I have the philosophy that you should treat someone the way you would want to be treated. I would want a very collaborative set. Hopefully the meetings prior to filming will eliminate a lot of the questions that would otherwise occur.

I want the set to be a creative and fun environment. I think having a stressful set will severely detract from the actors' performances because they are afraid of the repercussions. I want to give the actors room to do their jobs. I do not want to smother them with a certain way of acting a scene. I want to give them the freedom to try something new, to take a chance. This spontaneous creation is where some of the greatest ideas come from. Sometimes you can overthink things.

Sometimes it is a bad day on set. Nothing is going right. The cast and crew are tired and the creativity levels are at a low. It is the job of the director to not lose their head. The director must constantly show his passion and drive the cast and crew onwards. It is at this moment where that preparation will come in handy. You have prepped your actors for these scenes. Everyone knows the objective and it is the director's job to motivate the actors to push on.

In the case of handling a dispute on set I would fall back to the one on one conversation. I would want to isolate the problem and extinguish it before it affects the rest of the cast.

I would take the actor aside and figure out what the problem is and how we can fix it. Getting angry with the actor will only add fuel to the fire. Better to show that you are willing to listen and come to some sort of resolution together.

At the end of the day no one can prepare for all the problems you will have throughout production. As a director you must be ready to handle those problems quickly and respectfully and make sure the best performances possible make it to the screen.