THE GUIDELINE OF ACTING COACH BRIEFING

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Abstract - The guideline of acting coach briefing is started with my point of view in my career. Researcheris working as Casting Director for film production in Thailand and found a problem about the communication barrier between actors and communicator who are assistant director and acting coach. They brief the characters, emotion and everything that actors need to know before shooting. These should be effective briefing for actors to develop and act correctly as director needed. This study willresearchand analyze the actors briefing, coaching and communication theories for film production in Thailand. Moreover, it will provide Actors briefing guideline for film students and who are working in Filming production such as assistant director in Thailand. For these objectives, the study concludes the involved theories and interviews 10 Thai acting coaches.As a result, acting coach must brief the objectives of every action and makes them feel comfortable while shooting so they will have confidence to act.

Keywords - Acting Coach, Briefing, Guideline, Communication

I. INTRODUCTION

Working with Actors that make them to be like the image of the Director, this is one of the important things for film production. That means how to communicate with them while shooting is the most significant. Nowadays, researcher is working as Casting director for advertising production, always face the problem about briefing scene to the actors while shooting. Some of the sender cannot explain the objective of the scene to actors and actors cannot act correctly because the misunderstanding. Some of Film Production in Thailand, they did not have workshop days before shooting because budget limitation. While shooting day, it is a rush situation because of the schedules and also the budget limitation, actors have to catch up rapidly. As these problems, assistant director and acting coachare the persons who communicate or brief actors while shooting effectively.

There are many duties in film production, divided into three parts which is acting direction and over all look, photography and art direction. The acting direction and overall look consist of director, assistant director and the acting coach. Acting coach is the person who control the direction of acting part that the director has already set. (Pattayanan2017, 168-175)

Acting coach works for the film director who have given the direction of characters, emotion and acting styles for actors in that movie. Acting coach need to develop the actors since the workshop days through the shooting days. Acting coach must have great communication, understand what is in the actor's mind, actor's personality in each person and also the acting theories. (Pattayanan 2017, 168-175)

Actors are the main factor of film production; they are person who express the movie messages to the audiences. Actors must understand their characters about what they need, why they have to do it and understand the overall of the film. Before the shooting day, they must work on screenplay and be ready in every part include their body, voice and mind. Actors relate to many parts of film production, if they are not ready, the movie cannot be started. The person who works with actors are assistant director and the acting coach. They must deal and understand individually personality of each actor, communicate with actors and make them get to the point of that film. (Praditthaen 2019)

This study aims to research, the communication between acting coach and actors during shooting is the major problem, what is the guideline of acting coach briefing?

II. OBJECTIVES

2.1 Toresearch actors briefing, coaching and communication theories in Filming production.
2.2 To provide actors briefing guideline for film students and who are working in Thai Filming production such as assistant director.

III. LITERATURE REVIEW

3.1 The Johari Window

There are 4 panes that each person has and provides or concealed from him/herself or others. This theory explains level of perception that we know ourselves and others know us. 2 panes represent self-part and other two represent unknown self-part but are known by others. These are 4 panes meaning are as follows:

1. Open area or Arena - Telling others about our information, the main part of every communication and it is feedback part that we reply to let others know. This part is known by us and others.
2. Blind spot - This part is the area that we do not know ourselves, but others know. You will know until others told you and you might deny to it because you do it as usual.
3. Hidden area - This part is area that we hide from others, do not want to show off. It is your private feeling that you need to hide, you may feel embarrassed or vulnerable.
4. Unknown area - This is the large area that we and others do not know and need to find such as unknown talents, need to work hard and discover.
   (The Mind Tools Content Team 2022)

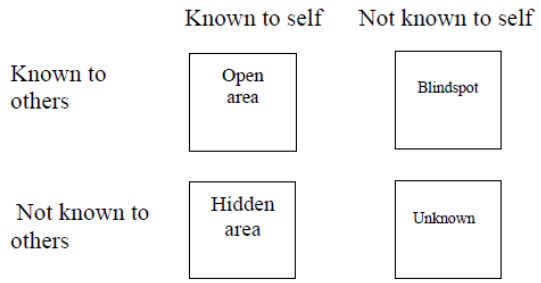


Fig.1. The Johari Window

3.2Problems and Difficulty of Communication Sender and Receiver

Senders

1. Badly Expressed Message – Senders do not truly understand the information what they say.
2. Lost in Transmission – While sending the messages, there are noisy surrounding.
3. Semantic Problem – Senders must use the well-known words to make less misunderstanding.
4. Over/Under Communication – Reasonable amount of information.
5. 'I'-Attitude – Using a lot of your own opinions.
6. Prejudices – Bias the receivers

Receivers

1. Poor Retention – Bad memory
2. Inattentive Listening – No concentration
3. Tendency to Evaluate – Too much expectation
4. Interests and Attitudes – Bias the Sender and the information.
5. Conflicting Information – Receiver has experiences different from senders.
6. Differing Status and Position – Receiver and Sender have different ranking.
7. Resistance to Change – Receiver do not accept the new information.
8. Refutations and Arguments – Arguments between receiver and the sender. (Iedunote 2023)

3.3Definition of Acting coach

From Oxford dictionary, Coach means a person who trains a person or team in sport. However, using in Filming production, acting coach means a person who direct the actor in the direction and styles that directors set for that film. (Pattayanan 2017, 168-175) Working as Acting coach, There are processes as follows: (1) Ice breaking with actors, (2) Explain the main information (Who What Where When Why), (3) Let actors create themselves and act what they understood, (4) Acting coach just sit in front of monitor with the director and let the director comments acting of the actors, (5) Walk to actors and solve the problems.

Acting coach must understand how different of actors such as children/elderly and professional/ non-professional actors. These examples of actors are kind of difficult understanding. Children always hard to direct them to the way of the film, some of them play this film because of their parents would like to. Therefore, we need to let them use their superb imagination for every acting part and we must choose parents who helpful to our team. Elderly is hard in different way;they act as their experiences. Some of their experiences are non-relevant to our film so we have to correct them. Over-act is another problem that we have to solve in elderly actors, we have to let them act like what usual daily life they are. Professional actors also have problems about their own confidence, we must make them rely on what we are going to say.On the other hand, non-professional actors do not know even how to perform, we must let them act like what they act in daily life as natural. (Ingkulanon 2007)

3.4 How to develop, then the attention, connection needed to recognize and guide the actors

1. Please something to each after before and after every take
2. Do not ask for re-performance
3. Do not let them be bad
4. Use language of permission
5. Be honest
6. Do not use result direction
7. Make sure that the actors receive feedback from one source only
8. Just before the camera roll (Performing before the camera roll for continue the previous scenes.)
9. Stand next to the camera(To see what is going on, noy only watch from the monitor)
10. Give actors permission to fail
11. Learn to match the energieswith action
12. Mark, matching, overlapping(Talking about the scene before to match the feeling
13. Sex and violence (Let they feel comfortable to play)
14. Know when to say "Print"(Give the final permission to director)
15. Concentrate

16. Be inventive(Always find the coaching ways for each actor)
(Weston 1996, 282-290)

IV. METHODOLOGY

This study is Quantitative research which uses 2 kinds of method. First, study from previous theories and ideas which include communication theory, Definition of Acting coach and Coaching theories in Film production. Second, Interviewing Thai acting coaches which use these criteria for choosing experts are as follows:

1. 10 years acting coach experiences.
2. Working as acting coach in Film, Advertising film or Series
3. Their works have been launched within 5 years.

This study interviews 8 experts(non-probability sampling) who are acting coach in Thailand. The interview structures are divided into three sections: (1) Actors ice breaking when first meet, (2) How acting coach briefs with actor in shooting day and how to deal with the different types of actors which are children/elderly and professional/ non-professional actors. (3) what are the difficulty and problems that happen when communicate with actors? (Problems from actors and problems cause from acting coach) And how to solve these problems.
The 8 experts are as follows:

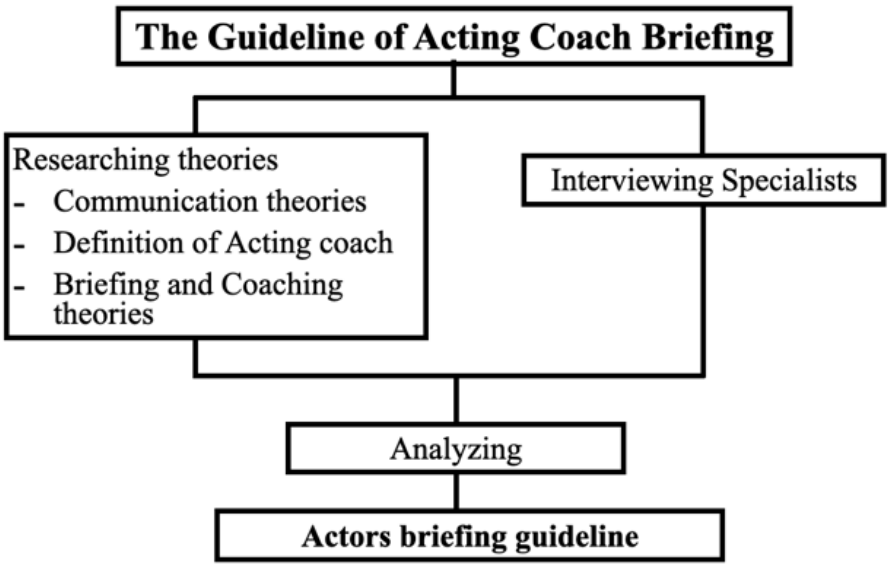


Table1:Eight expert profiles. (Gender, occupation and Experience years)

Expert	Gender	Occupation	Experience
1.	Female	Acting coach	16 years
2.	Female	Acting coach	15 years
3.	Female	Acting coach andlecturer	24 years
4.	Male	Acting coach andlecturer	14 years
5.	Female	Acting coach	20 years
6.	Female	Acting coach	15 years
7.	Female	Acting coach	10 years
8.	Male	Acting coach andlecturer	21 years

Table2: Research Methodology

V. RESULTS AND DISCUSSION

This study interviewed 8 experts about 3 topics as follows:(1) Actors ice breaking when first meet, (2) How acting coach briefs with actor in shooting day and how to deal with the different types of actors which are children/elderly and professional/ non-professional actors. (3) What are the difficulty and problems that happen when communicate with actors? (Problem from actors and problems cause from acting coach).

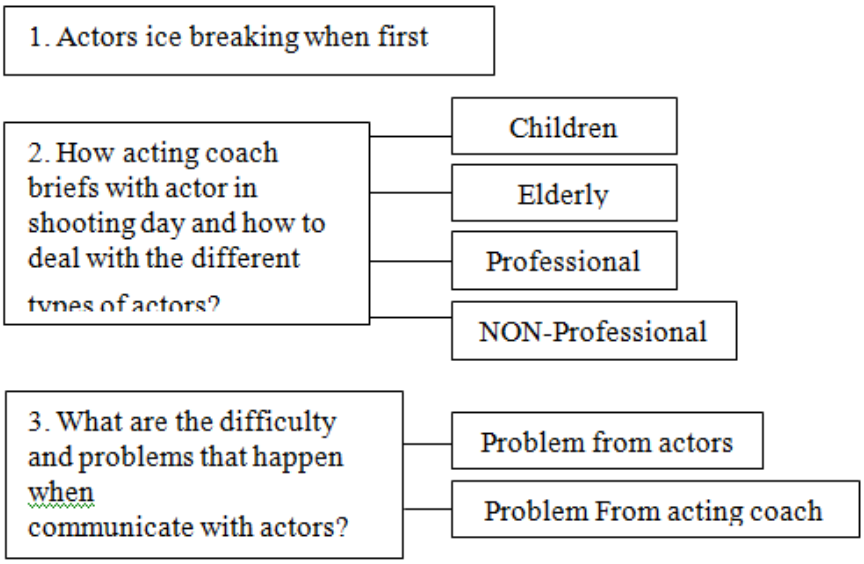


Fig.2. Interview topic questions

These are the results from the expert's answers.

(1) Actors ice breaking when first meet

4 of 8 experts said, ice breaking with small talk, normal daily topics, let they feel like we are family more than teacher or commander. Then, we must learn the personality of each actor and find the best way to coach them.
3 of 8 experts said, first meet is started with asking about what they prepare for today shooting. Let they speak what they understand so we know what is going on in the set and plan for today's work.
1 of 8 experts said, try to call ourselves as teacher so actor will respect what we are saying. (In Thailand, we always call teacher as "Kru")
1 of 8 expertssaid, it depends on personality of each actor to do ice breaking. Some of them might start with daily topics, some have to start with today's work topics or some of actors do not like so much talking while shooting. Therefore, we have to research the information about the actors who we have to work with before entering the shooting day.

(2) How acting coach briefs with actor in shooting day and how to deal with the different types of actors which are children/elderly and professional/ non-professional actors.

How acting coach briefs with actor in shooting day?
8 of 8 experts said, tell them the Objectives of the scene what the character feels and what they need.
4 of 8 experts said, Comparing the character feeling with their experiences and try to bring their old real feeling to use as a character feeling.
3 of 8 experts said, using some small acting workshop and other acting techniques in shooting days such as using breathing to create emotion, using body to start the feeling, etc.
2 of 8 experts said, to act and let actors copy what we are doing.
1 of 8 experts said, if actors cannot imagine, he will open some movie scene references for them as a guideline.

How to deal with children?
5 of 8 experts said, change the voice to kid tone, make children feel like they talk with their friends. If they can play this scene, they can get the special prizes.
4 of 8 experts said, try to brief them as normal adult actors, give them the character objectives and using easier words, technical word is too hard to understand. Let them use their great imagination, give them like tale stories.
3 of 8 experts said, Act together with them in every scene. Make every working scene to be playground like they do an acting with their friends.
2 of 8 specialist said, they make some games for the children to solve which is match to the scene needed.

How to deal with elderly?
5 of 8 experts said, this is group of people, they have various experiences, so you have to detail every information. Therefore, they can relate to their experiences.
4 of 8 experts said, use easy words, do not use the technical words.
1 of 8 experts said, explain in physical body action, they can understand and act easier.
1 of 8 experts said, Elderly is always forgetful. We try them to remember keyword or write some short words in the paper and raise up near their eye line to remind them.

How to deal with professional actors?
As conclusion, this study has 5 ways to deal with professional actors from 8 experts as follows:

(1) Let them forget what they are doing as usual and try to bring their own instinct out, (2) Ask them what they understand about the scene and let them ask you back the part that they cannot understand, (3) Exchange their information with them, if it is wrong, you have to correct it, (4) Give themscene inner message and after perform, let the director comments, (5) After the performance, you applaud them and give them feedback.

How to deal with non-professional actors?
In conclusion, this study have 4 ways to deal with non-professional actors from 8 experts as follows: (1) Try to Bold the character objective up, make them understand clearly, (2) Using the word 'Most of the your life' to bold their feeling, that is easier to think about that emotion, (3) Let they remember all of the script, blocking and then give them the emotion information, (4) Give them Inner message and tell them think repeatedly in their minds.

What are the difficulties and problems that happen when communicate with actors? (From actors)

1. Main problem from 5 of 8 experts, the most often problem is the actors do not understand what they brief. And this is how to solve, ifyour words cannot make them understand, let change to physical explanation such as your body languages to make them take your feeling and react back or explain in physical act such as breathing and voice to build the emotion. On the other hand, if there is no limited of time, let talk to the actors again from the start, do they confuse, and you must correct them.
2. Actors are not comfortable during shooting, have open mind communication with them andsolve their problems.
3. Another often problem is Overact acting, let them try to think about daily life action and act normally.

What are the difficulties and problems that happen when communicate with actors? (From Acting coaches)

1. First problem, working with directors, sometimes we cannot understand what they want. Therefore, we use to find keyword in his words and restate the sentences to make actors understand. Second way, before shooting must work out together in every sentences. Moreover, the worst case is to let the director brief the actors by himself. However, this is not the best way for briefing method because the actor's communicator must be only one person to reduce the confusion.
2. Acting coach incompletes brief, we should have full concentration with the actors and the scene information. Moreover, we must take every word that the director comments to the actors completely.
3. The chemical between acting coach and actors; keep calm and give information only they need.
4. If actors cannot understand what we say, change the words and find the reasonable words such as "Sadness" to "You are feeling empty".

VI. CONCLUSION

For the research problem, what is the guideline of acting coach briefing? That answered this problem by research some theories which communication theory and other coaching theories can be used in the interview part and the acting coaches give us how to solve. The main problem from actors, they cannot understand the brief. There are solutions as follow:

1. Give actor character objectives of each action
2. Remind their experiences to recall the feeling
3. Using acting techniques
4. Act from them and let them follow
5. Using references

Second problem, actors are not comfortable during shooting. To solve this problem, using open mind communication, talking to make actors rely on you, be honest and add other information for the scene while talking.
The last often problem is Overact acting. This frequently happens in elderly actors. Let they recall what they are doing in daily life and act normally.
The various actors make briefing differently. These are group of actors that this study concerns.

For Children, these are solutions to deal with them:

1. Act like their friends, play like kid and give them prizes.
2. Some children can brief character objectives like adults but use easier words.
3. Act together with them
4. Create games

For Elderly, these are solutions to deal with them:

1. More information for them
2. Do not technical word
3. Explain in physical action
4. Write and raise the keyword to remind them

For professional actors, these are solutions to deal with them:

1. Let they act with their own instinct
2. Exchange your information with them and solve what they misunderstand.
3. If they do not listen to your words, Let the director say
4. After performance, you must applaud them and then give feedback.

For non-professional actors, these are solutions to deal with them:

1. Bold the objective to them, make them understand clearly
2. Let they think about “Most of your life”
3. Using Inner message and tell them think repeatedly in their minds.

As a result, acting coach must brief the objectives of every action and makes them feel comfortable while shooting. Therefore, they will have confidence to act. Actors have their own experiences and personalities, we must find ways to brief them individually.

ACKNOWLEDGMENTS

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