



14th September 2018 | Drama Studio London, 1 Grange Road, Ealing, London W5 5QN

9.30 Arrivals/Registration

10.00 Welcome and opening remarks: Juliet Chambers-Coe (Labanarium; DSL; University of Surrey) & Kit Thacker (Managing Director, DSL)

10.15 Keynote Dr Jane Oakland (University College London, BAPAM)– *Sink or Swim: Towards an Understanding of Mental Health in the Performing Arts*

11.15 COFFEE

11.30 Dr Paul Golz (University of Worcester): *Identifying and supporting poor mental wellbeing through assessment*

12.00 Beth Wood & Andy Barker (Mind Fitness Training; Prospero Theatre): *Mind Fitness workshop*

1pm – BUFFET LUNCH

2pm Ita O' Brien (Royal Central School of Speech & Drama): *Intimacy in performance - safe working practice*

3pm Alice Brockway (Manchester Metropolitan University): *Playing Sane*

3.30 TEA

3.45 Annemarie Gaillard (Independent Dramatherapist): *Supporting (the) play: a dramatherapeutic intervention for the actor*

4.15 BREAK

4.30 Roundtable discussion led by Dr Roanna Mitchell (University of Kent; Endangered Bodies) *What are we doing about body anxiety in the acting profession? A provocation and roundtable discussion*

5.30 Pat O'Toole (Rose Bruford College): *A Year in the Life of the Mental Health Charter for the Performing Arts'*

6.00 Closing Remarks

6.30 Drinks Reception



@Labanarium



@Drama_Studio

Online application £25 & £15 concessions inc registered students, over 65s and unwaged

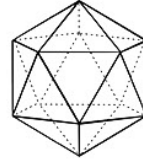
Sign up for this collaborative DSL/Lananarium event via the DSL

website : www.dramaschoollondon.oc.uk/about/dsl-events

DSL Tel: 0208 579 3897



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14th September 2018

Programme

9.30 Registration and coffee

10.00 Welcome and opening remarks: Juliet Chambers-Coe (Labanarium; DSL; University of Surrey) & Kit Thacker (Managing Director, DSL)

10.30 Keynote Dr Jane Oakland (University College London, BAPAM)– **Sink or Swim: Towards an Understanding of Mental Health in the Performing Arts**

In keeping with more general trends, increased attention is now being given to mental health issues in the Performing Arts, particularly in Higher Education Institutions. This presentation will highlight some common issues/concerns experienced by students and explore ways in which trainers and teachers can recognise potential mental health issues, intervene if appropriate but at the same time encourage students to develop the physical and psychological resilience essential for a career in the performing arts.

11.30 COFFEE

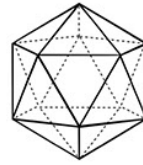
11.45 Dr Paul Golz (University of Worcester): **Identifying and supporting poor mental wellbeing through assessment**

We have identified a significant decrease in both the mental wellbeing and resilience of level 4 students at the University of Worcester leading to issues with retention and assessment. Often academic tutors are only made aware of the issue through withdrawal, poor marks or a student in crisis, when it is usually too late to effectively act. Although self-referral support is available and discussed extensively we have found that many students do not access these at the optimal time for effective support.

Over the last two years we have introduced some form of psychological self-assessment into the first-year dance modules. In order to encourage engagement, these exercises are part of summative assessment portfolio items. Students are asked to complete a series of dance-related psychological exercises drawn from Taylor and Estanol (2015) and self-assess their responses. By using an online notetaking tool (Microsoft OneNote) the lecturer has access to their responses immediately after completion. This allows direction towards psychological training/support as part of the formative feedback process.



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This early intervention has been shown anecdotally to be effective in supporting students through the critical early days of their degree, and by integrating psychological awareness throughout these modules we encourage a greater sense of personal responsibility and openness about mental wellbeing.

12.15 Beth Wood & Andy Barker (Prospero Theatre; Mind Fitness Training): **Mind Fitness workshop**

Mind Fitness gives performers the tools to care for their own mental health. We work using a fusion of CBT, REBT and mindfulness, drawn into a set of exercises that use the imagination and body in a creative context. It's a hugely effective programme, preventative rather than remedial. In this session we will focus on the links between mind and body, and the ways to use the imagination to facilitate focused thought.

1pm – LUNCH

2pm Ita O' Brien (Royal Central School of Speech & Drama): **Intimacy in performance - safe working practice**

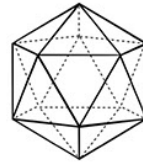
Ita O'Brien will share the Intimacy On Set Guidelines. Drawing on her own experience in the creation of a devised piece, "does my sex offend you?", and subsequently collecting best practice in the industry from practitioners including; Vanessa Ewan, Actor Movement Coach and Senior Lecturer at Royal Central School of Speech & Drama; Jennifer Ward-Lealand, President of New Zealand Equity; producer/director Michael Hurst; and Meredith Dufton, Joint Head of Movement at Mountview Academy of Theatre Arts. Ita has developed a code of practice for scenes involving intimacy, nudity and sexual content. Over the last year she has received press attention from all over the world and instigated the use of Intimacy Coordinators in the industry.

We will look at:

- How to encourage a greater sense of personal responsibility and openness as a professional artist when working with intimacy.
- The importance of presence and mindfulness in keeping the actor 'safe' when working with intimate content
- How to identify the personal and professional body when working with intimate content, allowing for safe working practices.



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- How to employ Intimacy On Set Guidelines, giving a clear structure that allows for agreement and consent.
- How the producer, director, and teacher can facilitate a safe working practice, within the company or drama school, encouraging self-care, and supporting the creative process when working with intimacy.

3pm Alice Brockway (Manchester Metropolitan University): **Playing Sane**

In this presentation I will give a brief account of how I came to be researching mental health in actors including:

- What research is currently available.
- What advice/recommendations are currently being used.
- Government recommendations for workplace best practice around mental health.

I will talk about what I intend on covering in my research, timescales and expected outcome. In addition to this I will talk about how the work has been received so far and identify some of the problems this work is going to have to overcome.

Finally, I will go on to talk about why I set up the Playing Sane website and how it fits in with the research. I will use this section to open the door to collaborations and other avenues of research, which I am extremely keen to encourage.

3.30 TEA

3.45 Annemarie Gaillard (Independent Dramatherapist): **Supporting (the) play: a dramatherapeutic intervention for the actor**

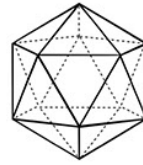
The rehearsal room does not always feel like a 'safe space' for in-depth, creative exploration. Pressures of being critiqued, group dynamics and the content of the play itself, are among the many issues that may affect the mental wellbeing of the actor, inhibiting the creative process.

This paper outlines how Sesame dramatherapy – which is underpinned by the theories of Carl Jung, Rudolph Laban, Peter Slade and Marian Lindkvist – provides a safe, non-judgmental space where the actor can connect with creativity, and rediscover genuine play.

In using the actor's own craft as a medium to support wellbeing and facilitate personal exploration, dramatherapy sessions become a place for intuitive artistic growth. This in turn can feed back into the training and rehearsal room, and onto the stage, enhancing the artistry.



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The paper will also share thoughts, reflections and practice from a collaborative research pilot project by dramatherapist Annemarie Gaillard and director Sarah Bedi, where weekly dramatherapy support sessions ran alongside the rehearsal process of a theatre production.

Finally, the paper offers teachers, practitioner and directors, dramatherapeutic tools and exercises which can be integrated into their own practice in order to help facilitate a safe space, encourage self-care within the company, and support the overall creative process.

4.15 – Break

4.30 Roundtable discussion led by Dr Roanna Mitchell (University of Kent; Endangered Bodies)

What are we doing about body anxiety in the acting profession? A provocation and roundtable discussion

“I’ve been told by a male producer, in front of a room full of women, to encourage an actress to lose weight. Both verbally, and by making the costumes too tight.” (Grace Smart, Set- and Costume Designer, 2018)

Preoccupation with appearance and anxiety about having the wrong body is an ongoing concern among actors, and one which can have severe negative impact both personally and professionally. Those of us who work with actors know that such anxiety is not merely a personal issue — it arises from working practices that normalize aesthetic modification as an inevitable aspect of the acting profession.

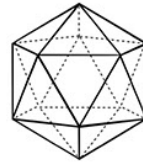
After giving a short provocation, Dr Roanna Mitchell will chair a roundtable discussion with delegates to explore what positive strategies around body anxiety we have developed so far in our teaching institutions, and how we can concretely tackle the challenges that still remain.

5.30 Pat O’Toole (Rose Bruford College): ‘A Year in the Life of the Mental Health Charter for the Performing Arts’

In 2016 I received an email from Annemarie Lewis Thompson, The Principal of The MTA and Angie Peake, a Mental Health Nurse and Counsellor asking a simple question “Is anyone else struggling with the huge rise in Mental Health Issues at their college?” It was a call to arms; urging those of us working in training Institutions and colleges to start having a conversation about Mental Health in The Performing Arts. A month later I found myself sat in a room at The MTA in Tottenham with only 2 other



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representatives from the training sector, a member of Equity's Student wing, a dance teacher and a freelance arts journalist. It was a shocking reality check about the lack of pro-active engagement and discussion around Mental Health in drama schools and the profession as a whole. We have come a long way in a year, we now have a **Mental Health Charter for The Performing Arts** and have over 100 agents, schools, casting directors and producers signed up, but we are still struggling to have the conversation.

www.time4changementalhealthcharter.com

The **#time4change** group was formed to keep the conversation going by using the collective potency of our education and training institutions to reduce morbidity, remove stigma and provide support and education around Mental Health.

Rose Bruford College was the first drama school (After the MTA) to sign up to the charter. I want to share our experiences of it in action; what we have learnt, what we struggle with and what we are still failing to do. A year in the life.

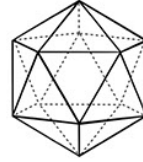
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7.00 End



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Speaker Biographies

Alice Brockway

Alice is an actor and creative based in Manchester. She began working in the family youth theatre company as a teenager and has remained active in the Arts ever since. She graduated as an actor from Mountview in 2006 and has worked all over the UK, on stage and screen, and as a voice artist. In addition to acting Alice has a long history of teaching, facilitating and directing, as well as producing scripts and spoken word. She also spent a number of years working as a committee member for her local Equity branch.

Alice has significant lived experience of mental health issues, both personally and in terms of supporting others. She has studied Psychology with the Open University and currently sits on the North West committee of the charity Rethink Mental Illness. In May 2018 she launched www.playingsane.org, a mental health website for actors, their colleagues and carers. This is designed to work in tandem with her PhD research on Mental Health in Professional Actors through Manchester School of Theatre (MMU) starting in 2018.

Annemarie Gaillard

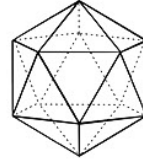
Annemarie is a dramatherapist specialising in actor mental health. She has worked as a dramatherapist with actors at Italia Conti, Drama Studio London, Rose Bruford and the Actors Centre. Having graduated from the Drama and Movement Therapy (Sesame) MA at The Royal Central School of Speech and Drama, she is a fully registered member of the Health and Care Professions Council (HCPC) and the British Association of Dramatherapists (BADth). Her current clinical practice as a dramatherapist includes working for The Priory North London and for the charitable organisation, A Space. Annemarie trained at Rose Bruford on the BA(Hons)Acting course and worked professionally for 10 years. She also worked as Drama Course Lead for the organisation, Beats Learning.

Beth Wood and Andy Barker

Directors of Mind Fitness, Beth and Andy have a book to be published by Pearson in November *Unlock You*. They and their team work extensively in the performance industry and in the education sector where their work is funded by Children in Need. Beth also runs an inclusive theatre company – Prospero Theatre, currently curating a Mental Health Festival, Inspiring Change.



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Dr Jane Oakland

After a long career as an opera singer Jane is now Psychology Module Lead at UCL on their Performing Arts Medicine MSc and a registered mental skills trainer and practitioner with BAPAM. Her main areas of interest lie in psychological wellbeing for performing artists, performance anxiety and the impact of identity on a performing career.

Dr Paul Golz

Paul is a Senior Lecturer and Course Lead for the dance degrees at the University of Worcester. His research interests are around the use of technology within dance, both for live performance and education. His choreographic work in this area has been shown at Brighton Digital Festival and the Royal Institution.

Paul has presented and written about the use of technology within all areas of education, but with a focus on dance. He is particularly interested in how technology can support a sustainable assessment approach, allowing students the ability to co-collaborate on both the learning outcomes and the assessment strategy.

Dr Roanna Mitchell

Roanna works as a movement director and performance-maker in the UK and internationally, and as a lecturer at the University of Kent, UK. Her research interests include body politics and embodied cognition in actor training, and contemporary approaches to training for performance in the intersections between dance and theatre. She has published on the student actor's aesthetic labour, and on crises of the body in actor training.

Roanna is a founding member of The Chekhov Collective, and also works as artistic director and coordinator for the local-global organization Endangered Bodies, convened by Dr Susie Orbach. www.roannamitchell.com

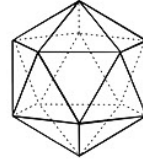
Ita O'Brien

Ita O'Brien is a movement director and intimacy coordinator for film, television, and theatre. She teaches in some of Britain's premier acting schools, publishes research, and devises her own work. She is currently working to establish best practice for producers, directors, and actors working with scenes of sexual content.

For the last four years she has been developing best practice when working with intimacy, scenes with



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scenes of sexual content.

For the last four years she has been developing best practice when working with intimacy, scenes with sexual content, and nudity in film, TV, and theatre. The industry currently has no established guidelines or accepted process. Under-rehearsed or unsafe intimate scenes do not serve the production or keep the participants safe. There are countless examples of poor practice leaving actors with lasting damage and often compromising the production. She is currently working to obtain industry adoption of the 'Sex Scenes on Set' guidelines. These guidelines are not a constraint, but an improvement on current practice. They free the actor to embody the character whilst delivering repeatable and safe scenes that facilitate the Director's vision.

Ita has developed workshops and training for: Actors & Directors, Directors & Producers, Movement Directors & Intimacy Coordinators. Intimacy direction credits include Philip K Dick's *Electric Dreams* (*Impossible Planet*), and for Theatre *Low Level Panic*, and *Food*.

Pat O'Toole

Pat is a Trainer, Facilitator and Coach for Business Education and the Arts. Her work encompasses teaching, training, directing, coaching, research and workshop facilitation. She is currently a Course Director at Rose Bruford College and has been working as an Acting Tutor and Theatre Director for over 30 years. Pat has an MSc in Social Sciences, a PGCHE in Learning and Teaching, and is a qualified Integrative Counsellor, NLP Practitioner, Mental Health First Aider and Business and Personal Coach.

Pat offers creative training and development in business, media, education and the arts and was an associate Trainer for CAPITA & Jo and Co. She now works with a number of SME's as a Personal Development Consultant and in 2014 trained as a Lego Serious Play Facilitator (fulfilling a lifelong dream to play with Lego!). Pat runs workshops in Mental Health and Well Being, Stress and Resilience for companies and drama schools and is a founding member of **#time4change** group who wrote The **Mental Health Charter for The Performing Arts**.