Australian Actor Training Conference

9 - 11 August

QUT Kelvin Grove Campus
Queensland University of Technology
Kelvin Grove, Brisbane, Australia

'Ivanov', adapted by Eamon Flack, Directed by Dan Evans, photo by Fiona Cullen (QUT)

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www.ausact.com.au
Contents

Convenor’s Statement.... page 2

Schedule.... page 3

Keynote.... page 6

Abstracts and Bios.... page 7

Workshops.... page 25

Important Contacts.... page 31

Map.... page 32
Dr. Andrea Moor, QUT, Conference Host

It is such a pleasure to host this new and much needed conference. It is my firm belief that by sharing our challenges and innovations we will be able to provide the catalyst for the kind of industry we desire for ourselves and our graduates. An industry of inclusion, empathy, challenge and excellence. We now live in a very different world. There is no knowing which of our graduates will succeed and which won’t. Gone are the days of a select few institutions being the main feeders into the industry. Now, leading actors are emerging from short courses, BFA courses, private training providers, drama courses and literally from thin air. Our job is to remain relevant in an ever changing landscape and what better way to do this than by drawing on the resources of our community.

I was recently asked to speak at the American National Alliance of Acting Teachers Congress in New York and I was overwhelmed by the collegiality and genuine support one for the other, amongst the participants. There was a sense that everyone knew that no matter how much experience someone had or how little, no matter how seemingly prestigious the institution or how remote, that there was something to learn from every one present. I am thrilled that so many of you have come to share and support each other in what I know will be an exciting ongoing collaboration of like minds. Thank you Robert and the team at CSU for dreaming up this idea. I look forward to seeing who puts their hand up next to host our next AusAct conference.

Enjoy!!

Dr. Robert Lewis, CSU

I would like to welcome delegates who have travelled from all around the country and abroad, to the second AusAct Conference at Queensland University of Technology. The first AusAct emerged as a result of discussions between myself and colleagues in the Acting department at Charles Sturt University, Wagga Wagga in 2018, and as a result, has made an impact on the landscape of actor training within that institution.

I am extremely happy to see AusAct develop and grow as an organisation of acting teachers, practitioners, academics and artists that have a shared responsibility and vision to find common ground in what we all do. This years’ program has grown significantly from the first conference, which is an indication of the need for such a platform.

Like last year, the program is an eclectic one. The underpinning theme of ‘Being Relevant’ have instigated some very noteworthy topics such as health and wellbeing in actor training, acting pedagogies, and youth and improvisation. As a result, we have six sessions, ten workshops and four panels, with over thirty presenters.

Thank you for attending and being involved; it is wonderful to see delegates who care about the state of actor training in Australia.
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<tr>
<th>Time</th>
<th>Venue: QUT Kelvin Grove Capmus</th>
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<tr>
<td>12:00 pm</td>
<td>QUT Tour (Z9 level 3 Kelvin Grove Campus)</td>
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<tr>
<td>4:00 pm</td>
<td>Registration Opens</td>
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<td>4:30 pm</td>
<td>QUT Gardens Theatre Foyer: Conference Opening, Welcome to QUT (Dr Andrea Moor), Welcome to AusAct (Dr Robert Lewis),</td>
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<tr>
<td>5:00 pm</td>
<td>KEYNOTE: Dr Jessica Hartley (Royal Central School of Speech and Drama): Vulnerability in a crisis: pedagogy, critical rigor and reflection in Actor Training</td>
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<td>6:00 pm</td>
<td>Break. Pre-show drinks. QUT Gardens Theatre Foyer</td>
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<tr>
<td>7:30 pm</td>
<td>'The Season at Sarsaparilla' featuring BFA (Acting) final-year students.</td>
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<td>10:15 pm</td>
<td>Make Own Way back to accommodation</td>
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### Schedule Day 2
10th August

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<th>Time</th>
<th>Venue: QUT Kelvin Grove Z9 level one</th>
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<tr>
<td>8:30 am</td>
<td>Conference Registration</td>
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<tr>
<td>9:00 am</td>
<td><strong>Panel</strong>: Actor Training in Australia: leaders from each institute discuss current challenges and initiatives. Z9-120</td>
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<td>10:00 am</td>
<td><strong>Panel</strong>: Indigenous perspectives. Z9-120</td>
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<td>Morning Tea</td>
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<td>Chair: Dr Patrick Mitchell</td>
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<td>Chair: Associate Professor Andrew Lewis</td>
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<td></td>
<td><strong>Session A: TRAINING CULTURES</strong></td>
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<td></td>
<td>- Dr Mark Seton</td>
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<td>- Dr Jeremy Neideck</td>
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<td>- Dr Mark Radvan</td>
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<td>- Ass. Prof. Ian Maxwell, Dr Mark Seton and Dr Mariana Szabo</td>
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<td><strong>Session B: THE ACTORS INSTRUMENT</strong></td>
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<td>- Trevor Jones</td>
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<td>- Zac Bradford</td>
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<td>- Dr Robert Lewis</td>
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<td>- Dr Shane Pike</td>
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<td>Lunch</td>
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<td>Chair: Dr Melanie Beddie</td>
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<td>Chair: Professor Michael Earley</td>
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<td><strong>Session C: PEDAGOGY 1</strong></td>
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<td></td>
<td>- Dr Kim Durban</td>
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<td>- Dr Kathryn Kelly and Dr Bree Hadley</td>
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<td>- Dr Patrick Mitchell</td>
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<td><strong>Session D: THE ACTORS BODY</strong></td>
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<td>- Dr Lola Montgomery Marley</td>
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<td>- Dr Chris Jannides</td>
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<td>- Dr Dominique Sweeney (presentation and demonstration)</td>
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<td>- Dr Fran Barbe</td>
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<td>3:15 pm - 3:45 pm</td>
<td>Afternoon Tea</td>
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<td><strong>Workshop A</strong></td>
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<td>Dr Mark Seton: Nurturing resilience in vulnerability: Creating energised and sustainable characters</td>
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<td><strong>Workshop B</strong></td>
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<td>Julianne Eveleigh: Being Relevant: Let's being with presence</td>
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<td>Angela Punch McGregor: Voice as the Soul</td>
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<td>5:45 pm - 7:10 pm</td>
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<td>'L'Appartement': Queensland Theatre, Cremorne Theatre, QPAC</td>
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<td>Make Own Way home from theatre</td>
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<td>8:30 am</td>
<td>Conference Registration (Foyer)</td>
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<td>9:00 am</td>
<td><strong>Intimacy Panel:</strong> Dr Melanie Beddie, Ms Jacqui Somerville, Dr Andrea Moor. Room Z9-120</td>
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<td><strong>Diversity Panel:</strong> Room Z9-120</td>
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<td>Chair: Dr Jo Loth</td>
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<td>Chair: Lucy Buchanan</td>
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<td><strong>Session E: PEDAGOGY 2</strong></td>
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<td>- Vaughan Slinn</td>
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<td>- Dr Peter Zazzali</td>
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<td>- Dr Caroline Heim</td>
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<td>- Dr Gabrielle Metcalf and Ass. Prof. Andrew Lewis</td>
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<td><strong>Workshop D</strong></td>
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<td>Sarah Victoria: PEM (Perdekamp Emotional Method): The Physical Access to Emotions</td>
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<td><strong>Session F: YOUTH AND IMPROVISATION</strong></td>
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<td>- Jack Bradford</td>
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<td>- Jhi Rayner (presentation and demonstration)</td>
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<td><strong>Workshop F</strong></td>
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<td>Samantha Dowdeswell: Rehearsal to Performance: Negotiations of Space and Place for Visual Impairment</td>
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<td><strong>Workshop G</strong></td>
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<td>Dr Chris Jannides: Movement for Actors: new tools and teaching methods</td>
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<td>Afternoon Tea</td>
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<td><strong>Workshop H</strong></td>
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<td>Dr Robert Lewis: Space, Shape, and the Physiovocal Instrument</td>
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<td><strong>Workshop I</strong></td>
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<td>Jack Bradford: Abridged Acting Method</td>
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<td>James Harrison: Distances Within: What sword fighting can teach us about acting</td>
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<td>4:30 pm - 5:30 pm</td>
<td><strong>Wrap up and Discussion:</strong> Dr Andrea Moor and AusAct Director Dr Robert Lewis. Room Z9 - 120</td>
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We are pleased to announce that our keynote speaker for this year’s conference is Dr. Jessica Hartley.

Dr. Jessica Hartley is Course Leader of the MA/MFA in Actor Training and Coaching and the PGCert Teaching and Learning in HE at the Royal Central School of Speech and Drama. Her research focuses on the role of pedagogy within actor training and within circus. After a successful career in secondary education, Jess ran away with the circus and worked alongside The National Centre of Circus Arts, The Why Not institute and Tara Arts as a freelance workshop leader, trapeze artist and clown. She was shortlisted for the Oxford Samuel Beckett Theatre Trust Award on four occasions between 2003 and 2007.

Despite having a PhD in pedagogy, she constantly feels the dual pulls of her University-Conservatoire. Not practical enough for one, not academic enough for the other. The politics of institutions fascinate her, and her research seeks to unravel the hegemonic undercurrents within education through embodied experience. Her heritage as a secondary school teacher enables her to plan for (almost) every eventuality in the classroom. Her clown and circus training means she is an expert at being in the right place at the wrong time, or the right person in the wrong place – and this positionality enables her to ask questions: Why do we do it that way? And what does that teach the students?

She looks forward to dialoguing with you about the importance of pedagogy in actor training.
BARBE, Frances

Australian Training Evolutions in an International Context: Report on the symposium, Beyond the Stomp

Beyond the Stomp was a symposium held at Charles Sturt University in Wagga Wagga in April 2019. Practitioners with experience of the Nobbs-Suzuki Praxis, an Australian evolution and variant of the Suzuki Method of Actor Training (SMAT), gathered to exchange ideas on the value of the training and how it was evolving in their own work. The practitioners are applying this unique training approach in varied contexts from conservatoire and university training in Australia (F Barbe at WAAPA, J Niedeck at QUT and R Lewis at Charles Sturt) to working with high school students (G Taylor in Canada and K Lee in the US) as well as training singers (T Burgin in Switzerland) and creating site-specific contemporary performance (W Dickie in the UK).

This paper will report on the symposium articulating what emerged from the symposium in relation to what makes NSP distinct from SMAT, and the value and efficacy of the NSP as an Australian actor training method that is transferable to a range of contexts and genres. It will also explore the way in which NSP encourages and prepares practitioners to continue to evolve and develop the training in their own practice, going beyond adherence to SMAT and NSP to create their own exercises in response to the context in which they work. The proposal is that the training empowers and prepares creative practitioners and teachers using the example of those at the symposium as case studies to indicate the future potential in this area.

Dr Frances Barbe, Western Australian Academy of Performing Arts

Dr Frances Barbe is Senior Lecturer at the Western Australian Academy of Performing Arts (WAAPA) in Perth where she is the course coordinator of the new Bachelor of Performing Arts course, established in 2013. Her research focus is intercultural performer training and devising processes. Her chapter, “Embodying Imagination: Butoh and performer training” appears in the recent book “Intercultural Acting and Performer Training”, edited by Phillip Zarrilli, T Sasitharan and Anuradha Kapur (Routledge 2019). This builds on the practice-based research she developed while living in the UK, include the doctoral thesis, “The Difference Butoh Makes” (University of Kent 2011) which focused on her particular evolution of butoh processes for performer training and devising.

Her current practice as teacher, performer and director is informed by twenty years training in butoh and Suzuki’s actor training method alongside a background in western dance and theatre. She has trained in Suzuki actor training since 1992 primarily with John Nobbs and Jacqui Carroll of Oz Frank, but also with the SITI Company and Ichiro Nakayama of SCOT. She was a member of Tadashi Endo’s Butoh Mamu Dance Theatre in Germany from 1997 – 2008 and set up Fran Barbe Dance Theatre in London in 2000 touring the UK and internationally with solo and ensemble works including Fine Bone China and Palpitation. She founded Theatre Training Initiative in London (2000 – 2010) and was artistic director of two international butoh festivals in London in 2005 & 2009. Her recent work, Exquisite (2016, Metro Arts), was a movement-based performance on grieving combining western dance-theatre, butoh and traditional Chinese sleeve dance by Min Zhu. She directed Samantha Chester’s solo work, The Astronaut for The Blue Room Theatre in Perth and was commissioned to create a site-specific dance-theatre work for Remnant Dance.

BRADFORD, Jack

The Brisbane Junior Theatre

Since 2001 BJT has produced 74 Broadway Musical Theatre productions for young performers between 5 and 18 years of age. The uniqueness of our production process from the companies inception has been based on
our “One Week” rehearsal and production period. Our unique concept was inspired by the British Repertory system created by The Old Vic Theatre of the 1930’s as well as the American Summerstock system of the past 50 years. The factor that shaped the Australian cultural uniqueness is the way Aussies organise their school year and Holiday times per year. Each year there are 3-two week holiday periods Easter, Winter (June/July), Spring (Sept/Oct) as well as the extend Christmas break through Australia Day Jan 26 when school normally starts. When I realised in 2001 that I could produce 4- One Week productions per year of highly sought after Broadway based musicals in the first week of each school holidays, then families of gifted and talented young people could perform one week and go on holidays with their family in the second week.

The creation of our process also needed adapting and forming. Initially my production team and partners did not believe we could produce musicals like Annie, Les Mis and Hairspray in one week of rehearsals and 4 performance but expectations changed when they saw our methods and processes.

Now that we are producing our 75th production “The Wizard Of Oz”, we also look back and see how demand has created and inspired weekly training classes that also have unique methods and process that help us teach actors the technique to act, sing and move/dance in performance workshops that mirror or main stage productions.

I think the processes and methods we have created over 18 years are uniquely Australian and have been developed and honed over 74 productions and regular weekly workshops. I have considered making my work with BJT a subject of further research for PhD study at ACU where I completed my MA in Drama and completed 3 years of part time study toward an MPhil in a related subject.

**Jack is also presenting a Workshop entitled: Abridged Acting Method**

**Jack Bradford, MA, Grad Dip Ed Secondary, BA, AA, Dip MUS, Cert IV TAE**

Jack is an American/Australian theatre performer, educator and director. Jack is the founder/artistic director of Brisbane Jr. Theatre, Starlight Theatre and Brisbane Musical Theatre in Brisbane. Jack’s Musical Theatre roles include Jean Val Jean in three productions of Les Misérables with a 2002 4MBS Award for Best Actor in Brisbane. Jack has also played Sweeney in Sweeney Todd, Jesus in Godspell, and Arthur in Camelot. Jack has directed a number of Brisbane premiere productions including Songs for a New World, Witches of Eastwick, Rent and 13 the Musical. Jack’s screen credits’ include Daybreakers with Ethan Hawke and Mr. Chauvel in the BBC/Disney TV Show Mortified. Jack has taught Drama and Theatre at the tertiary and secondary level and also teaches weekly classes for Brisbane Junior Theatre where he directs and produces five yearly productions. In addition to this Jack is also the Artistic Director for BMT (Brisbane Musical Theatre) where he recently produced and directed The Roar of the Greasepaint The Smell of the Crowd (2018) and Les Miserables (2019). Jack also teaches part-time at Mueller College as well a Charlotte Mason College where he is developing and teaching a Diploma of Musical Theatre course. Jack is also currently directing BJT’s Grease and preparing for BJT’s upcoming productions of Elf Jr. Jack also published his paper on “Brisbane Jr. Theatre’s Unique One Week Phenomenon” in the “Fusion Journal” as well as his presentation at the AusAct Conference in 2018. Jack is very proud of his talented and skilled family, Deborah his wife, Zachary, Jacob and Jesse his sons.

**BRADFORD, Zac**

**Resonance strategies of professional singing actors: Using acoustic voice software to gain insight into vocal function.**

This presentation aims to shed light on how professional singing actors tune their resonators during vocalisation. Acoustic software Voce Vista Pro will be used to provide visual feedback of the resonance strategies used by elite singing actors as recorded examples are played. A brief summary of current research surround-
-ing vocal resonance will be given and key terms defined. Research indicates that well-tuned resonators in the human voice have the potential to impact many aspects of vocalising and performance. This includes ease of vocal production for the voice user, sound output (projection), and sustainability. Additionally, singing actors who are able to navigate multiple resonance strategies increase the number of tone colours on their vocal palette, which can be used to support their dramatic choices. For voice practitioners and singing-actors this presentation will aim to provide you with some suggestions of how you can utilise these strategies in your own teaching and performing practices.

Influences/Inspiration
From observation and personal experience, voice acoustics seems to be one of the more difficult areas of vocal pedagogy to digest and apply. It is a passion of mine to try to make these complex concepts as clear and digestible as possible, so that many can benefit from them in their own practice. This presentation is inspired by the work and writings of my mentor Dr. Brian Gill, his mentors Dr. Johan Sundberg & Dr. Barbara Doscher, and her mentor Dr. Berton Coffin. All of whom have been at the forefront of connecting the dots between voice science and practice, starting with Coffin in the earlier half of the 20th Century.

Zac Bradford, New York Vocal Coaching Australia
Zac Bradford is the Director of New York Vocal Coaching Australia. For several years he was a voice teacher associate at NYVC’s Mid Town Manhattan studio (NYC). Zac has worked at New York University as Adjunct Voice Faculty in the Steinhardt School. He has given masterclasses, workshops and lectures in the USA and Australia. Zac holds an Advanced Certificate in Vocal Pedagogy from New York University, Steinhardt School, under the tutelage of Dr. Brian Gill, Prof. Jeremy Aye and Prof. William Wesbrooks. He holds a Master of Music Studies in Vocal Pedagogy, a GDipMusSt and BMus in Jazz Voice, all degrees from Griffith University, where he was mentored by Dr. Irene Bartlett. Zac’s clients have reached the Top #10 on the US Billboard Charts, have been featured in Hollywood Films, Televison Shows & Commercials. His stage clients are performing on Broadway, Off Broadway, 1st USA National Tours and at The Metropolitan Opera. In June, Zac taught on the faculty for Dr. Joan Melton’s “One Voice” summer intensive in NYC. He is also conducting research with Dr. Melton and Jessica Lee (NYU faculty) exploring acoustic characteristics of vocal sounds used by professional actors doing classical material without microphones in outdoor theatre. He is thrilled to be back at AUS-ACT this year!

DURBAN, Kim
Haunted by Irrelevance?
“What I have is mine own, and I will be merry with it directly.”
(3.2, 538: The Northern Lass, Richard Brome.)

In Richard the Third, the king is haunted in his dreams by the ghosts of those he has murdered. As an experienced theatre director working in actor training, my deliberations are haunted by the ghosts of ideas and concepts that I may have ‘murdered’ on my way to building relevant program design that will appeal to actors and their parents, to the arts industry at large and to the marketing department:
Ghost 1: Is it more relevant to actors’ employment prospects to focus on acting for screen?
Ghost 2: What is the relevance of skills training in an arts environment where theatre companies appear to have impoverished resources, limited textual experience, no ‘calling’ and prefer to cast television actors in order to protect ‘bums on seats’?
Ghost 3: Is Australian actor training relevant when so many yearn for post-graduate study overseas?
I am currently preparing rehearsals for The Northern Lass, a play by Richard Brome written in 1629. After 1738, The Northern Lass disappeared from the stage until 2008, when the play was presented as a
Shakespeare’s Globe Read Not Dead rehearsed reading. Haunted by such questions, what is the relevance of directing this classic play in Ballarat with third year actors, a play that no-one understands? I intend to examine and celebrate the surprising aesthetic, textual, psychological and comic relevance of making such a choice.

Dr Kim Durban, Federation University
Associate Professor Kim Durban trained as a teacher in South Australia, then as a director at the Victorian College of the Arts. Over the last thirty-three years she has built a strong reputation as a director of both new plays and classic texts for theatres across Australia, including Melbourne Theatre Company, State Theatre of South Australia, Queensland Theatre Company, Playbox, La Mama Theatre and Red Stitch Theatre. In 2001, Kim was appointed Senior Lecturer in Performing Arts at Federation University Australia, situated in the regional city of Ballarat. There her productions have included Margaret of Anjou, Machinal, Ant + Cleo, The Tempest, A Little Touch of Chaos, Much Ado About Nothing, Murder on the Ballarat Train, The Hatpin and Kiss Me, Kate. She is currently the Program Coordinator of the Bachelor of Acting for Stage and Screen and Bachelor of Contemporary Performance Practice undergraduate degrees. Kim is the winner of a 2015 Vice Chancellor’s Citation for Teaching Excellence, the 2012 EJ Barker Fellowship, a 2010 Australian Learning and Teaching Council Citation, the Yvonne Taylor Award for Directors in 2002 and joint winner of the 1990 Ewa Czajor Memorial Award. She has a current entry in the Who’s Who of Australian Women, and her PhD on Caroline playwright Richard Brome, completed at La Trobe University, included Australian premieres of Brome’s plays The City Wit, The Antipodes, A Jovial Crew and Covent Garden Weeded (re-named for Australian audiences as Garden City Weeded.)

HADLEY, Bree & KELLY, Kathryn

The role of dramaturgs, critics, commentators, academics, and activists in actor training in Australia

How is the work of dramaturgs, critics, commentators, academics, and activists relevant to actor training? In this paper, we will explore the role of dramaturgs, critics, commentators, academics, and activists in the contemporary contexts and modalities of actor training in Australia. We will investigate the part we can play in assisting actors in training to develop a deep, practical, working relationship to place, space, land, culture, environment, and technology in their approach, stagecraft, and audience engagement, making their knowledge of these contexts a functional, decisional rather than simply decorative driver of their work. Through specific case studies and examples from our past practice, we will highlight particular interventions that may assist actors in training to: grow the reflective capacity of actors through dramaturgical training; develop deeper understandings and relationships to diverse cultural perspectives; and improve their health, well-being, and resilience through a feeling of connectedness to the broader contexts of their performance making practice, their industry, and their world. Through a dialogue, we will broach issues, including the best time to apply these areas of knowledge into an actor’s training, and the best modality – lecture, tutorial, studio, or production – to apply these areas of knowledge into an actor’s training. In doing so, we will propose that the concept of the entrepreneurial twenty-first century actor requires that entrepreneurship is understood in the broadest sense, as the capacity to build career paths, and the capacity to build better visions of a better world.

Associate Professor Bree Hadley, Queensland University of Technology

Associate Professor Bree Hadley is an internationally recognised authority in disability arts, culture, and media studies. Her research focuses on the aesthetic strategies artists adopt to try to change attitudes towards disabilities, and the way audiences respond to such artworks. Hadley’s key books include The Routledge Handbook of Disability Art, Culture, and Media (with Donna McDonald, Routledge, 2019), Theatre, Social M-
Media & Meaning Making, (Palgrave, 2017), and Disability, Public Space Performance and Spectatorship: Unconscious Performers (Palgrave, 2014), along with dozens of journal articles, commentaries, critical reviews, and creative outputs. In her most recent practice-led research, Hadley has been working with artists, curators, and academics to investigate current interest in ‘creative integration’ of sign language, captioning, and audio description into visual and performing arts works – as part of the aesthetic, not alongside the work. Hadley teaches contemporary, community, and applied theatre at Queensland University of Technology. Prior to joining QUT in 2007, Hadley worked as a dramaturg, director, and administrator for independent theatre companies (including, most recently, Theatre@Risk and Walking into Bars in Melbourne), and the Glen Eira City Council.

Dr Kathryn Kelly, Queensland University of Technology
Dr Kathryn Kelly is a dramaturg and theatre historian and is currently a Lecturer at QUT in the Performance Studies area in the Faculty of Creative Industries. She completed her PhD on the Pedagogy of Dramaturgy in 2017 at the University of Queensland and has taught extensively in the last seven years at Institutions including, Western Australian Academy for the Performing Arts (WAAPA), Flinders University, Griffith University, and Southbank Institute of Technology. Her publications include a history of Australian dramaturgy 2000-2010 in Catching Australian Theatre in the 2000s (Australian Theatre Series, Bril) as well as with the Australasian Drama Studies journal, Social Alternatives and various industry journals. She is currently company dramaturg with award-winning, all-female theatre company, Belloo Creative, who are the Company in Residence at Queensland Theatre. Her dramaturgy practice is in text-based theatre, contemporary performance and socially engaged practice. She has worked for every major festival and theatre company in Queensland: nationally for Theatreworks (Melbourne); Malthouse (Melbourne); Playwrighting Australia (Sydney) and the Darwin Writers Centre and internationally for the Factory Theatre and Cahoots Theatre Projects in Toronto, Canada. Formerly, she has worked as CEO of Playlab (2004-2008), Australia’s second largest theatrical publisher and as Resident Artist for World Interplay, the largest festival for young playwrights in the world. She has also worked for Arts Queensland and other arts organisations in her twenty-five years in the performance sector.

HEIM, Caroline

Transferring theory into practice for actors: Sartre’s theory facilitated through aspects of Meisner’s practice in a Sydney production of ‘No Exit’
Jean-Paul Sartre’s No Exit was staged in Sydney in 2011 by Crossbow Productions. Concepts such as “the gaze”, “nothingness”, “bad faith”, “being-for-others”, “love, masochism and sadism” and the “essence/existence dilemma” are particular themes in No Exit which Sartre introduced and explored in Being and Nothingness. These concepts are dense and difficult, subtle and thorny, and grasping their finer nuances can be difficult. How can an understanding of these concepts be facilitated for actors who have to portray characters embodying these ideas? How can theory be translated into the practice of any theatrical performance? Extant methods for this transference include didactic programme notes, expert-led pre- and post-performance discussions, lecturing to the actors in rehearsals and asking the actors to research the theories themselves. These methods either presuppose an intellectual understanding of often difficult concepts, or they create an expert/student binary that distances the audience and the actors from an emotional engagement with the play itself. This production explored a more experiential method for the transferring of the theory of a play-text into theatre practice: the use of exercises for the actors in rehearsals and in performance, based on the training methods of Sanford Meisner. Sanford Meisner’s methods were selected for their utility in facilitating an experiential understanding of “the gaze” in particular, and for the importance of choosing a lexicon familiar and accessible to actors. This paper explores the adapted Meisner techniques used in this production from rehearsal into production.
Dr. Caroline Heim

Caroline Heim is a senior lecturer in theatre at Queensland University of Technology. She holds a PhD in Drama from The University of Queensland. Her research interests are in the area of audience reception and actor/audience relationships. Caroline’s first book Audience as Performer: The Changing Role of Theatre Audiences in the Twenty-first Century was published by Routledge in August 2015. She is currently interviewing actors and audience members worldwide for her new book which focuses on the conversations between actors and audiences across the footlights, also to be published by Routledge. Her articles appear in New Theatre Quarterly; Theatre, Dance and Performance Training; Popular Entertainment Studies; The Journal of Dramatic Theory and Criticism, Australasian Drama Studies and Higher Education. Caroline was a theatre critic for The Australian in 2012-13. Before entering academia she worked as a professional actor on New York stages winning a Drama League Award.

JANNIDES, Chris

Movement for Actors: new tools and teaching methods - the presentation

In this presentation, I will elaborate more fully on the practical work undertaken in the accompanying workshop. Using annotated footage of student actors from my classes at Toi Whakaari, NZ’s national drama school, I will show and discuss the movement training systems and methods I have devised and use in my teaching. From the perspective of my background in contemporary dance, one of the things I first noticed when I began teaching trainee actors was that their spatial awareness was less developed than I’d expected. Hence, the way the use of space communicates information, along with the nature of that information, has become a central component of my teaching. The trainee actor is given tools that help to strengthen relationships with both scene partners and audiences through an increased awareness of the choreographic power of nonverbal communication. Three systems and areas of movement research have emerged from working with tertiary acting students, which I’ve labelled the bodymAPP, iPIC and Kinetic Dramaturgy. My presentation will go into these in more detail. Essentially, what I’m developing in this work are new ways of approaching stagecraft and ‘blocking’ that are informed by my background in both acting and dance.

Chris is also presenting a Workshop entitled: Movement for Actors: new tools and teaching methods

Dr. Chris Jannides, PhD candidate, Toi Whakaari: NZ Drama School

Chris Jannides (PhD) founded the pioneering NZ dance company, Limbs, and then went on to create a second company in Australia, Darc Swan, whose primary focus was dance-in-education. At the height of its operation, Darc Swan performed to an annual audience of around 100,000 young people all over Australia. On returning to New Zealand, he was Head of Dance at Unitec in Auckland for 9 years before relocating to the UK to complete a practice-based PhD. His doctorate produced a system called the bodymAPP, which is a movement improvisation tool derived from a close analysis of pedestrian activity. Now living in Wellington, Chris is a senior tutor at Toi Whakaari: NZ Drama School. His work with tertiary acting students over the last 6 years, and the cross-disciplinary pollination of drama and dance in his performing arts research and practice, is producing teaching methods that uniquely revision the conventions of movement and performance training

JONES, Trevor

Louder Than Words: A text-first approach to singing in musical theatre

Actor training in musical theatre often asks singing actors to apply monologue techniques to the lyric-text of their songs. However, there can be a difficult transition for singing actors from the spoken version of the
lyric-text to the sung performance due to the musical demands of the song and the technical requirements of singing. Drawing from an operatic tradition, this practice-led study explores how improvised recitative can be used to assist this transition between spoken and sung lyric-text.

This paper proposes a structured, text-first approach to singing training in musical theatre based around four principles:

- lyric-text reading and punctuation
- improvised recitative
- alternate approaches to learning the musical elements of a song
- exercises to connect speech and singing.

Tested, practical strategies drawn from a wide range of literature as well as industry-based interviews are presented through filmed examples of studio coaching.

Trevor Jones, Queensland Conservatorium, Griffith University, & University of Melbourne

Trevor Jones is a Lecturer in Musical Theatre at the Queensland Conservatorium, Griffith University and is currently completing a PhD at the Victorian College of the Arts, University of Melbourne with the topic ‘Coaching Opera singers in the delivery of text and musical style in musical theatre song’.

He is in demand around Australia and internationally as a musical director, conductor, arranger, educator and performer and was the recipient of the 2011 Brian Stacey Award for Emerging Australian Conductors.

Trevor is also deeply engaged in advocacy for Australian Musical Theatre works, publishing regular articles for The Conversation and other websites.

LEWIS, Andrew & METCALF, Gabrielle

How can actor training be relevant in a world of 86% unemployment?

Completing a University degree in actor training has become a practice in absurdity. There is simply not enough work for most graduates to even pay the HECS debt they’ve accumulated over their three-year degree. According to the Australian Bureau of Statistics, in 2007 there were 277,600 people who performed as actors, dancers or in other performing arts roles before an audience. Approximately 14% of these were paid for at least one of their performances. This means that 86% of these performers were not paid or had no work. What does this signify for the relevance of actor training when most graduates can only look forward to a future of unemployment?

This paper will explore ways in which the Conservatoire model of actor training can be modified and adapted to become more relevant for graduates so that they are better equipped to meet the challenge of high unemployment rates in the arts industry. A starting point is to examine the pedagogical components of actor education and ask the question of ourselves as teachers, “How can we enhance the preparation of our students for the industry?” Two main areas of inquiry will be explored: firstly, the new triple threat; actor, writer, producer where students are given specific tools as part of their training to become creators and producers of their own material. Tim Minchin, Eddie Perfect and several recent alumni of The West Australian Academy of Performing Arts (where the authors work) are used as examples of how the actor can become writer/producer and create work for themselves. Secondly, actor training could also include a Drama and Industry unit of work where students are taught how to apply their drama training to other areas of industry,
such as facilitation, communication training and business management. What would be lost and what would be gained in diversifying the training of actors in Australia as we move into the 2020’s?

**Associate Professor Andrew Lewis, Western Australian Academy of Performing Arts**

Andrew is currently completing a PhD investigating the need for devising and collective creation practices to be taught within conservatoire Acting training. He has extensive experience in directing film, television and theatre and has directed numerous stage plays and short films. He has also written and produced documentary and magazine programs for the ABC. Andrew is a directing graduate of the Western Australian Academy of Performing Arts (WAAPA) and holds two Masters degrees – one in Film and TV Directing from The Australian Film, Television and Radio School (AFTRS) and the other in Film and Theatre Studies from the University of New South Wales. Andrew is currently the Associate Dean - Performance at The Western Australian Academy of Performing Arts (WAAPA), responsible for the Acting, Music Theatre, Performing Arts, Dance and Aboriginal Theatre Courses. He is also Associate Director of the WA Screen Academy.

**Dr Gabrielle Metcalf, Western Australian Academy of Performing Arts**

Gabrielle Metcalf holds a PhD in Theatre Directing from The Western Australian Academy of Performing Arts where she currently lectures in Acting and Directing. She has a special interest in leadership methodologies and processes for directors which she has applied to her directing and teaching practice. She has used an autoethnographic approach in her practice-led research to interrogate the position that a director holds in the rehearsal process and has just completed a book, commissioned by Beijing Normal University, outlining how drama can be taught in schools. Gabrielle also works with a variety of corporations across Australia and Asia training leaders in effective communication styles.

**LEWIS, Robert**

*From ‘Methods’ to ‘Approaches’: Integrative practices and physiovocality in the digital landscape*

Interdisciplinary and integrative practices have become international buzzwords in recent years; however, separation of voice and movement in actor training is still evident. Many studies exist examining the significance of physiovocal approaches, but as technologies develop, actors need to draw from a wide variety of sources to be able to deal with the ever-changing digital landscape. Voice and movement teachers have agreed in principle for some time that more integrated methods of training are essential, but in practice, little progress has been made, especially when incorporating digital technologies.

Every actor’s training is unique, particularly when working with Motion Capture (MoCap); therefore, rigid ‘methods’ as opposed to ‘approaches’ may inhibit the actor in developing their own individual way of working in this context. Actors training in MoCap need to be provided with interdisciplinary and integrated, diverse approaches in order to be fully rounded artists as opposed to training in theatre contexts, where the parameters such as architecture and audience/actor relationship, are set.

This paper outlines several original exercises that have been designed for MoCap contexts inspired by Butoh. These form a solid basis to unlock the physiovocal potential, and imagination, for the MoCap actor.

**Robert is also presenting a Workshop entitled: Space, Shape, and the Physiovocal Instrument**

**Dr Robert Lewis, Charles Sturt University**

Dr Robert Lewis is a Course Director of Creative Industries and Lecturer in Acting at Charles Sturt University.
He previously lectured in the Theatre Program at the University of Tasmania (UTAS) from 2004 - 2016. He has studied theatre at UTAS, Honours at Monash University, Education at RMIT and Voice Studies at NIDA. His PhD focused on integrative practices and intercultural performance training aesthetics. Robert recently completed a Certification in Integrative Studies at the One Voice Centre, New York. He is a director, writer, theatre maker and voice and movement teacher who trained with Cicely Berry, Frankie Armstrong, Rowena Balos, Mike Alfreds, OzFrank Theatre, as well as Butoh with Yoshito Ohno in Japan and is a Nobbs Suzuki Praxis member. Robert has published theatre performances and training films through Contemporary Arts Media (Artfilms) and has also published various academic articles on the subject of voice and movement integration. He is the director of Persona Collective, a performance group focusing on integrative practice and research, in which he directed and adapted productions including Iam Nocte (adapted from Seneca’s Oedipus), Profuge (adapted from Marlowe’s Doctor Faustus) and directed the site-specific performances Two Houses, Savages and Norm and Ahmed including the original play Lines and Boxes.

MAXWELL, Ian, SETON, Mark, & SZABO, Mariana

Actors’ experiences of bullying and harassment.
The Actors’ Wellbeing Survey was conducted in 2012, collecting data from 782 Australian performers. Among the range of questions to which participants responded was one which addressed their experiences of bullying and harassment in the workplace: “Do you ever experience any bullying or harassment (sexual, racial, etc.) during your work as a performer?” 203 respondents, or 26.3% of the sample, answered the first question in the affirmative. 473 answered ‘no’, and 103 made no response. Women were more likely to respond in the affirmative: 130, or 29% of the overall female sample (for men, the figure was 76, or 23%). Of those reporting experience of bullying or harassment, 63.1% were female.

Respondents who answered ‘yes’ were then invited to offer an elaboration of the circumstances of those experiences: “in what contexts have you experienced bullying or harassment (sexual, racial, etc.) e.g. training, coaching, casting sessions, auditions, rehearsals, backstage?”

While we have reported the headline quantitative figures in an earlier publication, we have not published analysis of the qualitative responses collected by the survey. In this paper, we offer an overview of those responses, with a focus on both the context in which the actor experienced harassment, and the nature of the harassment in question. As such, the paper offers what might be useful as a set of baseline data in an area in which there is no existing scholarship, albeit with the caveat that the data was collected prior to the emergence of the #metoo movement.

Associate Professor Ian Maxwell, University of Sydney
Associate Professor Ian Maxwell is a graduate of the Victorian College of the Arts School of Drama, and is currently the Chair of the Department of Theatre and Performance Studies, and Deputy Head of the School of Literature, Art and Media at the University of Sydney.
His research areas include the health and well-being of actors, the history of Australian avant-garde performance, and performance and phenomenology.

Dr. Mark Seton, Excelsia College
Dr Mark Seton is an Adjunct Lecturer, School of Performing Arts at Excelsia College. His research interests include the psychological wellbeing of performing artists, ethical teaching and research practices in Higher Education Creative and Performing Arts, and discourses of spirituality. Alongside membership of the Editorial Board of the “Journal of Applied Arts and Health”, Mark is Chair of the Human Research Ethics Committee for the Australian College of Theology and is Vice President of the Australian Society for Performing Arts Healthcare (ASPAH).
Dr. Mariana Szabo, University of Sydney

Dr Mariana Szabo is a Senior Lecturer in the School of Psychology at the University of Sydney. Her main research interests are the effect of dispositional mindfulness and mindfulness training on individual well-being and on interpersonal relationships. I am interested in finding out whether mindfulness can reduce parenting stress and improve co-parenting and marital relationships. At the same time, she maintain her interests in researching the nature and measurement of negative emotional states (such as anxiety, depression, stress, worry and anger), and their association with various healthy and unhealthy emotion regulation practices.

MITCHELL, Patrick

Are we Training Too Many Actors?

An upsurge in training opportunities offered by drama schools and universities means ever greater numbers of actors moving into an already saturated marketplace. The response from training providers has been to go beyond the traditional drama options previously offered and in a sense attempt to future-proof graduates. So how does these circumstances impact on the greater creative and cultural ecologies? The rise of the creative economy and the disruption of traditional industry models impacting on the performance industries, has caused a change in the sorts of information training students are receiving. Acting programs across the world now place significant emphasis on preparing actors to be entrepreneurs, to be passionate careerists who drive and develop their own careers. In addition to skills training and entrepreneurial development, there is what Stella Adler described as the link between the growth of an actor and their growth as a human being. Adler’s approach encouraged actors to broaden their horizons and engage with social, cultural and historical perspectives on and through their work. This paper sets out to explore the changing and challenging relationship between these three features of actor training, and how appropriate they are in today’s artistic landscape.

Dr Patrick Mitchell, Griffith University

Patrick’s career comprises acting, directing, writing, company management, project facilitation and teaching with a diverse range of theatre companies, arts organisations, educational institutions and independent creative projects right around the country.

He has worked extensively as a professional actor with young people and adult theatre companies locally, nationally and internationally. He has been artistic director for such companies as Freewheels Theatre Company in Newcastle, The Australian Theatre of the Deaf in Sydney, the Riverina Theatre Company, La Boite Theatre Company in Brisbane and the Darwin Theatre Company. He has also directed and taught for youth theatre companies such as the Canberra Youth Theatre, Australian Theatre for Young People, Access Arts in Brisbane and Corrugated Iron Youth Theatre in Darwin. Patrick spent four years with the Queensland Arts Council years facilitating innovative creative projects with regional communities throughout Queensland.

Since 2004 he has taught theatre and performance in degree programs at both Griffith University and now at TAFE Brisbane in partnership with the University of Canberra. During this time he has also completed a Masters into the creative capacities of regional communities and a PhD that explored the nature and sustainability of theatre and performance in Australian regional communities.

In 2018, Patrick returned to the stage with the Gold Coast’s Mercury’s Wings Theatre Company in an acclaimed production of Shakespears The Tempest and is presently rehearsing a production of Thursday’s Child.
MONTGOMERY MARLEY, Lola

Becoming Burlesque: Performer Training in Contemporary Burlesque.
This paper examines the notion of performer training within the form of contemporary burlesque. It looks at the existing and emerging modalities of burlesque training over the last 15 years in Australian and internationally and seeks to document this process through the lens of a performer working in the field. The contemporary resurgence of the form began in earnest in the early 2000s, and the manner of training at that time was often oral history and corporeal history/lived experience, disseminated by performers termed ‘Living Legends’ who experienced the life of a mid-late 20th century performer. As the art form has developed, we have seen the emergence of burlesque schools, which cover the stock movements of historical "Golden Age" burlesque, as well as physical presentation, character development, small business skills and even cultural sensitivity within the still-emerging industry.

In this presentation, I will trace this development through my direct experience at each stage of these training moments in contemporary burlesque resurgence. Through the performance persona of "Lola The Vamp", I have had a front-row seat to the ways in which burlesque training is conducted. In my view, burlesque utilises every costume piece as a mask, which influences physicality, choreography, and story. I work from theatre theory and mask work, in particular, the work of Keith Johnstone in mask and Commedia Dell'Arte. The challenges of constructing a particular burlesque persona, while also becoming equipped with the historical movements of burlesque, make training in this form a fascinating process that is constantly being redefined as the form develops in its most current iteration.

Dr Lola Montgomery Marley, SAE Qantm Creative Media Institute
Dr Lola Montgomery Marley is a noted international burlesque performer, having begun her creative practice in the 2000s. Her PhD captured the experiences and reflections of a burlesque performer in the current 21st century. She obtained her PhD in 2013 and lectures in cultural theory at SAE Qantm Creative Media Institute in Brisbane, Australia.

NEIDECK, Jeremy

Negotiating living policy: Using appreciative enquiry and reflective practice to establish formalised intermediate norms in the acting studio
The recent rise in awareness of problematic power dynamics and their effect on interpersonal relationships has led to a reconsideration of healthy and productive ways of being in the workplace. In the entertainment industries this has manifested in a rush to develop policies and procedures aimed at reducing incidences of sexual harassment and assault. A prominent example of this has been the Chicago Theatre Standards (CTS), spearheaded by Laura T. Fischer as "not a legal document", but “a cultural document” (Fischer & Myers 2019). Arts workers and activists across the globe have taken the CTS as a de facto roadmap of best practices in this field, with Younghee Park collaborating with Fischer and Suzanna Dilber, chair of the Actor’s Association of Sweden, in a series of public fora aimed at improving the conditions of actors in South Korea and attempting to enshrine its guiding principles in law.

But what does this mean for teaching artists in an Australian environment, where robust industrial relations legislation governs the workplace, where public and educational institutions have clear codes of conduct in place, and where many of the major performing arts organisations are on the front foot in publishing their own professional standards? In the fast-paced, embodied, and emotionally vulnerable environment of the actor’s studio, the distribution and dissemination of formal guidelines regarding behavioural norms is often perceived as counterproductive, or as frustrating creativity.
This paper outlines ways in which appreciative enquiry, reflective practice, and the use of friendship as methodology is used in QUT’s actor training program to empower cohorts of student actors to negotiate boundaries of consent, and outline behavioural expectations. Observations will be made regarding the ways in which these living policies shift and change over time, enable ensembles to self-regulate, and may be used to navigate the tricky intermediate space between the conservatoire and industry.

Dr Jeremy Neideck, Queensland University of Technology
Jeremy Neideck is a performance maker and academic who has worked between Australia and Korea for over a decade, investigating the interweaving of cultures in performance, and the modelling of new and inclusive social realities. The recipient of scholarships from Aphids, Australia-Korea Foundation, Asialink, and Brisbane City Council, Jeremy has undertaken residencies at The National Art Studio of Korea, The National Changgeuk Company of Korea, and The Necessary Stage (Singapore). Jeremy’s works as a director and performer include Underground and Deluge: which have enjoyed return seasons in Brisbane and Seoul, with <Shimchong>: Daughter Overboard! premiering at WTF 2016.

Jeremy holds a Phd from Queensland University of Technology, where he currently teaches across the disciplines of drama, music, and dance. Jeremy also coordinates the first year of QUT’s BFA Acting program where he is the head of the movement department. Jeremy regularly consults on the architecture and facilitation of collaborative projects and programs of institutional and community transformation.

PIKE, Shane

Virtually Relevant
The relevance of the embodied actor and theatre maker is increasingly tested alongside advances and emergences in performative technology, most obviously Augmented and Virtual Reality (AR and VR). However, the general notion emerging amongst theorists, practitioners and academics seems to be favouring an evolutionary collaboration between these somewhat disparate disciplines, the former emerging from and refined over thousands of years of artistic development, the latter finding its more recent birth in entertainment and gaming. Rather than a consumption of art in a gamification of storytelling through emergent technologies, it is argued that tools of AR and VR will soon be used to enhance live, embodied narrative through dramatic storytelling and together these forms will generate a new style and technique of immersive theatre that takes artists and makers to the next stage of human creativity: most likely through the development of Communal Augmented Reality (CAR). Relevance, then, will be ensured through up- and re-skilling theatre makers, performers and actors in this new technology in order to democratise its usefulness. This new age of making should begin in the conservatory and academy for multiple reasons, but will eventually spread to independent artists. The technician and theatre maker will combine, enabling a future for the stage that we cannot even yet envisage.

Dr Shane Pike, Queensland University of Technology
Shane is a Lecturer in Drama at the School of Creative Practice, QUT. He is a practicing writer/director with an interest in contemporary Australian theatre and (re)presentations of gender in performance and a number of his creative works based on this topic have been published by Playlab. With a PhD (Performing Arts - Directing) from the Western Australian Academy of Performing Arts (WAAPA), he was a Founding and Artistic Director of Brisbane based Wax Lyrical Productions, formerly the resident company of the Brisbane Powerhouse. Shane has directed performances nationally and internationally and his creative works are frequently produced.
RADVAN, Mark

Contemporary actor training degrees need to be relevant to a wide range of stakeholders: the students, the profession they are training for, and the wider industry. In Australia, degrees also need to demonstrate relevance to standards set by TEQSA, which demand that actor training degrees furnish graduates with self-reliance, autonomy, and resilience, strong communication skills, sound knowledge of both practice and theory, and ability to apply it to a range of roles and contexts, not just onstage roles. Many conservatory training programs have seen this demand to be relevant to AQF 7 standards as a problem to be overcome... But what if we saw it as a potent tool or catalyst to spark thinking about how we go ‘Beyond the Toolbox’ our traditional conservatory training forebears have furnished us with? What if we used this to spark thinking about how we best equip acting students with the autonomy and judgement they will need to meet the needs of a challenging and changing career landscape in film, tv, and theatre acting.

In this paper, I outline how a different way of thinking about the relationship between theory and practice that may stimulate exactly the kind of thinking we need to undertake to stay relevant in a fast changing industry.

Dr Mark Radvan, Queensland University of Technology
Mark Radvan is a Brisbane-based theatre academic and director. His areas of expertise are in actor training, theatre directing, and in making theatre for children. He was the founding artistic director of Imaginary Theatre, and his adaptations of Anna Fienberg’s Tashi stories have been seen all over Australia, and have also been performed in South Korea. He was the 2006 and 2008 artistic director of QPAC’s Out of the Box Festival for children aged 8 years and under. He has directed over 80 theatre productions, the majority of which were for actor training purposes, but making works for children remains a key enthusiasm, and a site where he believes the essential act of theatre is most powerfully revealed. At QUT he is currently the Discipline Leader for Dance, Drama, Acting, Technical Production and Music in the School of Creative Practice, and was also the creative director of the 2018 CreateX Festival of Creative Industries.

RAYNER, Jhi

TOME, the real, and a lot of props: The development of improvisational performance practice through Chaos and Cruelty

The raw nature of improvisation is what draws in many spectators. When it all falls into place in a way that audiences could swear that it was rehearsed is always a sight to behold and a treat to be involved with. The connection that is gained from actor to audience in this environment is second to none.

However, there is a safety with traditional improvisation in our Australian climate. There is usually a theme that is presented at the forefront or a prompt that is given by the audience. The audience are granted amnesty in this, it is an environment of the patron and the puppet.

But what if the polite nature of this work was to be removed? What if improvisation was allowed to roam without limits? What if the structure was to be constructed within the performance, rather than a prompt or a title? Could the raw nature of improvisation, the bravery of the actors and the dedication to the work become something else entirely?

These are the questions that I investigated through TOME, a completely improvised performance where two nights had no similarities, performed by students of Charles Sturt University and Wagga Wagga locals.
No scenes were the same, no ideas were carried through to the next performance. Each night explored brand new content and each night connected the actor to the audience in new found ways.

This Paper presentation will be part performance, part discussion and part workshop. It will include an impromptu performance of TOME, a discussion on its effects and application, and a workshop on some of the work that was done to help actors achieve the task.

Jhi Rayner, Charles Sturt University
Jhi Rayner is an Actor/Director that is in his final 6 months of the Masters of Creative Practice at Charles Sturt University. Having come from an improvisational theatre games background, Jhi is always looking to explore how to best implement improvisation into his process as both an actor and a director. Whilst beginning with studying direction of Absurdist Theatre through his Masters, the focus has shifted to complete improvisation in performance, and the freedom and raw potential that the artform can possess. Directing credits include Rosencrantz and Guildenstern are Dead by Tom Stoppard, Killing Game by Eugene Ionesco and TOME, a completely improvised performance that was created and directed by Jhi Rayner. Acting Credits include Malvolio in Shakespeare's Twelfth Night, Azdak in Bertolt Brecht’s Caucasian Chalk Circle and Bob King in David Williams’ Sanctuary.

SETON, Mark
“Immunity to Change?”: Attending to symptoms of culture and cult in the actor’s training regime.
Desire is a paradox of human experience. It is desire that enables perseverance in training in the midst of short-term failings or mis-understandings. We applaud the person who pursues, in a disciplined way, his or her goals and proves his or her ability to perform. But it is also desire that can compel a person to accept continual abuse and mistreatment because, using the same premise of self-discipline, he or she is willing to undergo maltreatment and suffering in order ‘to get it right’ and prove ‘loyalty’ and commitment to the identity of a profession. In my doctoral research I documented instances of transformative actor training across a spectrum from healthy learning ‘cultures’ to guru-teacher ‘cults’. While cult-like abuse of power by teachers is perhaps clearest, how do we address resistances in students to new learning experiences – what psychologist Robert Kegan and educator Lisa Lahey might describe as “immunity to change” – without undermining the student’s appropriate rights to self-care and respect? When is resistance simply laziness and when is it a sign of something more that needs compassion and patience?

Mark is also presenting a Workshop entitled: Nurturing resilience in vulnerability: Creating energised and sustainable characters.

Dr. Mark Seton, Excelsia College
Dr Mark Seton is an Adjunct Lecturer, School of Performing Arts at Excelsia College. His research interests include the psychological wellbeing of performing artists, ethical teaching and research practices in Higher Education Creative and Performing Arts, and discourses of spirituality. Alongside membership of the Editorial Board of the “Journal of Applied Arts and Health”, Mark is Chair of the Human Research Ethics Committee for the Australian College of Theology and is Vice President of the Australian Society for Performing Arts Healthcare (ASPAH).
SLINN, Vaughan

**Translating Frames: Leveraging the live and the liberation of limited resource in building screen artists at Toi Whakaari: New Zealand Drama School.**

This presentation examines the screen training of Toi Whakaari: New Zealand Drama School over three distinct projects, throughout its three years of instruction. These projects address the challenges of training screen performance in a distinctly New Zealand setting, which include limited resource, an extremely diverse student base, and a screen industry where local funded content is diminishing. In response, the screen programme works with a fundamental emphasis on translation as key skill: the ability to read situations and offer solutions forward, to apply skills learnt in distinct areas to multiple settings, to interpret what is required and be responsible for one's own performance, and to foster creative entrepreneurship. To achieve these aims, the screen line works to leverage learning from multiple areas of the school, including the indigenous frameworks that underpin the wider curriculum.

**Vaughan Slinn, Toi Whakaari: NZ Drama School**

Vaughan Slinn is a Senior Acting Tutor and responsible for overseeing screen strategy at Toi Whakaari: NZ Drama School. His main areas of teaching in the school are across Screen and Creative Practice, where he has led the development of increased screen presence within the curriculum. Before that he has worked in the film and television industry for over 14 years as an actor, writer, and in casting. His extensive screen acting credits include Out Of The Blue, Facelift, The Water Horse, Welcome To Paradise, Time Trackers, and his theatre credits include Death and the Dreamlife of Elephants, Settling, and Meditations on Saddest Moon. His current research is in sustainable and effective emotional practice in screen acting methodology, and building a more holistic approach for the screen actor.

SWEENEY, Dominique

**A presentation demonstration: “The spaces in between”**.

I propose presenting my version of Lecoq based influences and their confluences and differences with Nobbs Suzuki Praxis. The session draws on aspects of the NSP workshop held at CSU in relation to Lecoq/Susan Bing’s guiding principles. It includes reference to Chekov’s psychological gesture in the tableaux used by Frank then goes further into Lecoq’s nature palette, stomping and commedia dell’arte parallel movement across the stage, is the unstrained face that Jacqui Carroll looks for in physical exertion the same as neutral neutral mask? Finally it asks how do these principles make sense in this place. What stories come from the land in which we live and how do we embody these stories?

**Dr. Dominique Sweeney, Charles Sturt University**

Dominique lectures in Stage and Screen Acting at Charles Sturt University. He is a performer, creator and film-maker specialising in documenting performance practice. In particular he researches and documents traditional Aboriginal public performances and works with how to best manage digital archives with Traditional Owners.

Dominique taught acting at Griffith, ANU, UWS, Macquarie and Sydney Universities and at the St.Petersburg State Theatre Arts Academy. He taught and directed at Sydney Theatre School. His education included two years in Paris at L’École Internationale de Théâtre Jacques Lecoq. His performance work has been on stages, screen and other locations throughout Australia and internationally. Dominique is a core member and chair of the board of Theatre Kantanka, a company that specialise in site specific performance (www.kantanka.com.au). He also works with Fine Line, a Lecoq based ensemble.
ZAZZALI, Peter

Culture, Society, and the Politics of Actor Training: Indigeneity and Identity in New Zealand’s National Drama School

How can indigeneity be understood in the context of training actors? Do acting schools misrepresent and exploit aboriginal practices and cultural traditions towards reinforcing the settler state? Or does a drama school’s integration of indigeneity demonstrate inclusivity, equitability, and progressivism?

My paper intersects actor training with culture and society. My research comes from fieldwork as a Fulbright Fellow at Toi Whakaari, New Zealand’s National Drama School. Among the leading drama schools in Australasia, Toi reflects New Zealand’s bicultural identity and exemplifies the tensions therein between indigenous and colonial paradigms. For example, the school claims to explore “indigenous and immigrant cultures in partnership,” thereby echoing the sociopolitical policy of greater Aotearoa, a feat that distinguishes it from any other drama school in the world. Yet it has come under criticism for “appropriating” Māori frameworks while privileging a predominantly western model. Using Toi Whakaari as a case study, my paper addresses the abovementioned research questions. In sum, I will argue that while some of the criticism against Toi is legitimate, overall, the school has endeavored to include Tikanga Māori practices in a manner that is as culturally responsible as it is pedagogically effective.

Dr Peter Zazzali, University of Kansas & LASALLE College of the Arts

Dr. Zazzali is a theatre scholar, director, and actor whose work is internationally recognized. A member of the theatre faculty at the University of Kansas, he has acted and directed in over 150 productions with institutions such as the Acting Company, Guthrie Theatre, George Street Playhouse, Western Australian Academy for the Performing Arts, Queensland University of Technology, Kansas City Actors Theatre, Actors Repertory Theatre Luxembourg, NJ Repertory Theatre, and New Jersey, Texas, and Utah Shakespearean Festivals. His scholarship has appeared in numerous peer reviewed anthologies and journals such as American Theatre, Theatre Journal, Journal of American Drama and Theatre, The European Legacy, and Theatre Topics, among others. His current book, Acting in the Academy: the History of Professional Actor Training in US Higher Education was published by Routledge in April of 2016. Zazzali holds a BFA (CalArts) and an MFA (University of Delaware) in Acting and a Ph.D. in Theatre Studies (CUNY Graduate Center). He is the incoming Program Leader of the BA Acting Program at the LASALLE College of the Arts.
Workshop on Intimacy Coordination

In our industry there is a growing expectation for companies and producers to provide a safe working environment for all employees including performers. As a part of this cultural change it is rapidly becoming the responsibility of actor trainers and institutions to equip their graduates with knowledge and processes that allow them to collaborate safely with their colleagues to create powerful intimate content on both screen and stage. Discussion around these processes is urgently needed and highly relevant for actors, directors, stage managers, teachers and institutions.

The role of Intimacy Coordinator or Intimacy Director is relatively new in our field and the sector already sees the benefits of agreed guidelines and a practical methodology. In this session we will be sharing some of the ways in which the work of Ita O’Brien, leading Intimacy Director from the UK, is being applied within the conservatoire tertiary education sector at Griffith University, QUT and Federation University in Ballarat.

The three presenters undertook training with Ita O’Brien during her MEAA sponsored visit to Australia at the end of 2018. The workshop will outline the clear process handed down by O’Brien and discuss how students engaged with this work that introduces them to concepts about informed consent and personal agency, and in particular within scenes that involve intimate, violent or sexual content.

By sharing our recent learning and teaching experiences we hope to initiate a discussion about how training institutions in Australia can embrace this simple yet effective approach which offers empowerment to performers in areas where they have often been most vulnerable. Graduates will, over time, contribute to creating a radical shift within an industry striving for greater professional accountability.

This workshop is being presented as a Panel Discussion on Day 3

Dr Andrea Moor, Queensland University of Technology
Andrea is the coordinator for actor training at QUT (Queensland University of Technology), a board member of Queensland Theatre and an active actor and director. Andrea’s acting credits in theatre are extensive and include working with Sydney Theatre Company, Queensland Theatre, Griffin Theatre Company, Belvoir, NIDA company, The Ensemble, Marian St, Playbox, Melbourne theatre Company and La Boite.

Andrea’s film credits include Subdivision, Travelling North, Round the Bend, Oscar and Lucinda, Strange Planet, The Man Who Sued God, Bitter and Twisted and many award winning shorts. Her television credits are extensive and include Passion, All Saints, Flying Doctors, GP, Country Practice, H2O, Mortified and her on-going role as the School Principal in Heartbreak High.

For QTC Andrea directed Quartet, Grounded, Boston Marriage, Australia Day, Venus in Fur and Water Falling Down. Other directing credits include The Ladies, Detroit, 3 Winters, The Laramie Project (QUT), The Roaring Girl, Furious (NIDA), Intimacy (JUTE), Tender, Ghost Writer and Beautiful (...and moor theatre), Festen and Top Girls (WAAPA), The Tempest (USQ), Mad Forest and A Dream Play (NIDA Young Actor’s studio) and Lysistrata (QUT Performance Studies).

Andrea holds a doctorate in Creative Industries (QUT), is a NIDA acting graduate and has studied at East 15 in London and with The Atlantic Theatre Co in New York. Andrea is a Churchill Fellow and HEA fellow.

Dr Melanie Beddie, Federation University
Melanie Beddie is a graduate of Sydney University and the VCA where she trained as an actor. She has a PhD
from La Trobe University. This doctoral research investigates lineages in Australian Actor Training. She was a co-founder of the $5 TheatreCo. and artistic director of the independent theatre company The BRANCH. Melanie works as a director, dramaturg and actor trainer. She has directed many productions often with a focus on new Australian writing. She was the resident dramaturg at the MTC from 1998-2000. In 2002 she co-founded the Dramaturgies forum with Paul Monaghan and Peter Eckersall. In 2004 she received the Dramaturgy Fellowship from the Australia Council. Her areas of research include contemporary actor training, cultural and gender diversity within the Australian theatre, dramaturgy for new writing. Melanie has taught acting and developed curriculum at VCA, WAAPA, the National Theatre School, and St Martins. Most recently she has been teaching at Federation University, Arts Academy and is currently directing a third year production at UTAS.

Ms. Jacqui Somerville, QCGU
Jacqui worked as an actor, theatre director, writer and producer for more than twenty years in the UK before coming to Brisbane to lead the Bachelor of Acting course at QCGU.

She has directed numerous productions, (some award winning) nationally, internationally, on the London fringe and off West End. Jacqui has led educational projects for RSC, Out of joint, OSC/Headlong, as well as teaching and directing at various drama schools, which include: RA-DA, LAMDA East 15, Guildford and Mountview where she was the Head of Postgraduate Studies and Head of Acting & Musical Theatre.

Jacqui has an MA in Advanced Theatre Practice (Dramaturgy) from Royal Central School of Speech & Drama (University of London)
BRADFORD, Jack

**Abridged Acting Method**
An hour and a half workshop will demonstrate through how the abridged acting method is applied in practice. BJT’s acting method is mainly meant for beginning to intermediate actor training/performance and stresses the development of young performers. However actors of all experiences and cognitive levels will benefit from developing and honing strategic acting skills through this abbreviated methodology.

The workshop will begin with passing out a syllabus of the workshop’s purpose and what the workshop entailed. The second document passed out will be a unique “beat identification and integration tool” that maps the text/subtext through a number of beats and identifies the underlying dialogue and beats and each element for each beat. The third document will be a time over intensity graph that takes the identified tiled beats and subjectively plots the dramatic action of the dramatic piece. These documents and workshop process:

1. Asks the student to identify the main text/subtext,
2. Create underlying dialogue in the actor’s own words
3. Delineating and titling the beats in the scene/song etc.
4. Identifying and titling each element (4 basic elements) of each beat.
5. Demonstrating in workshop the process of
   a. Identification (Want/Feeling/Action/Point of Focus)
   b. Integration – Integrating of each basic element intentionally
   c. Synthesisation – Blending the basic elements truthfully with dexterity
   d. Transformation – Audience/Actor Relationship truthful overall performance based characterization.

The purpose of the workshop is to identify the core “acting method elements and process elements and practice the method by applying and mapping the elements to basic sub-textual acting scenarios, monologues, songs and scenes.

DOWDESWELL, Samantha

**Rehearsal to Performance: Negotiations of Space and Place for Visual Impairment**
In February of this year, I had the exciting opportunity to work with a talented performer with visual impairment on a double bill production of Shakespeare’s Romeo and Juliet and Macbeth. Through the 11-week rehearsal-to-performance process, we encountered a number of challenges that were overcome through adaptation of physical, vocal and acting exercises. The performance space was modified to increase the actor’s accessibility across the thrust stage and multiple exit and entry points. This workshop is an exploration of exercises adapted through the rehearsal process specifically modified for the performer with visual impairment. Each exercise moves away from a reliance on visual stimulus and directs the performer to engage with their sensory response and awareness through relationship to peers, space, text and physicality. The workshop aims to stimulate conversation around how we can adapt our rehearsal process through awareness and reasonable adjustment of exercises to create:

a) inclusive rehearsal spaces
b) performance spaces that adhere to the needs of the actor with varying degrees of visual impairment

Level of Participation: Beginners
Samantha Dowdeswell, Charles Sturt University

Samantha is a newly appointed lecturer at Charles Sturt University, Wagga Wagga Campus School of Communication and Creative Industries teaching into the acting and performance stream. Previous to her appointment at Charles Sturt University, she was a recent graduate of The National Institute of Dramatic Arts, Master of Fine Arts (Voice) program. She has worked both as a performer and voice and speech coach. Her performance training includes Stanislavski method during her undergraduate Bachelors degree in Performing Arts at Monash University in Melbourne and Meisner technique at The American Academy of Dramatic Arts in New York City. She has previously worked on The Caucasian Chalk circle, Antigone and Ubu as part of the NIDA showcase performances and Belvoir Theatre Company’s collaboration with Sydney Festival, Counting and Cracking. Her approach to acting and voice work is influenced by her background in physical theatre, clowning and Meisner training. She adapts games and exercises from these performance fields to release the actor both physically and vocally from habitual patterns.

EVELEIGH, Julianne

Being Relevant: Let’s begin with presence

This introductory workshop is a playful investigation of how unconscious, habituated patterns impact on an actor’s freedom. Practical exercises draw on the traditions of Voice, Movement and Alexander Technique. We will explore the relevance of specific anatomical information and accurately map joints and muscles as a way towards ‘biopsychosocial’ integration. This simply means developing a deepened awareness of the whole self by acknowledging the inseparable bond between the physical self, intellectual self, emotional self, and spiritual self in relationship with environment, culture and background. We move beyond convention and discuss the relevance of Voice and Movement classes in actor training, with an aim is to develop healthy and resilient actors through teaching presence.

Eckhart Tolle (2011) defines presence as a ‘state of inner spaciousness’. Patsy Rodenburg (2009) argues that presence is found in the ‘second circle’, a place that unites the performer in the space with the audience. F M Alexander (2001) taught presence as a ‘unified the field of attention’. To be aware and observe the ‘means whereby’ in activity, not to focus on an outcome. He argued that ‘freedom of choice’ is only possible by recognising the critical moment between stimulus and response.

Often a young actor’s limited response is to go inward to find emotional connection to truth, resulting in wooden, de-energised performances. This suggests they have little or no awareness of the self as a three-dimensional body in space. So, they must first learn to cooperate with the wholeness of their human-design as a means to achieve presence on stage or in front of a camera. Is this work relevant? Let’s find out.

Julianne Eveleigh, MVPA, AUSTAT, Advanced Dip AT, Cert 4, LSDA, Grad Dip ED & T, Dip Act UK.

Julianne originally trained as an actor in the UK where she worked both in theatre and television before returning to Australia and specialising as a voice teacher. She has spent the past 25 years working with performers, professionals, students and anyone interested in exploring their voices. Her work focuses on the dynamic relationship between vocal and physical expression. Before joining the Arts Academy at Federation University, Australia in 2008, Julianne taught voice at the National Theatre Drama School and at the Victorian College of the Arts on the Acting and Musical Theatre programs. Her interest in improvisation and working with the embodied voice led her to embark on a three-year Alexander Technique Training course. In 2005, Julianne qualified as an Alexander Technique teacher from the School for F M Alexander Studies in Melbourne. She has a Masters degree on Alexander Technique and the voice, and is one of the contributors to the publi-
HARRISON, James

*Distances Within: What sword fighting can teach us about acting*

The workshop will consist of a fusion of exercises from many sources. My original work (presented at last year’s Australian Actor Training Conference) is an approach to actor training developed primarily in Tasmania that has been derived from the philosophies found in Kendo, a Japanese sword fighting martial art, as well as adapting methods found in the work of master actor trainer Tadashi Suzuki. This highly physical and demanding approach is tempered by the integration of the exercises and philosophies of the American author and performance coach, Joan Melton. Melton’s work entails a blend of exercises from Pilates, Yoga, and the work of Catherine Fitzmaurice, and is designed to encourage a holistic approach to training in contrast to the often ‘siloe’d’ approaches of some training systems.

Participants will engage with exercises that explore breath, thought, biomechanics, proxemics and haptics, leading to insights about the internal world of the performer and the body as an instrument, as well as illuminating ways that these insights can affect our fellow performers. We will discuss the origins of the work and suggest the benefits of integrating the work into existing performer training regimes.

James Harrison

James Harrison is an Australian theatre-maker, musician, and performance coach currently based in Tasmania. His theatrical credits range from stage management positions and writing, to directing and performing in both musical, classical, and contemporary theatre. He is passionate about studying the connections between theatre training and the creation of new work. His recent work centres on the notion that the many of the exigencies of training for the stage could be addressed by the philosophies of Kendo, a Japanese martial art. James also tutors voice privately, with an emphasis on using yoga and other physical modes as tools for training the voice.

James has a Bachelor of Contemporary Arts (Hons) from the University of Tasmania and is a certified practitioner of Integrative Studies (Hons) from the One Voice Centre for Integrative Studies, NYC.

JANNIDES, Chris

*Movement for Actors: new tools and teaching methods*

I am the movement tutor at NZ’s national drama school, Toi Whakaari. My background is in contemporary dance, but 6 years ago I shifted my focus to actor training. I have tailored my expertise as a choreographer, contemporary dancer and movement specialist to the learning landscape and needs of actors, and have devised teaching methods and systems that blend together various influences in uniquely effective and accessible ways. These influences draw from my PhD research into pedestrian movement, out of which a physical improvisation tool emerged called the bodymAPP; elements of Laban’s movement analysis system and Ann Bogart’s Viewpoints; and a further tool I’ve devised, specifically from working with actors, that I call iPIC - an acronym for intimacy / power / interest / comfort - whose use allows the space around people to be read not as a neutral element, but as a medium laden with information, suited to the nuances of subtext and nonverbal communication. A final tool in this mix is one that focuses on the areas of stagecraft, movement composition and ‘blocking’ to which I’ve given the label Kinetic Dramaturgy. This is a recent addition to my
research interests that looks more closely at how choreographers, and others with a similar understanding of the properties of space and movement, can add greater sophistication, ‘truth’ and clarity to the visual narrative and arc of a play or piece of theatre. Movement specialists are increasingly being asked to work alongside theatre directors when working with actors in rehearsal, so examining and exposing the knowledge inside what they do in this role is what I’m systematising and sharing under the rubric of kinetic dramaturgy.

I would like to offer a 2 hour practical workshop where I introduce the basics of these self-devised movement tools and systems, namely, the bodymAPP, iPIC and Kinetic Dramaturgy. Drama teachers and other performing arts practitioners interested in expanding their repertoire of movement-based teaching methods will find value in this workshop.

LOTH, Jo


“Spontaneous sensations experienced in the actor’s speaking body... spawn an imaginative reincarnation of the rich linguistic heritage that dwells within the collective somatic unconscious of all human beings.” - Tadashi Suzuki [i]

“It is the actor’s private and personal absorption of the words of a play deep into the body-mind where the seeds of meanings can be sown, take root, and grow organically. Out of the intelligence of the body-mind spring surprising truths.” - Kristin Linklater [ii]

Inspired by Linklater voice work and the Suzuki actor training method, this workshop explores ways to bring a poetic text vividly to life. The Suzuki actor training method cultivates actors’ physical, vocal and spiritual strength; while Linklater’s voice methodology aims to remove physical tensions to heighten actors’ expressive range. This workshop shares exercises that integrate Suzuki and Linklater approaches, as developed through collaborations with Rob Pensalfini (UQ) and Jeremy Neideck (QUT).

Angela Punch McGregor, Western Australian Academy of Performing Arts
Lecturer in Voice Studies, Bachelor of Performing Arts and Diploma of Screen performance, Western Australian Academy of Performing Arts, WA Australia. I have been lecturing and teaching Acting into Voice and Voice into Acting at WAAPA for the last fourteen years. Prior to my work at WAAPA I was an actor in the Australian theater and film industry for forty years. I am currently researching a PhD in acting semantics and This workshop is open to participants of all abilities. Please advise of any injuries/ physical needs at the start of the workshop and activities will be modified accordingly. No preparation is required. Please wear clothes that allow for free movement and bring a water bottle. A physical warm-up will be included in the workshop.


Dr. Jo Loth, University of the Sunshine Coast
Jo is an award-winning performance maker and educator, and Program Coordinator of the BCI (Theatre and Performance) at USC. She has trained in Linklater voice with Kristin Linklater and Rob Pensalfini; and in the Suzuki actor training method with the Suzuki Company of Toga (Japan) and Oz Frank (Brisbane). Career highlights include: cabaret performances for The Brisbane Cabaret Festival and The Brisbane Festival; acting
performances with The Danger Ensemble and Oz Frank theatre (including performances for Tadashi Suzuki’s theatre festivals in Japan); and directing for Burning Deck Theatre (La Mama, Melbourne), QUT and The Queensland Shakespeare Ensemble. Jo received a Lord Mayor’s Fellowship in 2004 for her contributions to Physical Theatre, and a USC teaching award in 2014. Her research interests include: actor training; cabaret performance; and the adaptation of classical texts. She has completed a PhD in cabaret performance and an MA on applications of the Suzuki method.

MCGREGGOR, Angela Punch

Voice as the Soul

The actor is always seeking a comfortable place to abide in the realm of the play and the imagination of the role; it follows that the voice which is speaking for the soul, also seeks safety and space in which it can express its truth and lay bare its deepest feelings. The human voice is both visible and invisible. We can watch its bodily signals, displaying signs of strength or strain, but what happens on the invisible inside is a bit mysterious. Our psychic experiences are all lodged in the muscle memory. A defense system that ensures our survival but can leave the voice and the soul trapped in its own history. The soul is always seeking attachment and therefore the human voice is journeying to communicate honestly and intimately to those listening. As with the osmosis of all living things the voice starts and ends with taking in and putting out of the breath. The expansion of muscle and the flow of air provide a continuum of free release that allows to us hear the soul in the voice. This workshop uses the soul as metaphor to enable students of performance to find the right landscape internally to train and produce their own sound. A sound that is entitled, free and strong. At home with itself. Exploring the voice as a muscle for support, flexibility and range; the actor can build a home for the voice that is weather proof, safe and comfortable with its own identity. Demonstrating how the mind, body and soul will allow expression that is confident and powerful.

Angela Punch Mcgreggor, Western Australian Academy of Performing Arts

Lecturer in Voice Studies, Bachelor of Performing Arts and Diploma of Screen performance, Western Australian Academy of Performing Arts, WA Australia. I have been lecturing and teaching Acting into Voice and Voice into Acting at WAAPA for the last fourteen years. Prior to my work at WAAPA I was an actor in the Australian theater and film industry for forty years. I am currently researching a Phd in acting semantics and shifting philosophies. My desire to submit a topic for workshop comes from the complexity of disciplines associated with vocal performance and a wish to discuss and analyze the relevance of long held traditions over current practices.

SETON, Mark

Nurturing resilience in vulnerability: Creating energised and sustainable characters.

Violation and injury (both physical and psychological) are aspects of life and therefore figure significantly in much dramatic storytelling on both stage and screen. However, in theatrical and cinematic performance of violence, little attention is paid to possible traumatization, either direct or indirect (i.e. vicariously), of the performers. Such performances are deemed merely fictions and are therefore considered benign. However, experts in trauma have found that the body does not distinguish between cognitively understood fiction and perceived experience. ‘Character’ is a fiction – it is not a real human being, but a ‘shape’. However, creating ‘character’ does affect
human beings because it shapes them and their experience, even as they shape characters. What we are actually doing when we analyse the text is we imaginatively engage a ‘Theory of Mind’ upon the ‘characters’ described and ‘played out’ in the story. We infer consciousness and intention and feeling, and set about to play out these qualities through our own actual human embodiment. Similarly, management of traumatization for performance requires both cognitive awareness and embodied engagement with the possibilities of traumatization through repeated enactment of a character’s shape and given circumstances.

In this workshop we’ll look at ‘characters’ and their shapes in comparison to your own ‘energetic’ preference and shape – so we can consciously choose what to take on and what to ‘let go’ of after performance, allowing for the process of potential traumatisation. We’ll play with text, using the energetics to inform how we embody words and actions.

VICTORIA, Sarah

**PEM (The Perdekamp Emotional Method): The Physical Access to Emotions**

The Perdekamp Emotional Method - PEM is a holistic acting method based on a clear and precise biological process. It operates on the electricity of the nervous system to access emotions and all other physical actions necessary in acting. PEM, discovered and developed by German director and playwright Stephan Perdekamp, provides performers with a direct, effortless and guidable access to authentic emotions, independent from personal experiences or memories. Its physical approach grants security, flexibility and reliability in an actor’s career. PEM works with an unheard-of simplicity and effectiveness in creating emotional depth and expressiveness.

1.5hr PEM Workshop:

The 1.5 hour workshop introduces the unique biological process of PEM and will show the participants how to access two, of the six key emotions defined within the PEM process. These emotions will be Aggression and Happiness. The simple and effective exercises for each emotion will help actors overcome personal restrictions and emotional blockages. The emotional technique will furthermore be applied to authentic text work. The workshop will be held by PEM Master Instructor Sarah Victoria.

Sarah Victoria, PEM International

Actress, PEM Master Instructor and Head of PEM International. She trained directly with PEM creator Stephan Perdekamp and is a certified PEM Instructor since 2004. Sarah studied acting, drama, art history and philosophy in Vienna and London. She did her state diploma in acting in 2002 and her Masters about PEM in 2004. She was founding member of the PEM Ensemble in Vienna, Austria and performed in all plays of the ensemble written and directed by Stephan Perdekamp. Sarah is on the board of directors of the PEM Center Hamburg as well as an actress in the PEM Ensemble Hamburg as well as the International PEM Ensemble. In 2012 she became Head of PEM-International, leading PEM workshops in the US, UK, South Africa, Australia, India, New Zealand and Europe. Sarah held workshops at the Royal Central School of Speech and Drama, Guildhall School of Music and Drama and Solent University Southampton. She set up and held the first UK PEM Instructor training with practitioners from leading universities. Outside Europe, she is currently establishing PEM Studios Melbourne, Australia. She held Masterclasses at the National Institute of Dramatic Art NIDA in Sydney as well as the Western Australian Academy of the Performing Arts WAAPA in Perth.
**Important Contacts**

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13 62 46  
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Detailed maps of QUT Kelvin Grove Campus are available on the AUSACT website
Thank you for attending the

AUSACT: Australian Actor training Conference

We hope to see you all again next time!