

Intimacy for Stage and Screen Guidance

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1.0 Introduction

In this policy the abbreviation of EDA will be used to cover all full-time courses, and anyone involved with them at Emil Dale Academy.

1.1 Purpose and aims

EDA are passionate in ensuring that all students feel safe and comfortable when working with intimate physical contact and non-contact based intimacy in their classes/ projects/ performances at EDA. This Intimacy for Stage and Screen Guidance is designed to give clear guidance on the standards that we expect all EDA freelancers and staff to observe.

1.2 Location of Policy

This policy is available to access on EDA's website.

1.3 To whom and where this policy applies

This policy is applicable to all of Emil Dale Academy's full-time training courses.

EDA ask for all freelancers and staff members to have a heightened awareness and consideration of intimate physical contact and non-contact based intimacy that may be asked of students who are under-18. Where possible, EDA ask for freelancers and staff members to avoid the use of intimate physical contact and non-contact based intimacy when working with under-18s.

This policy refers to *Higher Education Intimacy Coordination and Direction Guidelines* from British Actor's Equity: [Higher Education Intimacy Coordination & Direction Guidelines \(equity.org.uk\)](https://www.equity.org.uk/resources/higher-education-intimacy-coordination-direction-guidelines)

2.0 Definitions

1. **Intimate physical contact:** This may include, but is not restricted to:
 - a. Kissing and intimate touch
 - b. Creating chemistry and attraction
 - c. Portrayal of sexual actions/ events

2. **Non-contact based intimacy:** This may include, but is not restricted to:
 - a. Verbal dialogue
 - b. Nudity
 - c. Creating chemistry and attraction

3. **Closed set:** A space in which classes and rehearsals take place, that does not allow for persons outside of the class/ rehearsal to enter.

3.0 Policy

When working with intimate physical contact and non-contact-based intimacy in classes/projects/performances, EDA freelancers and staff are expected to:

1. Identify whether a production/scene may include scenes of intimacy and approve this with their Line Manager or the appropriate Course Leader. As a guideline to selecting material for classes/projects/performances, the following rules will apply:
 - a. No students studying on the Sixth Form course, CertHE course, or the first 2 years of the Degree course will be asked to engage in any nudity.
 - b. Projects and Performances in the 3rd year of the Degree Course may involve nudity if this is required of the production. Students will only be involved in scenes of nudity with their consent and following the safe practices outlined below.
 - c. Kissing and intimate touch will be limited to projects and performances (and their rehearsal processes). This can only happen with the students' consent and boundaries adhered to at all times. Staff or freelancers working with students on the Sixth Form course, CertHE course, or the first 2 years of the Degree course are encouraged to plan for alternative ways to represent intimate moments that do not involve kissing.

2. If approved, freelancers and staff must ensure the following necessary measures are put in place:
 - a. Wardrobe (if applicable) - is appropriate and covers genitalia; and
 - b. Staff or freelancers should consult with a Course Leader or member of the Senior Management Team to assist with the coordination of the scenes which involve intimacy. When selecting someone to assist with the intimacy coordination, EDA will ensure at least 1 female-identifying member of staff/freelancer is present.

3. No auditions are to include sex scenes or to involve nudity.

4. At point of role allocation, all scenes involving intimate physical contact or non-contact-based intimacy are to be disclosed to the performer:

- a. At point of casting;
 - b. Throughout the rehearsal process; and
 - c. Into performance
5. Ask for consent from the performer(s) each and every time when working with intimacy.
 6. Establish boundaries around areas of concern, including:
 - a. An agreed strategy to halt action where necessary in rehearsals/ class;
 - b. Facilitating the students engaging in Boundary Practice exercises regularly, and every time students are involved with physical contact with each other.
 7. Create a culture of consent: Empower students to take ownership of their boundaries; normalise regular boundary check-ins.
 8. Desexualise the process: Using desexualised language describes the physical principles and pieces of movement and avoids the cultural/social context. For example, avoid calling a scene ‘the sex scene’ – call it ‘act 2 scene 4’ or ‘coffee shop scene’. Also, avoid using sexualised language such as ‘grind’ or ‘hump’; rather, describe the physical movements – ‘close the distance between the front of your pelvises’.
 9. Ensure all intimate scenes/moments are carefully choreographed. This can help ensure consistency in maintaining boundaries between students/performers. Staff and Freelancers are encouraged to refer to *Staging Sex* (2020) by Chelsea Pace for support on the language and ingredients of intimacy choreography.
 10. Document the choreography of intimacy and encourage students to document it too.
 11. Ensure that there is a closed set when rehearsals include intimacy-based scenes.
 12. Give at least 24 hours’ notice before working on an intimate scene. Use a placeholder such as a ‘high-five’ in the place of the intimate moment before the intimacy rehearsal has been conducted.
 13. Facilitate students in the ‘De-Roling’ process. This involves the actor separating what their character is doing physically, emotionally and verbally; and what they are doing as the actor, physically, emotionally and verbally.
 14. During a performance run, ensure for an intimacy call to be held ahead of each performance. It is imperative the actors continue to rehearse to ensure that everyone feels secure and respected both on and off stage. This is an opportunity to:
 - a. Check in with the performers to ask how they think the intimacy went during the previous performance.
 - b. Confirm the performers are comfortable to perform any actions of intimate physical contact, and allow for possible adaptations to be accommodated if necessary.

Version Number	Date of Issue	Review Date	Author	Changes Made/ detail
01	18.11.2021	November 2022	Eden Tinsey	First issue
02	28.01.2022	January 2023	Eden Tinsey	Addition of Section 4 (1.b.i), addition in Section 2
03	22.07.2022	July 2023	Eden Tinsey	Annual policy review
04	7 th September 2023	July 2024	Eden Tinsey and Jonathan Hunt	Annual policy review and reformat to fit new policy layout
05	11 th November 2024	November 2025	Eden Tinsey	Update of CertHE course Annual policy review