

Intimacy for Stage and Screen Guidance

Emil Dale School of Performing Arts (EDSA) & Emil Dale Academy (EDA)***

****In this policy, the abbreviation of EDA will be used to cover all business streams*

1. 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 staff to observe.

2. Scope

This guidance is applicable to all staff on EDA's training courses and its part time weekend school training.

EDA ask for all 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 staff members to avoid the use of intimate physical contact and non-contact based intimacy when working with under-18s.

3. Definitions

Intimate physical contact: This may include, but is not restricted to:

- Kissing and intimate touch
- Creating chemistry and attraction
- Portrayal of sexual actions/ events

Non-contact based intimacy: This may include, but is not restricted to:

- Verbal dialogue
- Nudity
- Creating chemistry and attraction

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

4. Policy

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

1. Identify whether a production/ scene may include scenes of intimacy and approve this with their Line Manager. If approved, staff must ensure the following necessary measures are put in place:
 - a. Wardrobe (if applicable) - is appropriate and covers genitalia
 - b. Staff – consideration of hiring an Intimacy Coordinator
 - i. If an Intimacy Coordinator is not hired, EDA will review whether it is necessary for a designated member of Academy staff to be present in the rehearsal room when moments of intimacy are explored.
2. No auditions are to include sex scenes or to involve nudity.
3. 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;
 - c. And into performance
4. Ask for consent by the performer(s) each and every time when working with intimacy.
5. Establish boundaries around areas of concern, including an agreed strategy to halt action where necessary in rehearsals/ class.
6. To ensure that there is a closed set when rehearsals include intimacy based scenes.
7. 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 |