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News from ASPAAH Executive Committee

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ASPAAH

Australian Society for
Performing Arts Healthcare

LETTER FROM THE EDITOR

Dear <<First Name>>,

The year is truly flying away from us now, and a lot has been going on in the world of performing arts healthcare. Below you can read all about the latest conversations happening at healthcare conferences, in ABC interviews, in the land of social media, and in our own brand new interview series with healthcare practitioners!

Don't forget to register for this year's conference before early bird registrations close on October 19 - a schedule is now available on [our website](#) so you know what to look forward to!

Members are encouraged to send in their upcoming events, articles, news, and relevant advertisements to be included in this bi-monthly newsletter. Simply email content to media@aspah.org.au by October 31st to be considered for publication in the next issue.

Keep healthy and well!

Camilla

IN THIS NEWSLETTER

1. Conference schedule published
2. New interview series: Performing arts healthcare practitioners
3. Enhancing dance performance with biomechanics
4. ABC interview: Health and wellbeing in the performing arts
5. #boysdancetoo: Statement from ASPAAH Member Noah Dunlop
6. Actors' health/wellbeing top of agenda for actor training in Australia

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7. Latest MPPA titles

EARLY BIRD REGISTRATIONS CLOSING IN 6 WEEKS!

A draft schedule for this year's conference is available on [our website](#). Check out the great diversity of presentations planned and don't forget to register before 19 October to access early bird discounts!

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**LASTING THE DISTANCE:
A LIFETIME IN THE
PERFORMING ARTS**

DANCE
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Research & Practitioner Wisdom
Presentations & Workshops
Health & Wellbeing
in the Performing Arts

KEYNOTE
SPEAKER **DR
SUE
MAYES**

**EARLY BIRD
REGO CLOSES
19 OCT**

**PRINCIPAL
PHYSIOTHERAPIST**
The Australian Ballet

aspah.org.au/conference

**30 November -
1 December
2019**

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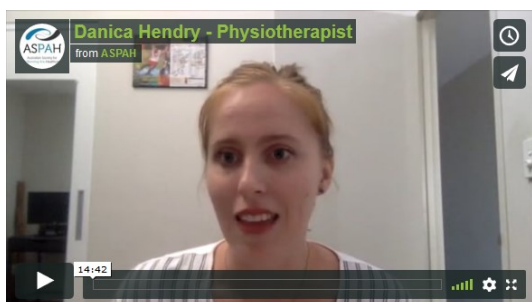
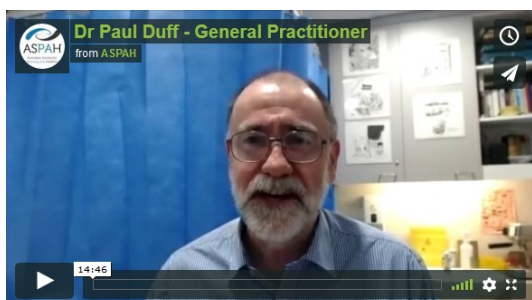
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NEW SERIES



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Enhancing Dance Performance with Biomechanics: A Model for Movement Training and STEAM Education

By Danica Hendry

This year the International Society of Biomechanics (ISB) and American Society of

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from July 31 to August 4, with over 2000 delegates, ISB/ASB 2019 was packed full of symposia and presentations. For the first time, the conference featured an invited symposium dedicated to dance biomechanics.

The symposium, entitled “Enhancing Dance Performance with Biomechanics: A Model for Movement Training and STEAM Education”, brought together researchers from Australia, Canada, Switzerland and USA to share their research and creative development within the area of biomechanics across all forms of dance. With a focus on the use of technology and wearable sensors to augment performance, technique and dancers’ health and well-being, the presentations then led into an exciting panel discussion. Within the panel the importance of continued research and knowledge-building across all dance forms, the opportunities present, and the challenges we face as researchers in a growing area within science were highlighted.

The symposium extended into the final night banquet, where the 2000+ delegates were entertained and educated with two dance performances featuring the use of three-dimensional motion capture within dance performance and sonification. It was exciting to see this area of performing arts being featured within the broader science arena, and I look forward to seeing events such as this symposium continue to grow.

ABC Interview Features Conference Keynote and ASPAH Committee Member

Last month ABC Radio National broadcast a discussion on health and wellbeing in the performing arts, with guests including Sue Mayes (keynote speaker at our [upcoming conference](#)) and ASPAH committee member Dr Peta Blevins.

If you missed the show, you can [listen again](#) at the ABC website.

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#BOYSDANCETOO

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The hashtag "boydancetoo" has been used in a social media campaign supporting

As a professional male ballet dancer who started training in high school, Lara Spencer's dismissive and snide comments about Prince George studying ballet were disappointingly familiar. I was proud of the dance community's online retaliation, Travis Wall and Robbie Fairchild's protest at 'Good Morning America,' and Spencer's apology. However, there was one online post that particularly struck me. It said that we must remind people there is nothing inherently "un-masculine" about ballet, we must also acknowledge that some boys start ballet to consciously embrace their femininity. This reminded me that ultimately, dance is the embodiment of freedom. Beautiful and impacting dance hinges on a dancer moving truly as themselves, and nothing more. So while this event reminds us of society's progress - and the progress still needed - in terms of accepting male dancers, hopefully it can be a pathway to erasing all limiting categories - "masculine," "feminine," ethnicity, colour, body shape, disability, and the rest - that we use to allow or deny entry to the dance world.

Actors' health/wellbeing top of agenda for actor training in Australia

By Dr Mark Seton

I've recently attended the 2nd AusAct: The Australian Actor Training Conference – this year hosted by Queensland University of Technology and Charles Sturt University. It was attended by teaching staff of almost every higher education actor training provider in Australia, as well as staff from LASALLE College of the Arts in Singapore and Toi Whakaari: NZ Drama School.

The keynote speaker was Dr. Jessica Hartley, Course Leader of the MA/MFA in Actor Training and Coaching and the Post Grad Cert Teaching and Learning in Higher Education at the Royal Central School of Speech and Drama. Her research

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and wisdom about the need to encourage and support diversity of those seeking a career as actors. She stressed the importance of training institutions developing resources and guiding teachers to support young people from diverse social and cultural backgrounds, as well as those with learning or physical disabilities.

What was extremely encouraging for me was that across the two days of papers and workshops it was consistently evident that all the institutions that were represented either have or are soon to create or adapt curricula that assert physical, mental, and social health and wellbeing as core values for both the teaching environment and for equipping young graduate actors with resilience for the industry.

In particular, in regard to the previous year's controversy surrounding public accusations of sexual harassment and abuse in the industry, a special panel introduced how several institutions have welcomed and established intimacy direction and training. The role of "Intimacy Coordinator" or "Intimacy Director" is relatively new in the field and the sector already sees the benefits of agreed guidelines and a practical methodology. 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. O'Brien is providing certified training to several local acting teachers so that their students learn concepts about informed consent and personal agency, and in particular how to safely and creatively handle scenes that involve intimate, violent or sexual content. 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.

One workshop which may be of special interest to ASPAAH members who are concerned with debriefing after intense performances was an introduction to the Perdekamp Emotional Method (known internationally as PEM). It is a holistic acting method, based on very particular biological processes, utilising the nervous system to access emotions and all other physical actions necessary in acting. The system was discovered and developed by German director and playwright Stephan Perdekamp. It offers a means both to create and to debrief from emotionally demanding roles, as its techniques provide access to authentic emotions that are independent from personal experiences or memories. The workshop presenter, Sarah Victoria, is an actress, PEM Master Instructor and Head of PEM International. She trained directly with Perdekamp and has been a certified PEM Instructor since 2004. She is currently based in Melbourne and has held master classes at the National Institute of Dramatic Art in Sydney, as well as the Western Australian Academy of the Performing Arts in Perth.

I see that an important next step for the future value of this conference will be to

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institutions, to explore research partnerships with these passionate and health-conscious educators to investigate the efficacy of their teaching practices.

MEMBER UPDATES

Want to let us know what you've been up to?

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FREE ADVERTISING IN THE ASPAH NEWSLETTER

ASPAH members are welcome to send in relevant advertisements to be published in our bi-monthly newsletter, free of charge!

For conditions and guidelines please refer to our
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To submit content, email media@aspah.org.au

MEDICAL PROBLEMS OF PERFORMING ARTISTS

LATEST RESEARCH TITLES!

Access to the MPPA database can be included in an ASPAH membership - click the below JOIN ASPAH NOW button to read this latest research in performing arts healthcare, if you are not already a member.

[The Life History of Performance Anxiety in Japanese Professional Orchestral](#)

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Shizuka Sutani, Taichi Akutsu

[Fight Song on Mute: University Pep Band Member Noise Dosages and Noise-Induced Hearing Loss Knowledge](#)

Evan Edwards

[Relationship Between Performance Competence and Cardiorespiratory Fitness in Contemporary Dance](#)

Sarah C. Needham-Beck, Matthew A. Wyon, Emma Redding

[A Revised Occupational Stress Measure for Popular Musicians: Pilot Test of Validity and Reliability](#)

Benjamin King, Lloyd Berg, Jessica Koenig, J. Jade Adair, Carlos Tirado

[Causes of Death of Professional Musicians in the Classical Genre](#)

Tuire Kuusi, Jari Haukka, Liisa Myllykangas, Irma Järvelä

[Sound Exposure of Secondary School Music Students During Individual Study](#)

Matilde A. Rodrigues, Sandra Gonçalves, Paula Neves, Manuela V. Silva

[Unusual Cause of Lateral Elbow Pain: A Case Report of Anconeus Muscle Contusion](#) [Case Reports]

Muhsin Engin Uluc, Atilla Hikmet Cilengir, Cemal Kazimoglu, Özgür Tosun

[Health Education Literacy and Accessibility for Musicians: A Global Approach. Report from the Worldwide Universities Network Project](#)

Vera A. Baadjou, Suzanne I. Wijsman (ASPAAH Member), Jane Ginsborg, Christine Gupthill, Rae de Lisle, Bridget Rennie-Salonen, Peter Visentin, Bronwen J. Ackermann (ASPAAH Member)

[Health Status of Live Theater Actors: A Systematic Literature Review](#) [Review]

Eric Martin, Claudio Battaglini

[Is It Anxiety or Arousal That Can Facilitate Musical Performance?](#) [Letter]

Patrick Gannon Free

[The Piano and the Couch: Music and Psyche. By Margret Elson](#) [Book Review]

Michael D. Singer Free

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2019 MEMBERSHIP BENEFITS

Becoming a member of ASPAAH gives individuals the chance to be part of new developments in the Australian performing arts healthcare landscape. Members are given the opportunity to make a personal contribution to changing the lives of performing artists for the better.

Membership benefits include:

- Professional Listing on ASPAAH's online Directory of Members
- Full annual subscription to *Medical Problems of Performing Artists**
- Association with a network of leading performing arts professionals, clinicians and researchers
- Access to resources for professional development
- Discounted registration for ASPAAH conferences and other events
- Free advertising in ASPAAH bi-monthly e-newsletters
- Opportunity to run local events
- Receive regular news about local, regional and national performing arts healthcare events
- The right to vote and hold office in the Society

*Available in select membership categories

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