



# PREVENT RESIST SUPPORT

## Episode 5: Intimacy Training in the Dramatic Arts

with Siobhan Richardson

PART 2



University  
of Windsor

Sexual Misconduct Response  
and Prevention Office

### **Prevent Resist Support Podcast**

### **Episode 5: Intimacy Directing with Siobhan Richardson (Part 2)**

Siobhan Richardson: ...So ya we get this impression, it's interesting because I think I am saying this for the first time in this interview, we get this impression that actors are all touchy feely people. But that's not necessarily true. For some people it is part of their jobs and it is very different from their personal expression.

Anne Rudzinski: Welcome back, folks. This is Prevent Resist Support, and this is Part 2 of our interview with Siobhan Richardson.

(Introduction Music): So keep your head up, keep your hand out when your breath is feeling short. Prevent Resist Support.

Anne: Yeah, I love that. I think it is so important to lay that out. I feel like I could talk about love languages all day. I love that topic. I don't know if it is pseudoscience or if it is real, but I love it. I just love that because it needs to be stated sometimes. People's boundaries and ways of interacting are really different. And it might be person to person. It might be the case that you and I have worked together X amount of times and we are comfortable hugging when we see each other, but I don't have that relationship with someone else so that might look different even person to person

Siobhan: Ya and it does not devalue the nature of the relationships. I think there is subconsciously this value that you hug that person so you like

them more than you like me because we are not huggers together, but that is not necessarily the case.

Anne: Yes.

Siobhan: And as far as love languages, being science or pseudoscience, I haven't researched it myself, but different brains work differently. Different people have different capacities for social connection and that different people have different needs for the amount of social connection that they have in order to fill their well, as it were, to feel energized and replenished. So all of those things combine, to me, I have seen the effects on people when you find out how they receive love best and then express your love for them in that way. And when they figure out how you receive love best and connect with you in that way. I think whether there have been scientific studies or not, I think we have a lot of anecdotal evidence that supports how useful it is and how supportive it is to be, to have some awareness and clarity of how does this person connect best and receive and give information best?

Anne: I feel like we could just do a whole other podcast just about love languages and I would be super into that. But one thing I want to hear from you is about crossing boundaries. Because that happens. And if we have an expectation that boundaries will never be crossed and that no one is ever going to mess up, that's not realistic. So how should it be handled appropriately when someone does cross a boundary? What does that look like?

Siobhan: Awesome. So, let's assume that this boundary has been crossed accidentally or without awareness. One of the mindsets that can be really helpful is "ouch, oops, I'm sorry, moving on." This frames a conversation, you can literally use these words, where someone has said or done something and somebody, and not even the person receiving or the person in the interaction, someone can say "ouch". The person that just carried out the action or said the thing says "oops" so the person saying "ouch" is acknowledging that something happened that needs to be acknowledged and the person saying oops can then acknowledge that something has happened. Which simultaneously acknowledges that I have done something that clearly I wasn't aware of

was going to cause harm. And it acknowledges that someone has been harmed. Acknowledges that action and the individual. They then say "I'm sorry" with that understanding that it was an accident, I did not intend to. The person who is then ouch-ed, as it were, can, there are a couple options there. And this is what I think is so useful about this practice, it's not the only thing, but one part I find so useful. So often when a boundary is crossed, people freeze because the brain is like I don't know what to do from here. Having then a practice of OK so our options from here are, blah blah blah, means that we are less likely to go into freeze and we are more likely to go into here are some options. And options might then be after ouch, oops, im sorry, might be moving, might just be cool I just needed to voice that. It may also be we are going to put a pin in it for later. We are good right now, but let's talk about it later, we don't need to stop this process but some education is required. It may be of a, I don't want to use severity, it may be of magnitude, ugh it sounds like every word is inflammatory, it may be of a blah that people would like to address it in the moment. And it seems like so often that's whether we want to go. If we don't have a practice for immediately accepting you made a mistake, because I think that is part of it. People are like I made a mistake, I don't know what is going to happen to me right now or I hurt you and I feel awful and I don't know how to recover. And the person who has been harmed, there are times that they are just used to having to eat it, so I will, or someone is harmed to the point where they are like I cannot believe this has happened and they explode, rightly. So the practice of ouch, oops, I'm sorry, moving on/put a pin in it/let's resolve it, means we have a mechanism for saying something has happened, I see something has happened and you are harmed by it. I am sorry for that, what are our options from here? Our options are: it's fine, it really is fine and not just "it's fine " but it's actually OK, thank you for seeing it, let's talk about it later. And in any case, the person that has oops-ed into this situation, it would serve you well to research what the oops was. And anyone else that was like whoa what just happened, what was that ouch for, it would also serve you well to investigate what happened. It might not be appropriate to talk to the person who has said ouch, so just be mindful of that. But some googling might help or talking to someone else in the space, or the individual. And the individual has the option to say I don't

have the spoons for this right now, or I am not going to educate you on this, google this term or look up this idea.

Anne: That is so important.

Siobhan: Ya because I think, I know that was frustrating me at one point, someone told me to google it but I don't even know what terms I am looking for. And then someone, again we don't want to task people with doing always the education, but if someone does have an offer in a moment to say this term or talk to this person I am not going to educate you on this, it helps us all to elevate when there is some knowledge in this space and someone can volunteer. Or sometimes I have been in spaces where someone says I am uncomfortable with this, is there a person who blah blah can speak to this? Is there a person of such descent, a person of this identity, who can help us speak to this? And then someone in the space has an option to say I've got the spoons to speak up for this. Or that's not my identity but I know we can do some research here. So it gives us guidance on how to grow together. And I think that is my favourite part of it. I think crossing a boundary isn't immediately everything that has to stop. It comes back to that sense of curiosity. One of my favourite shirts says stay curious. And this is to stay curious. I wrote that on the board during my research project night swimming and it is just the encouragement to no matter what we are feeling, like feel those feelings, but also return to your curiosity. So OK, so when a boundary gets crossed in rehearsal, I think one of the things to remember as well is that the experimenting that we do in our rehearsal spaces and in our educational spaces, the courage we are meant to have is not the courage to cross a boundary. The courage is to explore our vulnerability and to go into our own scary places. Part of the learning the creative process is learning that split second decision making of I have an impulse and I am gonna go for it, but also that momentary assessment of I have an impulse, but oh I remember that crosses someone's boundary. I am not going to go for it now, but I'll put a pin in it so the next time we are talking about it I can say I had this impulse, is that choreography you are interested in exploring, so that you can generously at a different opportunity then offer an opportunity to explore an amber zone. To explore that grey space of brave yes and not knowing. There are places in our work that we can sort of ask or

affirm consent while we are in the middle of an exercise or science study, where we can gently ask, does this still work for you? Or I have an impulse to... Or move towards something slowly. So someone's moment to either yes and in that moment physically or to know however in that moment and offer an obstacle. There are times we can totally consent to "I am going to refuse when you touch me, but as long as you adhere to these things, we are still OK to move forward" this is consenting to non-consent within the parameters of this thing we are doing. Sometimes it can really help to have a safe word in those moments, where someone can essentially say I am still cool to continue or nope I am out, and that might be vocally or physically, so that when your brain is in freeze and saying I don't know what's happening you've got different options for or to get out of it. So when someone crosses somebody's boundary in scene work, sometimes it is an opportunity to learn something new. Sometimes it is a moment where we need to pause. Assess if everyone is ok before we move on. But the important part of this, which sometimes I think a thing that is unclear in theatre education is that, and I am saying it again because I think it is important, that bravery in a rehearsal space is approaching your own vulnerability. Bravery is not having impulse and crossing someone's boundary with it. Bravery and vulnerability can be, I have an impulse to try something that I've never tried before and I am going to do it, but it takes that little moment of if you know it crosses somebody's boundary, that is not appropriate to try. I need to look it up because I keep referring to it, I believe it is in Stella Adler's book where she talks about a scene partner that was supposed to grab her by the arm and drag her or something like that. He was doing it too hard and she was getting bruises, finger shaped bruises. She mentioned it to him and he was like "well I just feel it is my impulse. I have an impulse and I am going to go with it" I love the faces you're making Anne. Listeners I wish you could see the nope-inappropriate look on her face. And so this was of course before we had conversations about crossing boundaries, it was an alternative for me to express this thing happening in the moment without destroying my scene partner. So her response was "So next time we did that, right before we got to that moment, I slapped him" so later when he comes to her livid, what are you doing? I had an impulse. So that was the language available to her, but thankfully now we have

words and a social construct that allows us to have a conversation about it.

Anne: Oh my gosh I love that. I want to talk about one of the things I really love about what you said was around the shared responsibility. It does not have to be the person experiencing this that has to speak up. And I think for me and the work we do around bystander intervention, it is a huge burden to feel like if you have experienced something you always have to be the person to say like, "I don't like that word" or "I don't like when you do this or say this" and I think the shared responsibility is so important.

Siobhan: I think it is part of one of the actions that helps to support the work that we are doing in our rehearsal space. It is one of the actions that supports our brave space. You and I talked previously about the difference between a safe space and a brave space. I think we all have each other's backs. You know where it is, to me it turns our work space into another living thing as it were that we are all caring for. There, and I don't know, this might just be how my brain works, when I think of our work space and our shared workplace as another entity it feels like actions are going towards something specific. When I think of our work space being about this relationship and this relationship and this relationship and then the thing we are doing, it feels like all of these really separate things, but in this moment I think about it being its own bubble and entity, its own plush ball. It feels like that is an action that is caring for that space. People talk about New York City as being another character, and that's what the workspace feels like to me, Our workplace is about our partner in this. So this shared responsibility is about caring for each other and our workspace. By caring for other people I'm actually caring for the space that I get to work in too. I am caring for the kind of work that I get to do by offering that support to the people around me. It also means that if you are someone that has had a lot of challenging experiences, the science is that your brain starts to prepare you for this "ugh, this is probably going to be another challenging experience" and you use a lot of energy mental and physical, etc, in order to prepare for that space. So when we have actions of support and ideas that we uphold and this agreement that we have, means that we have that much more energy for the challenge

of the work. And that is where we want to be spending our energy, in the moments of like “ouf, I am not sure how this is going to go but let's see what happens.”

Anne: Ya. And I think another thing that you talk about that I want to highlight is this process gives an option for accountability. It makes it not this scary unknown of “Oh, how do I deal with this?” It gives you a process for how to take accountability when you have crossed someone's boundaries.

Siobhan: Yeah, without it having to be like “I blame you and you should take on shame for that.”

Anne: Yeah.

Siobhan: Like those are not the only options.

A: And I think, and tell me if this is correct, my sense is that in a lot of cases people just want that accountability. They just want that other person to recognize that they did the thing and they say they won't do it again.

Siobhan: I mean, I can't speak for anyone else's experiences, but from what I hear in related circumstances, so whether it be in rehearsal or a social context, people are less interested in punishment and more interested in, ya, accountability and responsibility. So yes, I agree. I think I just needed to say I can't speak for other people, but, from what I have seen in surrounding circumstances, people want accountability and I think people, when we say this, my brain immediately goes to the “ouch” as word we used previously, wants that to be seen. And I think the “oops” wants to know this is how we move forward together with this. I don't just get a mark against me that I carry around forever

Anne: Cancelled. Just Cancelled.

Siobhan: Yeah, not the “oh you're the person that did this.” Or ya, it can then become the identity of the person that screwed up, as opposed to parting your identity in that moment and getting to be the person who made a mistake, learned from it and moved on. A functional member of

our community who like the rest of us has made a mistake and gets to try something different now.

Anne: Ya, I think I just want to make the acknowledgment too that I don't think that that's true in all cases, but it does seem to me in a lot of cases people just want that learning experience, I acknowledge that I have caused you this harm or discomfort and I am going to stop doing it and I am going to learn to do it better.

Siobhan: Yeah. My interlude is that we do our best until we know better and then we do better. Actually living that process, the more we live a process the more we can trust it and the more we can learn from it and become better community members.

Anne: I love that. So, I am wondering if we could talk a little bit about the impulse piece that you discussed where this person has this impulse to do something in a certain way and the other person is saying that is crossing my boundary, hurting my arm, that's giving me bruises. How do we navigate that language of the artistic impulse or the artistic freedom with all of these pieces around the consent and the boundaries and intimacy?

Siobhan: Hm, no one has asked me that in quite that way so it is going to take me a second to think a bit about that. Ya, so when we are having impulses, and again this is where its setting the context in our learning environment is important so that we are actually learning so many things at once and one of these is how do I dive into this brave space and challenge myself the way I am being asked to while caring for someone else's boundaries. I think a lot about the venn diagram where we have "my play space" and "your play space" and they come together to create the venn diagram and sometimes my impulse in that comment is outside of our shared play space. So it's being mindful of, well if I have an impulse, is that going to harm my partner? In some ways, like if some people need convincing, some ways it is about playing the long game. If I cross my partners boundaries here, they are likely to have less trust in me in the future and their boundaries will shut right down. They will give you less play space. Or, especially if they are a human giver or they also have circumstances that led them to



believe they have to give, they will continue to have those boundaries, they may open them up, but it will also contribute to the deterioration of that person's physical and mental health. So by playing the long game of caring for your partner you actually support them in opening their boundaries further. You will have braver and braver spaces if when serving your own impulses also adheres to the consent and boundaries of the people around you. One way to actually do that is to think of it as a "yes and" and a "no however" to your own impulses. To have an impulse and you want to go with it, but if you meet that resistance of oh ya that is against your boundaries, what is a yes and for what you wanted to do? How does that serve your partner? Let's say in the middle of a scene you have an urge to slap your partner. I can't slap my partner for real and we don't do that for real in performance. Some people will consent under circumstances, but it is terrible to consent to a slap for real in a live performance, especially one that has several performances over several performances you will watch your partner start to flinch. You might scratch your partner, their eye or take a chunk out of their nose, and then they have this injury for the rest of the show that is not actually supposed to be there. You might actually knock someone out and then the show would have to stop. It sounds extreme, but it totally has happened and it is possible. Sometimes what is actually more interesting for the audience is to watch you have that impulse and see what you do with it, and how you have to navigate the rest of the scene while your character, the real reaction you're having pr your character is dealing with or living with this like "I just want to slap you." It is also remembering that sometimes we have impulses and then it's time to move on from it. Sometimes we feel a thing and then move on. We can sometimes be self-indulgent, and again this part of the learning curve, and we are like "ou this is a great idea and impulse" and kind of sit in it. We are sitting in a stew of "Ah, my great idea!" But really you are sort of simmering in this stew of only one great idea. So if something happens, ugh I can't do that, maybe that is the interesting part. And again, especially in education, what you are looking for, not necessarily this idea and it might be the next idea, or next idea, or next idea. So ya the most succinct way to say it is what is the yes and to your impulse? Because maybe you have an impulse to jump off a chair. That may not be sustainable for you in some manner. In real life we have a lot of impulses that we can't really work with so the way we can do that

though in acting is yes, have that impulse and then have the next one and the next one. Oh ya, that's the other one. Sometimes we see someone else's impulses as obstacles, like oh you are an obstacle to my learning and process. But maybe, yes it is an obstacle but it is an obstacle for your character. How can you flip that idea? What is the new tactic with that obstacle? What is actually the objective of that scene and this moment, and go to that. If you really are truly feeling that this was the best idea I have ever had I think it is brilliant, have a conversation about it after you are done and someone is not in character. Then you can mindfully take a look at the work you are crafting together and see if there is something you can craft together with this brilliant impulse.

Anne: This is so fascinating to me. I just feel like there is such a depth of thoughtfulness that I would have never considered at my level of understanding about the dramatic arts. So I feel like I am sitting here in awe, and there are so many things I would have never thought of so this is amazing. I think the next natural piece is professionalism because I think professionalism in the dramatic arts is sometimes a term that is a bit ambiguous. So, I would love for you to tell me what you think professional means and how that links back to all of this work you have been telling us about.

Siobhan: For sure. So, professionalism, ya, is totally this idea, it is often alluded to this thing we are supposed to know and we are not necessarily taught. One of my colleagues said this really well once, he said we have to move from our infatuation with the art into professionalism. Which sort of helps set that context. We often engage in the arts from a place of love to begin with. Then it is time to make it a career. So some of professionalism is how do you show up for work every day? On time, with your homework done, you show up ready to work. Sometimes there is a sense of like well my mental health is part of my toolkit and I am not one hundred percent today. Maybe I am a trash collector and my body is really tired today but I still have to show up for work but how do I do that without hurting my back. So similarly with mental health I am not 100% but what can I do to still give today's one hundred percent to the project, to the people around me? So, part of professionalism is knowing to the best of your ability your boundaries, your parameters,

knowing how to care for yourself in the off time. Do you really need to stay up until midnight? Do you really need to wake up at 8am? What is your chronotype? Do you need to go to bed late or else your brain doesn't work? Do you need to go to bed at 10pm or your brain doesn't work? So what are the parameters you need? My husband and I, like we are both actors and fight directors, our brains work in different ways. I am the person that has to come home and review my notes or I won't remember it. He is a person that comes home after a work day, might read through it once, and then puts it down or else his brain doesn't work. At one point it was like how are you not thinking about the show right now? And he's like let's hangout and I'm like I have to go through this show. So when we are working together, it was really highlighted well for me the last show we worked together just how different our processes are and how giving each other the space to adhere to our own process meant that we were able to put on really neat stuff. We were playing one character but two aspects of the same psyche. It wasn't written that way, but it was the director's choice to do it that way and it was so interesting the feedback we got from it because of how well we know each other's movement styles. We have been working together for 20 years. Professionalism has to do with getting to know your instrument and how it works so that you can show up for work in the way that you need to. Tactically speaking, sometimes that is like have you read the play? Have you made some preliminary choices? Are you prepared to have a conversation about this piece? If there is choreography and blocking involved, have you reviewed it? Do you know the choreography and blocking better today than the day you learned it? Because we don't have time to reteach you the scene. You need to do the scene we rehearsed last day. Similarly with whatever choices were being made. It is not that you have to repeat it exactly, but you do need to repeat the same arch that we have described before. Are you ready to work with other people? I have mentioned actors that are not touchy people but when they come to work they know that their job involves touch so that they prepare themselves for that work. Make your notes in the way that works for you. Again, I am a person that needs to write everything down. I know some colleagues just need to watch and listen and if they try to write it down they won't remember anything. Professionalism also includes stuff that we do not necessarily talk about, so seeing to your bookkeeping, or hiring someone to do it.

Making an exchange with a friend who is good at it. I do know someone who trained as an accountant then became an actor and it's like can I give you my bookkeeping, can I pay you for that? Can I give you stage combat lessons in exchange for that? Actors have a website, like even if it is the simplest thing ever, even if you are not an actor, everybody please have a website so you can be found. Learning about the finances of the job, learning how to write a letter, learning how to make phone calls, can you make phone calls and communicate with people? Communicating with people in a way that works for them? Can you write an email, a business email? Can you write a cover letter? Do you know how to maintain your resume? So some of it is bookkeeping parts of it. In the space, though, when I talk about professionalism I do talk about this idea of what context are we in so that I know when am I socializing people, when are we crafting the work together, or when is it my job to engage in character? I was in a show once where I was watching an actor who had trained differently than me and there was a moment where we all kinda went oh wow look at that. The actor very mindfully, we were waiting to begin a run of a scene like we had just talked about it, we were all in place to begin running the scene, and one actor went "pause" looked at the script again and went "ah, yes" and then we began. And what struck me in that moment was that that actor knew that they needed a moment to review something in their script before we began so that next repetition would be useful. The actor very well could have gone oh everyone is waiting for me. I gotta do it now, but they had the discernment to know our shared time will be better spent by me taking 10 seconds to look at this and then be ready and engage. And it is that what we learn in school is discerning that delicate balance of when do I need to take a moment and when should I like nope it is time to be brave and dive in. And that is something, and some of these lessons I learned so recently it makes me laugh, but that's one that I learned relatively recently where I went right, that is a great example of an actor understanding that this is the parameters of my job, this is where I need to be present so that we can do our job together. Ha! I think that is the first time that has ever come out of my mouth like that, and it makes a lot of sense. Part of professionalism in acting is understanding what is my job and what is our job so that I can do my job and we can do our shared job and we can maximize the time we spend together.

Anne: That's amazing. And I think this just goes hand in hand with our next question which is about joyful work spaces and joyful places. And so one of the things I love the most about your work is the way you focus your work on these strengths-based approaches. It is always about bringing in the positive aspects and not just focusing on the negative aspects and I love the idea of joyful work spaces so can you tell us a bit about what that means to you?

Siobhan: Yeah! So to me joyful work spaces is that focus on where is the ideal of where we want to be and how do we support ourselves being there? I first started talking about it because several years ago, and actually maybe your listeners might now be aware of some of them, during the Me Too Movement or rather when the Me too Movement became global and well recognized and was happening somewhat throughout the actors that were expressing that this has happened to me at work and listeners, do remember to look up the originator of that movement. During that time there was a lot of focus in our work places of necessity, that, so there was a lot of focus on what are the disrespectful actions in our workplaces, the toxic workplaces, like we needed to define it before we could do anything about it. Now, Canadian Actors Equity Association had done a survey years before Me Too that was looking at harassment and bullying in our workplaces and it just so happened that around the same time they were finishing the Not in Our Space Policy, that hashtag Me Too was happening. Canadian Equity was prepared with some research and materials of action forward and part of that was called the Respectful Workplace Policy. So respectful workplaces, just as a term, means oh great a space in which we respect each other, but because of the information that was attached to it, there sort of had this feeling along with it that seemed to start denoting for people. Not the idea of ah we respect each other, but then don't commit crimes in rehearsal feeling. These are the toxic behaviours so respectful workplaces at that time started to get this sense of like oh that defines our toxic workspaces, that defines the workspaces we don't want to have. And that's not to take anything from that practice, but only to acknowledge the mindset that existed at the time. So at the same time, as I was talking about respectful workplaces for the first time in that context, I started talking about joyful workspaces so that we could in

the same conversation I could talk specifically about what don't we want and what is our baseline of operation, and then where is the self actualization after that. So I think that is why joyful workspaces to me is that sense of, we have a common baseline from which we can excel. I think now we respectful workplaces is really the sense is evolving into ah a place where we have respect, so I just wanted to make sure I said that too just to help listeners understand that no no no it does not really mean toxic workplaces or anti-toxic spaces, but the action connected to respectful workplaces do tend to mean our baseline of operations. I like joyful because the definition of the word joyful includes this idea of a sustained levity. It has a sense of a high energy like a place that we can do a lot of things from a place again of sustainability not like a not like unsustainable manic height. And joyful workspaces means communication, clarity, generosity, trust, and trustworthiness. These are things we bring into a lot of workspaces. One thing that is being explored a lot more now is the idea of a workplace agreement. Where folks ahead of time will talk about and clarify what did they need, what parameters did they need in order to support vulnerability, support respectivity in the workplace. What do you need in order to achieve X? Or there is challenging material in this piece, what are some things that we should be mindful of while approaching this information? So that we know we can approach it with clarity, mindfulness, we can support each other in the work that we are looking to investigate.

Anne: Amazing. And so, just to kind of close off our conversation, the purpose of this podcast is to kind of go into the different ways that we work on addressing and preventing sexual violence and resisting sexual violence, and you know generally improving the culture of our campuses. So how does this work with intimacy coaching or directing. How does that relate to the work that we are trying to do sexual misconduct on campus?

Siobhan: I think the key factor is that it clarifies what has been consented to and where. We practice the language again and again, this is where theatre and drama students of all sorts have a leg up in that we are constantly practicing what is consented to. Whether it be content, exploration, like the parameters of exploration, whether it be physical touch or proximity. So we actually get to practice this idea of trusting a

process of I consent to this, you adhere to it, and we get to play in the yes space in between. It also clarifies, especially in a dramatic arts situation, the difference between what is allowed in the rehearsal spaces and what is not the rehearsal space. Like clarifying the context of the work space versus the social space. And even then I mean when you are in a dramatic arts program it is a lot like going to the theatre in a small town or in a place where people can recognise you. Your social space could also be quite reasonably determined to be your work space because these are the same people you are socializing with are the same people you are working with. There is an additional layer of awareness that even in our social space we are caring for each other in a different way than if you were going out for groceries in a big city where nobody knows you and the people in the room don't work with you and probably never will. So it helps to clarify those contexts which then helps to increase this mindfulness of oh is this appropriate in this situation? I am having an impulse. Is there a yes and for my impulse that includes adhering to the context that we set. And I think it also, the practice of looking at intimacy and the closure and the mental self care that is involved in it can really support fruitful and lasting relationships because it normalizes the fact that we need to have conversations about how am I today, how am I showing up today, how do I support you today?

Anne: I think this is so important and valuable for this podcast because I think when people think about sexual violence, sexual misconduct, on campuses it is very much this one thing, you know, there is this idea of what that looks like and I think this adds so much more depth to thinking about we have students on our campus that are doing this incredibly vulnerable acting work and supporting them in this is also a part of making sure that we have that consensual and safe campus. And so I love this, I love this conversation. What is one thing that you would like to leave our listeners with?

Siobhan: I think the one thing that anybody listening to this podcast that I would love for them to take away is a reminder that it is ok to be uncomfortable. And sometimes we are uncomfortable. It is asking yourself, well what kind of discomfort is this? Is it my first impulse as to what is uncomfortable or is it something like unrelated? Am I

dehydrated? Am I mad at you or am I facing a challenge within myself? And along with that, remembering that there is a space between impulse and response. And in that space there is space for breath, for space for consideration we don't have to go into freeze, sometimes you will, but whatever the discomfort, we can support ourselves and support each other through that oscillation, through that cycle, through that transition back to somewhere that we know or where we might feel comfortable, but knowing that the discomfort won't last and it is an opportunity to be curious.

Anne: Amazing. Thank you so much for spending all of this time with me today.

S: You're welcome.

Anne: Chatting about all of these concepts. I feel like we could talk about this forever. I love this content so much and I am just excited to bring it to our listeners.

Siobhan: Thank you so much. Thank you for the opportunity. It was great to chat with you.

(Transition music).

Anne: So that is all we have for our chat with Siobhan. I always love chatting with her. I feel like I could talk with her forever and I learn something new every time we talk.

You can learn more about Siobhan's work at <http://www.siobhanrichardson.com/> - we'll put that in the episode description for you! So you can find that link on our site. You can also find her on social media at @fighteractress.

Just a reminder, if you need support and are a member of our UWindsor campus community, we are the Sexual Misconduct Response and Prevention Office at the University of Windsor, so if you are part of our UWindsor campus community you can reach us at [svsupport@uwindsor.ca](mailto:svsupport@uwindsor.ca). We also have a resource list on our website for



campus and community resources in Windsor -  
[www.uwindsor.ca/sexual-assault](http://www.uwindsor.ca/sexual-assault)

If you're not in Windsor, check out the Ontario Coalition of Rape Crisis Centres. They have a bunch of resources for support across Ontario. Their website is [sexualassaultsupport.ca](http://sexualassaultsupport.ca).

Remember to like and subscribe, folks. We really appreciate that. And we will see you next week.