

Dr Mark Cariston Seton

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Overview

- Current investigator on the first national surveys of actors' health and wellbeing in Australia and New Zealand – an international first, in partnership with Equity Foundation, Australia
- 17 years of teaching in Higher Education across performance analysis and dramaturgy, research philosophies, methodologies and ethical strategies, histories of stage and screen performance, acting pedagogies and health and wellbeing of creatives
- 19 years of research into creativity, complexity and resilience in both arts professions and other professions (law, medicine) where vulnerability is unavoidable in dealing with trauma and violence.
- Awarded a Churchill Fellowship in 2009 to do field research into holistic healthcare of actors.

Education

- 2015** **Enterprise trainer and assessor Skill Set (TAESS00003)**
Trainwell (Registered Training Organisation)
- 2000 – 2004** **Doctor of Philosophy in Arts (Performance Studies)**
University of Sydney
Thesis title: *Forming (in) vulnerable bodies: Intercorporeal experiences in sites of actor training in Australia* Supervisor: Dr Ian Maxwell
- 1999** **Graduate Diploma in Arts by Research (Theatre)**
University of New South Wales
Thesis title: *The Actor–Audience Exchange in Theatre: Gift and Commodity in an Aesthetic and Existential Site* Supervisor: Dr Edward Scheer
- 1993 – 1995** **Bachelor of Arts (Majors in Theatre and Philosophy)**
University of New South Wales

Employment History

Fulltime positions (Academic and Non-academic)

Australian Film Television and Radio School

Education Division
Jan 2011 – Dec 2011
Sept 2009 – Dec 2010

Education Projects Manager
Dean of Education

TVU Pty Ltd

Sept 1998 – Dec 1999

Video and Event Production Manager

Black - Max Pty Ltd

Mar 1997 – Aug 1998

Video and Event Production Manager

Western Sydney University

Library Services
Jan 1996 – Feb 1997

Audio Visual Officer

Australian Council of Churches May 1988 – Dec 1989	Communications Officer
University of NSW Student Union Feb 1987 – Apr 1988	Video Production Officer
Video Transfer Services Nov 1985 – Apr 1986	Post Production Marketing
CARA Centre Ltd Sept 1983 – Dec 1984	Director
Grundy Television Drama Production Apr 1982 – Jun 1983	Sound Editor
Film Australia Audio Visual Division Jan 1981 – Mar 1982	Production Assistant
Kuring-gai College of Advanced Education Library Services Jan 1978 – Dec 1980	Audio Visual Officer

Sessional positions (Academic)

Excelsia College Department of Drama Mar 2014 - Current	Adjunct Lecturer and Curriculum Design
Academy of Film, Theatre and Television Acting, Stage Management Feb 2016 – Current	Adjunct Lecturer
International Screen Academy Department of Screen Acting Mar 2013 – Dec 2016	Adjunct Lecturer
Excelsia College Department of Theology Mar 2012 – Nov 2013	Adjunct Lecturer
Australian Film Television and Radio School Degree Program: Cinematography, Animation, Direction, Screen Culture Aug 2008 – Apr 2015	Adjunct Lecturer
Macquarie University Department of Critical and Cultural Studies Feb 2004 – Nov 2006	Adjunct Lecturer
Western Sydney University School of Communication Arts Aug 2002 – Nov 2006	Adjunct Lecturer
University of Sydney Department of English Aug 2006 – Nov 2006	Tutor
Department of Theatre and Performance Studies Mar 2001 – Jun 2001	Tutor

Leadership and Administrative Roles

Current	Vice President, Australian Society for Performing Arts Healthcare
Feb 2017 – Current	Committee Member, NSW Performing Arts Wellbeing Advisory Group
Feb 2015 – Current	Chair, Human Research Ethics Committee, Australian College of Theology
Feb 2001 – Feb 2015	Committee Member, Human Research Ethics Committee, Australian College of Theology
Nov 2007 – Nov 2014, Jun 2016 – June 2018	Executive Committee member, Australian Society for Performing Arts Healthcare
Oct 2012 – Oct 2014	Chair, InterPlay Australia Inc.
Oct 2007 – Oct 2012	Board member, InterPlay Australia Inc.
Jan 2007 – Jul 2008	Board member, Currency House

Accolades and Distinctions

2007 - Present	Honorary Research Associate Department of Theatre and Performance Studies, University of Sydney
2009	Gilbert Spottiswood Churchill Fellowship (UK and Northern Ireland), Winston Churchill Memorial Trust Australia Research Project: Actors' health and wellbeing on stage and in the workplace

Research Funding

Total Grant Funding received to date: \$106,210

Year/s	Role	Granting Body	Grant Title	Total Value	Funding Number
2009 - 2010	Principal Investigator	University of Sydney	Research Support Scheme	\$3,000	N/A
2009	Principal Investigator	Winston Churchill Memorial Trust, Australia	Gilbert Spottiswood Churchill Fellowship	\$22,460	N/A
2002	Principal Investigator	Dokkyo University, Japan	Graduate Scholarship	\$2,500	N/A
2002	Principal Investigator	General Synod of the Anglican Church in Australia	Engaging Australia Grant	\$20,000	N/A
2000 - 2004	Principal Investigator	University of Sydney	Australian Postgraduate Award	\$58,250	N/A

Teaching

Units Taught

- 2014 – 2018** *Theatre History and Text Analysis 1 and 2* (Level 100)
- 2002 – 2006** *Contemporary Performance Arts 1: The Past in the Present* (Level 100)
Contemporary Performance Arts 2: Exploring the Topography (Level 100)

Units Convened

- 2012** *Researching Creative Ideas* (Master of Screen Arts)
Ideas in Action (Master of Screen Arts)
- 2006** *Performance Studies I: At the intersections of performance, visual arts, music and new media* (Level 200/300)
- 2005** *Performance Studies II: Adapting performance from text to image* (Level 200/300)
- 2003 – 2004** *Performance Theory 1: Theoretical approaches to performance analysis and documentation* (Level 100)
- 2002 – 2006** *Contemporary Performance Arts 1: The Past in the Present* (Level 100)
Contemporary Performance Arts 2: Exploring the Topography (Level 100)
- 2002** *Devising Performance through collaboration and improvisation* (Level 200)
Introduction to Dramaturgy (Level 200/300)
Introduction to Performance Analysis (Level 200/300)

Units Designed and Taught

- 2016 – 2019** *Actors' Health and Wellbeing* (Level 100)
Stage Managers' Health and Wellbeing (Level 100)
- 2013 – 2017** *Professional Craft 1: Health and the actor* (Level 200/300)
Screen Craft 1: History of Screen Acting (Level 100)
Screen Technology Craft 1: Screen production processes (Level 100)
- 2012** *Researching Creative Ideas* (Master of Screen Arts)
- 2009 – 2014** *Histories of Animation: Four significant Animation Studios* (Graduate Certificate in Animation)
Character, Performance and Script (Level 100)
- 2006** *Performance Studies I: At the intersections of performance, visual arts, music and new media* (Level 200/300)
- 2005** *Performance Studies II: Adapting performance from text to image* (Level 200/300)
- 2004** *Performing Shakespeare on Stage and Screen Now* (Level 200/300)
- 2002** *Devising Performance through collaboration and improvisation* (Level 200)
Introduction to Dramaturgy (Level 200/300)
Introduction to Performance Analysis (Level 200/300)

Course Designed and Convened

- 2010** Graduate Certificate in Teaching Creative Practice
(a self-accredited course designed for teaching staff at AFTRS)

Supervision

Completed PhD supervision 1
 Completed Masters supervision 1

Year/s	Supervision Role	Candidate Name
2011 – 2012	Associate Supervisor	E Primrose (PhD Candidate, University of Newcastle) Completed in 2014
2003 – 2004	Associate Supervisor	N Saboisky (MA Performance student, Western Sydney University) Completed in 2004

External Examiner

Completed Honours Thesis examination 1
 Completed Masters examination 1
 Completed PhD examination 2

Year/s	University	Dissertation Title
2016	University of Pretoria, South Africa	<i>Integrating Voice Movement Therapy and maskwork for performer vocal development: voicing the mask to de-mask the voice.</i>
2017	University of Adelaide, Australia	<i>Exploring psychological wellbeing in actors: A qualitative study of professionals and students</i>
2018	Griffith University, Australia	<i>Investigating Performance Career Making and Career Transition through the Lens of Australia's Elite Classical Singers</i>
2019	University of South Australia, Australia	<i>Exploring Resilience And Communication In Actor Training</i>

Editorial and Professional Membership

Year/s	Role	Journal/Membership
2017 – Current	Member	Australian Alliance for Wellbeing in Entertainment (AAWE)
2017 – Current	Member	NSW Performing Arts Wellbeing Working Group
2013 – Current	Editorial Board	<i>Journal of Applied Arts and Health</i>
2011 - Current	Member, Acting Program	Association of Theatre in Higher Education (ATHE)
2010 - Current	Member	Performing Arts Medicine Association (PAMA)
2009 – Current	Member, Performer Training Working Group	Theatre and Performance Research Association (TaPRA)
2000 - Current	Member	Australasian Association for Theatre, Drama and Performance Studies (ADSA)
1989 - Current	Platinum Member, Equity	Media Entertainment and Arts Alliance (MEAA)
2007 - Current	Vice President, Executive Committee	Australian Society for Performing Arts Healthcare (ASPAH)

Publications and Online Resources

Publication Summary:

Monograph Chapters	3
Edited Journal Editions	1
Journal Articles	11
Published Conference Papers	1
Reports	1
Website Educational Resources	1

Citation Summary (Google Scholar):

“Post Dramatic Stress” (2008)	18
“The Ethics of Embodiment” (2010)	16
“Pixar Phenomenology” (2008)	7
“Access to Digitised Performance” (2010)	7
The Australian Actors Wellbeing Study: A Preliminary Report (2015)	12

Monograph Chapters

Seton, M., “Nurturing Innovation in Performance Training: Embodying Values of Interconnection, Collectivity, and Interaction in Higher Education”, *Creativity and Spirituality: A Multidisciplinary Perspective*, Information Age Publishing, Maureen Miner and Martin Dowson (ed), Charlotte, (2017) [Research Book Chapter]

Seton, M., and Trouton, L., “Deconstructing the taken-for-grantedness of institutional knowledge and power in arts education through ethical conversation: restoring the voice of the creative student”, *Echoes: Ethics and Issues of Voice in Educational Research*, Sense Publishers, Warren Midgley, Andy Davies, Mark Oliver and Patrick Alan Danaher (ed), Rotterdam, pp. 95-109. ISBN 9789462094895 (2014) [Co-Authored Research Book Chapter]

Seton, M., “Apocalyptic and Prophetic: Revelation and Mystery in the Revival of *Doctor Who*”, *Small Screen Revelations: Apocalypse in Contemporary Television*, Sheffield Phoenix Press, James Aston and John Walliss (ed), Sheffield, pp. 164-178. ISBN 9781907534782 (2013) [Research Book Chapter]

Seton, M., and Burvill, T., “The ‘Not-Yet Archive’ of Sidetrack Performance Group”, *Scrapbooks, Snapshots and Memorabilia: the Hidden Archive of Performance*, Peter Lang AG, Glen McGillivray (ed), Bern, pp. 45-66. ISBN 9783034303903 (2011) [Co-Authored Research Book Chapter]

Edited Journals

Seton, M., *About Performance: The Lives of Actors*, 13, Ian Maxwell, Mark Seton, and Marianna Szabó (ed) University of Sydney Department of Theatre and Performance Studies, ISSN 1324-6089 (2015) [Refereed Journal]

Journal Articles

Szabó, M., Cunningham, M., Seton, M., & Maxwell, I. Evaluating the Psychological Wellbeing of Actors. *Medical Problems of Performing Artists*, ISSN 0885-1158 (2019) [Refereed Article – Forthcoming]

Szabó, M., Cunningham, M., Seton, M., & Maxwell, I. The Actor’s Use of Alcohol. *Medical Problems of Performing Artists*, ISSN 0885-1158 (2019) [Refereed Article – Forthcoming]

Szabó, M., Cunningham, M., Seton, M., & Maxwell, I. Eating, Weight and Weight Control and a Population of Actors. *Medical Problems of Performing Artists*, ISSN 0885-1158 (2019) [Refereed Article – Forthcoming]

Seton, M., Maxwell, I. & Szabó, M. “Warming up/cooling down: Managing the transition on and off stage”. *Theatre, Dance and Performance Training*. *Theatre, Dance and Performance Training*, **10:1**, pp. 127-141, ISSN 1944-3927 (2019) DOI:10.1080/19443927.2014.993568 [Refereed Article]

Maxwell, I., **Seton, M.** with Szabó, M., “The Working Lives of Actors” *Australasian Drama Studies*, **72** (2018) pp.149-175. [Refereed Article]

Seton, M. with Maxwell, I, Szabó, M., “The Australian Actors’ Wellbeing Study: A Preliminary Report”, *About Performance: The Lives of Actors*, 13, pp. 69-113, ISSN 1324-6089 (2015) [Refereed Article]

Seton, M. with Prior, R, Maxwell, I, Szabó, M., “Responsible Care in Actor Training: Effective support for occupational health training in Drama Schools”, *Theatre, Dance and Performance Training*, **6:1**, pp. 59-71,

ISSN 1944-3927 (2015) DOI:10.1080/19443927.2014.993568 [Refereed Article]

Seton, M., “Traumas of acting physical and psychological violence: How fact and fiction shape bodies for better or worse” *Performing Ethos*, 4:1, pp. 25-40, ISSN 17571979 (2014) DOI: 10.1386/peet.4.1.25_1 [Refereed Article]

Seton, M., “The ethics of embodiment: Actor training and habitual vulnerability” *Performing Ethos*, 1:1, pp. 5-20, ISSN 17571979 (2010) [Refereed Article]

Seton, M., and Burvill, T., “Access to digitized performance documentation and the AusStage database” *Studies in Theatre and Performance*, 30:3, pp. 305-322, ISSN 1468-2761 (2010) DOI:10.1386/stap.30.3.305_1 [Refereed Article]

Seton, M., “Recognising and mis-recognising the ‘x’ factor: the audition selection process in actor-training institutions revisited” *Australasian Drama Studies*, 50, pp. 170-182, ISSN 0810-4123 (2007) [Refereed Article]

Published Conference Papers

Seton, M., “‘Post-Dramatic’ Stress: Negotiating Vulnerability for Performance”, ‘*Being There*’ - *Australasian Drama Studies Association Conference Papers* July 2006, University of Sydney, (2008) [Refereed Conference Paper]

Reports

Seton, M., *THE GILBERT SPOTTISWOOD CHURCHILL FELLOWSHIP to study holistic healthcare of actors in training and in the workplace*, <https://www.churchilltrust.com.au/fellows/detail/3387/Mark+SETON PhD> (2010) [Professional, Non Refereed Report]

Website Education Resources

Seton, M., “The Lives of Actors” Webinar Interview Series, www.senseconnexion.com/livesofactors (2015) [Professional, Non Refereed Interviews]

Invited Conference Papers/Presentations (selected)

Seton, M., “Immunity to Change?: Attending to symptoms of culture and cult in the actor’s training regime”, 2019 Australian Actor Training conference, Queensland University Technology, Brisbane, Queensland (2019)

Seton, M., “Integrating wellbeing skills and practices into tertiary professional curriculum: Challenges and opportunities”, 2019 National Wellness for Law Forum, The University of Melbourne and Monash University, Melbourne (2019)

Seton, M., Acting Training and Actor Wellbeing: Integrating institutional duty of care and incorporating self-care into actor training curriculum, Australian Actor Training conference, Charles Sturt University, Wagga Wagga, NSW (2018)

Seton, M., Disempowering Shame, Enabling Resilience: Healthy Actor Training Case Study, 36th Annual Symposium of the Performing Arts Medicine Association, Chapman University, Colorado, USA (2018)

Seton, M., Health issues and challenges faced by actors across the lifespan, Essentials of Performing Arts Medicine Course, Chapman University, Colorado, USA (2018)

Seton, M., with Maxwell, I, Szabó, M., “Relationship stress in performing arts: Further analysis of 2013 Actors’ Survey”, Annual Symposium, Australian Society for Performing Arts Healthcare, (2017)

Seton, M., “Nurturing Mental Health Resilience in students in HE arts programs”, Inaugural Australasian Mental Health and Higher Education Conference, James Cook University, Toowoomba (2017)

Seton, M., “Playful Resilience and Wellbeing”, Play in the City: Play Creativity and Culture Symposium, University of Canberra (2016)

Seton, M, “Relationship stress in performing arts: Why performers need to learn resilience to stop sabotaging their lives”, 2016 Conference Australasian Association for Theatre, Drama and Performance Studies, University of Southern Queensland (2016)

Seton, M, “New Patterns for Old Habits: Looking stigma and shame in the eyes”, 2016 National Wellness for Law Forum, College of Law, Sydney (2016)

Seton, M, ““It’s not me, it’s the character”: Theorising about feeling, self and embodiment”, 2015 Conference Australasian Association for Theatre, Drama and Performance Studies, University of Sydney (2015)

Seton, M, with Maxwell, I, Szabó, M, “Actors’ health and wellbeing in Australia: Further analysis of 2013 Actors’ Survey”, 8th Annual Conference, Australian Society for Performing Arts Healthcare, University of Sydney (2014)

Seton, M, “Resilient Vulnerability for Lawyers”, 2014 National Wellness for Law Forum, University of Queensland, Brisbane (2014)

Seton, M, “Professional actors’ health and wellbeing: Initial findings of national survey 2013”, 7th Annual Conference, Australian Society for Performing Arts Healthcare, Queensland Conservatorium of Music (2013)

Seton, M, “Professional actors’ health and wellbeing: surveying aspects of neglect and silence in the lifestyle of the actor”, 6th Annual Conference, Australian Society for Performing Arts Healthcare, University of Sydney (2012)

Seton, M, “Should the actor be a hypnotist or a teacher?”, 26th Conference of the Association of Theatre in Higher Education, Washington D.C., USA (2012)

Seton, M, “Resilient Vulnerability for Performers” (Keynote address), 4th National Puppetry and Animatronics Summit, Victorian College of the Arts, University of Melbourne (2012)

Seton, M, “Negotiating the balance between ‘duty of care’ and ‘industry-readiness’ in actor training institutions”, 18th Performance Studies International Conference, University of Leeds, UK (2012)

Seton, M, “If the body re-members, can time ever heal?: Kairos, vulnus and resilience as phenomenological concerns in performing arts”, The Time(s) of Our Lives - Australian Society for Continental Philosophy Annual Conference, La Trobe University, Melbourne (2011)

Seton, M, “Minimising ‘post-dramatic’ stress”, 25th Conference of the Association of Theatre in Higher Education, Chicago, USA (2011)

Seton, M, “Treasuring vulnerability, nurturing resilience: negotiating embodied sensitivities while training the actor to enact trauma”, Vulnerability: A Symposium, University of Otago, Dunedin, New Zealand (2010)

Seton, M, “Negotiating healthy and resilient vulnerability for theatrical performance: A Pilot Study at Wesley Institute”, 4th Annual Conference, Australian Society for Performing Arts Healthcare, Victorian College of the Arts, University of Melbourne (2010)

Seton, M, ““Post-dramatic Stress’: Suffering in silence”, 28th Annual Symposium of the Performing Arts Medicine Association, Aspen, Colorado, USA (2010)

Seton, M, “To be or not to be – is that the right question?: Psychological health and wellbeing of actors in training and in the work place in the UK”, 3rd Annual Conference, Australian Society for Performing Arts Healthcare, Queensland Conservatorium of Music (2009)

Seton, M, ““Post-dramatic’ stress?: when dramatic fiction becomes embodied – dealing with trauma in ‘performative’ contexts of theatre and simulated training contexts (medical, emergency, military)”, Inspiring Transformations: Applied Arts and Health Conference, University of Northampton, United Kingdom (2009)

Seton, M, “Embodying skills, habits and addictions: When does actor training become unsustainable?”, Theatre and Performance Research Association Conference: 20th and 21st Century Actor training Working Group, University of Plymouth, United Kingdom (2009)

Seton, M., “Emplacement of spirit: How acting teachers and students negotiate intercorporeal experiences, Australasian Drama Studies Association Conference, University of Otago, New Zealand (2008)

Seton, M., “Culture or Cult: When does the disciplining of the actor become abuse?”, Australasian Drama Studies Association Conference, University of Melbourne (2007)

Seton, M., “Post-Dramatic Stress: Negotiating Vulnerability for Performance”, Australasian Drama Studies Association Conference, University of Sydney (2006)

Seton, M., “In or between: Locating the ‘X’ factor in the formation of trained actors”, Australasian Drama Studies Association Conference, Charles Sturt University, Wagga Wagga (2005)

Seton, M., “Resisting bodies; Mutating spirit: Invocations of spirit and other intercorporealities through actor training in Australia”, Dokkyo International Forum on Performance Studies, Dokkyo University, Tokyo, Japan (2002)

Performance Work

Musical Director and Conductor: *Anything Goes* by Cole Porter, Canterbury Theatre Guild (1979)

Asst. Musical Director and Stage Manager: *The Gondoliers* by Gilbert & Sullivan, Gilbert and Sullivan Society (1981)

Musical Director and Conductor: *The Gondoliers* by Gilbert & Sullivan, Engadine Musical Society (1980)

Founder and Musical Director: *Crossfocus* accapella choir (1992 – 1999)

Actor: *Another Country* by Julian Mitchell, NSW University Theatre Society (1993)

Director and Actor: *Betrayal* by Harold Pinter, NSW University Theatre Society (1993)

Musical Director and Actor: *The Legend of King O'Malley* by Michael Boddy & Bob Ellis, School of Theatre Studies, UNSW (1993)

Sound Designer: *Blue Murder* by Beatrix Christian, School of Theatre Studies, UNSW (1994)

Actor: *The Fall of the House of Usher* by Stephen Berkoff, NSW University Theatre Society (1995)

Director: *Welcome The Bright World* by Stephen Sewell, NSW University Theatre Society (1995)

Performance dramaturg: *Channeling Grace* Intermedial performance/research project (partially funded by NSW Ministry of the Arts), The Performance Space, Redfern (2005)

Performance dramaturg: *Communication/Failure* Intermedial performance/research project, The Performance Space, Redfern (2005)

Performance dramaturg: *Itchy Dog, Scratchy Woman* by Corrina Bonshek; a Music-Theatre collaboration, Department of Music, Western Sydney University, Penrith campus (2005)