



PERFORMING MEDICINE  
COMMUNICATING THROUGH COVID

Cover: Detail from Borage (*Borago officinalis*) from Florilegium:  
Honey Flow (2014) by Amy Shelton ©Wellcome Collection

## COMMUNICATING THROUGH COVID

For over two decades, Clod Ensemble's Performing Medicine initiative has provided healthcare education using practices drawn from theatre, dance and visual arts, enabling healthcare professionals to gain a deeper understanding of how they care for themselves, their patients and their colleagues. These methods have proven to be valuable in supporting the development of nuanced, effective communication, as well as improving teamwork, leadership and spatial awareness.

Following the outbreak of COVID-19 in March 2020, the Performing Medicine team responded to direct calls from colleagues in the healthcare sector who wanted support in addressing the new challenges they faced.

NHS staff and students reported that wearing Personal Protective Equipment (PPE), which included aprons, gloves, masks, goggles and visors, was isolating, exhausting, and impeded communication. In response, Performing Medicine created [digital resources](#), featuring [tips from performers used to wearing uncomfortable costumes, to help cope with PPE](#); and [movement-based stress management exercises to help staff reenergise when fatigued and come down from adrenalised states](#).

We found that the increased need for support for healthcare professionals brought by the arrival of COVID-19 had opened a window of opportunity for deeper collaboration between arts and healthcare.

**In January 2021, a multidisciplinary research team comprised of academics from both the Drama Department and the Faculty of Medicine at Queen Mary University of London came together with healthcare professionals and artists, to explore how arts-based approaches might support people working in healthcare environments through and beyond the pandemic.**

We aimed to investigate how virtual and physical barriers such as video conferencing software, social distancing measures and PPE had impacted healthcare practitioners' verbal and non-verbal communication during COVID-19, and what skills and support healthcare professionals needed in order to cope effectively with these barriers.

We interviewed nurses, GPs, anaesthetists, paediatricians, physiotherapists and medical students at our four partner sites: Queen Mary University of London Faculty of Medicine, St. Thomas' Hospital Emergency Department, University College London Hospitals, and Swansea Bay University Health Board to better understand the challenges they were facing.

For many staff, working lives had changed enormously, with little time to adjust as the surges and variants continued, and with no time to reflect. Inevitably, there were consequences for staff wellbeing and morale. Whilst the individuals interviewed differed in roles, responsibilities and professions, the themes of the challenges they highlighted were strikingly consistent.

They told us about the ways that masks had impeded their ability to hear each other clearly, to recognise non-verbal signals in interactions, and had increased fatigue and frequency of sore throats. They explained that restrictions on touch impacted the rapport they built with patients and created a 'depersonalising' of care which they found difficult to overcome. Staff also felt an increased suspicion and a loss of trust in physicians which impacted their job.

*"You notice that when you do bring patients in, actually you remember that you can get so much information by just seeing a patient in front of you...often there are specific clues that help with your clinical reasoning and diagnosis that you would miss otherwise through telephone and video calls."*

*"I think the greatest challenge in all of this is making sure we're doing what's right for your patients. I think because of the fact that we're not letting relatives in. I understand why we're doing it but ...it makes it so much harder. You know, if you think especially for the adult patients, they're coming into hospital, they're alone and frightened. There's only so much as a nurse that you can give them. It's not the same, and especially when you haven't even got a face to look at. You've just got a set of eyes, you know, it's...It's just not human nature, is it? It really isn't."*

- Healthcare Professional

Overall, although those we interviewed described training received in donning and doffing PPE, none received any that focused specifically on communication or acknowledged the pressure, fear and stress that was being experienced along with the emotional impact of this work, which they felt would have been helpful. Participants reflected on the scariness of working through the pandemic, the risk that working posed to their families, and the stress they felt dealing with misinformation and peoples disregard for the rules.

*"It also just made working in what was already a challenging situation much more uncomfortable and difficult. Just so dehydrated all the time because you couldn't have a glass of water without getting out of it all and then changing back into again, which you didn't really have time for."*

During the pandemic staff were required to enforce social distancing rules with visitors and patients, as well as feeling obliged to make up for lack of family interaction as patients became more isolated, putting increased pressure on them.

*"People don't have their families coming to see them. They have no one and you're one of the few people that can actually talk to them, but within that there's so many limitations thrown upon you."*

Our interviewees struggled with the transition to online work, both in terms of hospital facilities – poor wifi and limited spaces to conduct Microsoft teams meetings; but also as a result of missing non-verbal cues from patients whilst conducting often emotive and challenging consultations and conversations over the phone, requiring staff to interpret new, less familiar cues such as tone of voice, and pauses and silences in speech, but received no training or formal support in this. Positives were noted, particularly in technology's ability to expand reach, reduce travel costs, coordinate care teams, with some also recognising that having patients being at home (a safer and comfortable environment) beneficial.

*"It's really interesting working on the telephone. I found that really interesting because I don't have the body in front of me. I pick up all kinds of other cues and I'm trying to work out what they are."*

*"I think that some situations were made more difficult. Because of the clinical situation giving bad news or giving a difficult diagnosis...It just felt uncomfortable to do it over video, but maybe it wasn't more uncomfortable for the parents, maybe they were happy to be at home and that's what's most important."*

Staff recognised burnout amongst colleagues and predicted this to be an ongoing challenge for the NHS. Predictably, anxiety increased over this period for staff, and maintaining a sense of wellbeing became more difficult, especially as staff morale as a whole became increasingly diminished. Social distancing had reduced a sense of support between colleagues with the loss of supportive hug or being brought a cup of tea by a colleague – which respondents recognised as key to wellbeing and job satisfaction. As staff became more and more fatigued they also felt under-appreciated, describing feeling uncomfortable with the label of ‘hero’ with some pointing out the problems of romanticising healthcare jobs and the increase of expectations, with the disconnect between the reality experienced and respect felt by patients, managers, the government and wider society. Working through the pandemic where much of the learning was practical and reactive, staff noted areas in which they lacked skills and a need to re-energise staff and boost morale to recover and change the system.

*"I know a lot of colleagues have struggled. They've seen some harrowing, harrowing things and everyone's sort of kept going and kept going and, you know, it doesn't feel like there's been any break from it."*

Many also felt isolated from the natural environment as their ability to move around was restricted by rules and regulations. Taking breaks and being outside were identified as common self-care strategies implemented by staff, as respite areas were rare and physical spaces inside remained static and inflexible.

*"I felt very paranoid coming in [the GP surgery] having been on maternity leave. So even sort of talking to colleagues, being very aware of social distancing and we had a lot of our meetings in the garden. We've got gardens which made everything feel a bit more comfortable."*

*"Normally with colleagues we'd just pop into the room next door or downstairs to ask a question or speak to someone and we found ourselves using screen messaging a bit more or other forms of messaging to ask questions. I think it's different now, but in the height of the pandemic that was a little bit lonely in that we didn't have a feeling of being able to talk to our colleagues at any point which I definitely missed."*

*"People would say during training 'oh you won't forget your first death that you see, you won't forget your first patient death' but when your first placement is filled with nearly all your patients dying, I think it really does change everything. It changes your perspective on life itself."*

- Medical Student

**Next we gathered a range of artists, dancers, writers, architects, choreographers and actors to reflect on what the healthcare professionals had told us. This group of artists considered the practices and skills they used in their own work (see list opposite), and how they could apply these to support the healthcare professionals to meet the challenges they were facing.**

Both the artists and healthcare professionals shared a new awareness of the value of chance and spontaneous interaction in group dynamics; made apparent by the enforced rules, social distancing and tight online schedules characteristic of pandemic life. Re-establishing these chance encounters - the conversations around the edges of things - was seen as key to recovery.

Equally, there was a sense that, as we come out of the pandemic, the enormity of what had happened has not really been acknowledged or honoured. There is a kind of numbness, a disconnect, an absence.

How do we process a global pandemic at an individual level as well as a collective one?

These workshops made clear that the experience of sharing space to discuss the pandemic in creative contexts was valuable: an opportunity to have conversations with new and different people, to feel something in a room with others, to reflect and to let the mind wander.

**List of Creative Skills & Practices:** screaming, **singing**, dreaming, **listening**, laughing, **designing**, writing, **breathing**, rehearsing, **reviewing**, scheduling, **improving**, optimising, **translating**, sharing, **describing**, strategising, **planning**, helping people imagine, **improvising with a plan**, touch, **ceremony**, innovation, **ritual**, collaboration, **partnership**, being a blank canvas, **ideation**, being inspired & open to inspiration, **being organised**, responding, **co-creating**, acknowledging difference, **reading**, writing, **researching**, focus, **concentration**, curiosity & dispersion, **bigger picture thinking**, walking, **urban discovery**, inviting critique, **queer collaboration**, chaotic collaboration, **discussion**, structuring, **clear instructions for activities**, collaborating with trusted team, **cooking**, using mythology & folklore subtitles, **facilitating (as a teacher, dancer, whose body helps others, as a friend who gives space)**, tag games, **studio time**, shared breath, **physical pressure**, finding audience's voice, **silence**, image, **jokes**, honouring those before, **masks**, being in between places or tasks so that work happens by mistake, **talking while walking**, reading affect through sight and presence, **dance**, gathering, **reading**, dance about words and words about dance, **movement**, moving to promote thought, **breathing**, sweating, **swimming**, having fun, **documenting**, play, **improvisation**, embodying, **intuition**, discovering, **colour**, day dreaming, **looking at pictures**, taking photos, **coffee**, drawing diagrams, **thinking**, pairing, **sharing**, interfering with, **random creative acts**, silence, **walking**, writing in a nice notepad.

**The final phase of the research was to offer people working in healthcare the programme of creative activities presented over the following pages - delivered by a group of trailblazing artists.**

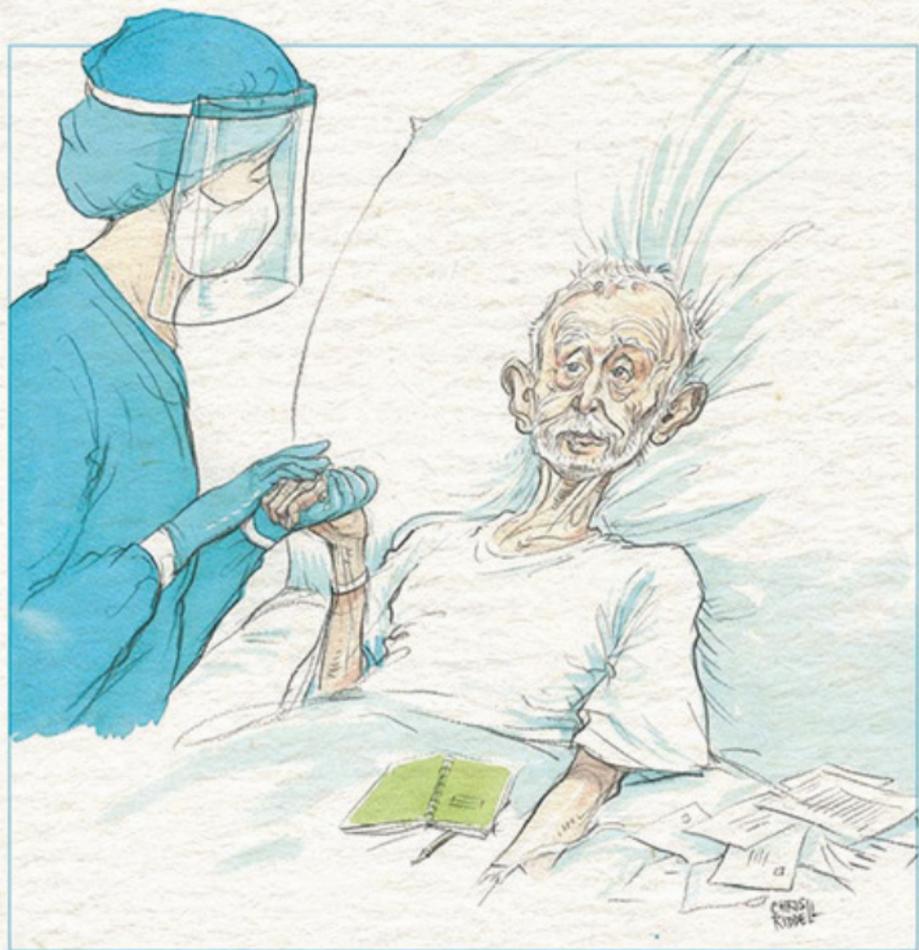
This cultural engagement programme aimed to strengthen staff's ability to support their own wellbeing and to manage complex systems - offering new strategies to empower people working in healthcare settings and improve their ability to communicate with each other.

The various activities develop vocal and movement skills, build spatial awareness and help people to reconnect with the natural environment. They afford time and space to acknowledge and express some of their experiences of the pandemic through small actions and quiet reflection.

Engaging in these artistic practices opens a space of possibility - a way both to imagine and to manifest a more compassionate and sustainable model of healthcare.

The in-situ training is light touch and fleet of foot - flexible enough to disappear if staff are called away.

The artists delivering these activities become pivots and messengers, communicators and connectors - illuminating the findings of our research with staff and students on maternity wards, in lecture theatres, on screens in their own homes, in emergency departments and in rooftop hospital gardens.



## MANY DIFFERENT KINDS OF LOVE | MICHAEL ROSEN

**Michael Rosen** is an English poet, scriptwriter, broadcaster and performer who has been writing for children since 1970. His bestselling titles published by Walker Books include *We're Going on a Bear Hunt*, *A Great Big Cuddle* and *Michael Rosen's Sad Book*. A popular radio broadcaster, distinguished critic and academic and multi-award-winning poet, Michael was appointed the Children's Laureate from 2007 to 2009, and is now Professor of Children's Literature at Goldsmiths, University of London.

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In March 2020, Michael Rosen was admitted to hospital with coronavirus. What followed was months on the wards: a month in an induced coma, weeks of rehab and recovery as the NHS saved his life and then got him back on his feet.

Throughout it all, a diary was kept at the end of Michael's bed, where his nurses wrote him letters of hope and support. And as soon as he was awake, he was ready to start writing his own story.

For *Communicating Through Covid*, Michael reads from his bestselling book ***Many Different Kinds of Love: A Story of Life, Death and the NHS***, sharing his experiences and perspectives on health and care in the UK.

**Image Credit:** © Chris Riddell 2021



## FLORILEGIUM | AMY SHELTON

**Amy Shelton's** meticulously crafted artworks bring compelling and pertinent environmental stories to light - celebrating the interconnectedness of unseen ecosystems and their delicately adjusted interweaving relationships. She has worked in many healthcare settings creating artistic encounters that focus on bringing the outside inside to support staff, patients and their families. Amy has exhibited her work at The Royal Academy of Arts, Wellcome Collection, The Royal Botanic Gardens Edinburgh, RAMM and Great Ormond Street Hospital.

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In **Floriligeum**, Amy Shelton invites staff to create a simple herbarium postcard from a stock of real pressed flowers and dedicate it to a loved one or colleague. Participants learn about the medicinal, folkloric and therapeutic role many plants play in our general wellbeing. The activity and artworks are designed to bring the power of the natural world into a healthcare setting, acknowledging the innate human need to connect with the natural world, and offer respite from computer screens and clinical settings that often don't have a view of the outside world.

[honeyscribe.org](https://honeyscribe.org) | [@honeyscribe](https://twitter.com/honeyscribe)

**Image Credit - Detail from The Exeter Florilegium by Amy Shelton (2021). Commissioned by the Royal Albert Memorial Museum & Art Gallery, Exeter, 2020**



## MONUMENTS TO THE HOSPITAL | TIM SPOONER

**Tim Spooner** works in performance, drawing, painting, sculpture and design. He uses materials and objects in ways that reveal unexpected properties, aiming to open up perspectives beyond the human scale and discover new flavours which are weird and alluring.

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In **Monuments to the Hospital**, Tim Spooner creates an opportunity for staff to reexamine their interactions with their working environment by creating a mini sculpture, or monument to the hospital.

The activity explores how our relationship with objects at work may have changed through the pandemic. Found objects are carefully selected, handled and rearranged into new formations. It is an opportunity to zoom in and contemplate the delicate actions between hands and objects, bodies and the things around them.

[timspooner.com](http://timspooner.com) | [@tspoonero](https://twitter.com/tspoonero)

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## AUDIO TOURIST | SILVIA MERCURIALI

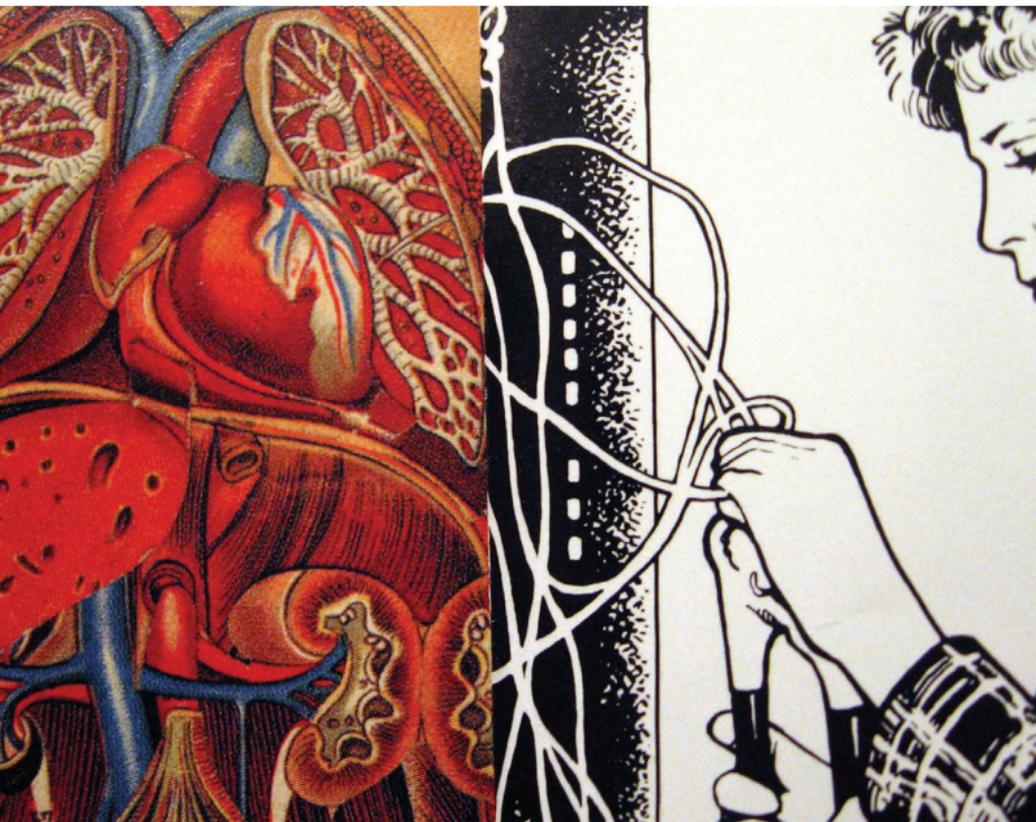
**Silvia Mercuriali** is a theatre maker and artist, originally from Milan and based in London since 2000. She is best known as one of the pioneers of the strategy of AUTOTEATRO, which she developed for the show *Etiquette* in 2007 with her company Rotozaza. Her work focuses on the way sound changes our perception of our surrounding environment and our role within it, placing the audience at the very centre of the action.

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**Audio Tourist** is an instructions-based audio experience that lasts about 5 minutes. It was written and developed through conversations with and observations of staff in their hospital work environment, where they were asked: “What do you do on your break?”, and “If you could go anywhere in your breaks, where would that be?”.

Audio Tourist invites people to imagine a place where time stands still for a moment, where they can step outside of their environment and breathe.

[silviamercuriali.com](http://silviamercuriali.com) | [@silviamercuriali\\_artist](https://www.instagram.com/silviamercuriali_artist)



## SOME HANDS TO HOLD YOU | SHEILA GHELANI

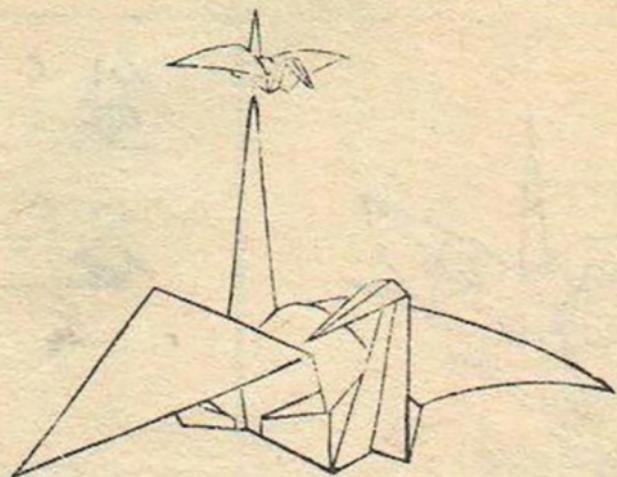
**Sheila Ghelani** is an artist of Indian/English mixed heritage, whose solo and collaborative performances, social art works, installations, texts and videos seek to illuminate and make visible the connections between identity, ecology, science, history and the present day.

Since 1995 her attentive, detailed and care 'full' practice has been cross-pollinating ideas, materials, people and places in order to un-settle dominant narratives and make space for those that are (or that which is) in-between, on the edge, in the middle, at the border.

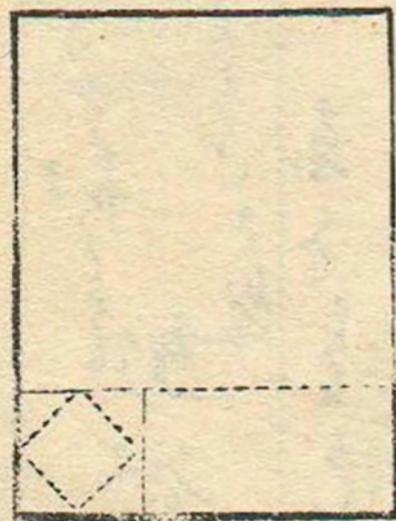
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**Some Hands to Hold You** invites staff to take a quiet moment to consider their relationship to time. What do they want to take forward from the past? What do they want to carry with them into the future? Healthcare staff told us that they needed spaces to process the past few years, and through this one-on-one, mini ritual in which participants break individual sealed ampoules, they are gifted a small space to reflect, and an object they'd like to keep and care for.

[sheilaghelani.co.uk](http://sheilaghelani.co.uk) | [@SheilaGhelani](https://www.instagram.com/SheilaGhelani)



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## CRANE | MAKIKO AOYAMA

**Makiko Aoyama** is a Japanese born, London based movement artist and performance maker. Since graduating from Northern School of Contemporary Dance, Makiko has regularly collaborated with Lea Anderson, Frauke Requardt and David Rosenberg and Clod Ensemble. Origami has been part of her life from a young age and she is currently collaborating with dance artist Takeshi Matsumoto to create an immersive dance performance bringing together origami and movement.

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With **Crane**, Makiko Aoyama leads participants through different ways of folding paper to create their own origami cranes - using these to play and explore new ways of moving.

In Japan, the crane symbolises honour, good fortune, loyalty and longevity. There's a traditional belief that anyone who can fold and string together 1,000 origami cranes will have eternal good luck, and all of their wishes will be granted. Strings of origami cranes are often given to people suffering from illness or injury as a way of bringing them back to health.

Origami instructions from the book: "Hiden Senbazuru Oriката" (Secret to Folding One-thousand Cranes) by Akisato Ritō, 1797 (Photo: Wikimedia Commons, Public domain)



## POSITIVE TOUCH: SHIFT 01 | BHEBHE&DAVIES

**Bhebhe&Davies** is the collaborative practice of British born Southern African performer and choreographer Nandi Bhebhe and Welsh artist Phoebe Davies.

As an intersectional female duo, at their core of their collaboration is an interrogation of race, gender, sexual identity and power dynamics, with their work spanning moving image and live performance examining collaborative models of working across visual arts, dance and theatre and often working with intergenerational groups of performers and non-performers alike.

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In **Positive Touch: Shift 01**, Bhebhe&Davies have compiled a section of artists' short films which contemplate care, touch, intimacy and verbal / non-verbal communication. These films use performance-to-camera to open up questions of physical intimacy, touch and healing through personal journeys, text and collaborative and contemporary movement.

The films included in Shift 01 are:

*Inside Head*, Alesandra Seutin, Vocab Dance, 2021

*We Met Before*, Thalissa Teixeira, 2020

*A Navigation*, Bhebhe&Davies, 2017

[phoebedavies.co.uk/bhebhedavies/](http://phoebedavies.co.uk/bhebhedavies/)

Image Credit: Spiral Holds #03, Phoebe Davies

## MICRO-CHOREOGRAPHIES | SUZY WILLSON

**Suzy Willson** is a director & choreographer. As Co Artistic Director of Clod Ensemble she has created many performances in dance houses, festivals, theatres and public spaces. From the choral lament *Silver Swan* in Tate Modern's vast Turbine Hall, to *Red Ladies* – performed across an entire city– to *An Anatomie* – dissecting Sadler's Wells auditorium and stage – her work rethinks the moving body in space. Suzy created the Performing Medicine programme – encouraging people working in healthcare to appreciate the choreographic, non-verbal and spatial dimensions of care.

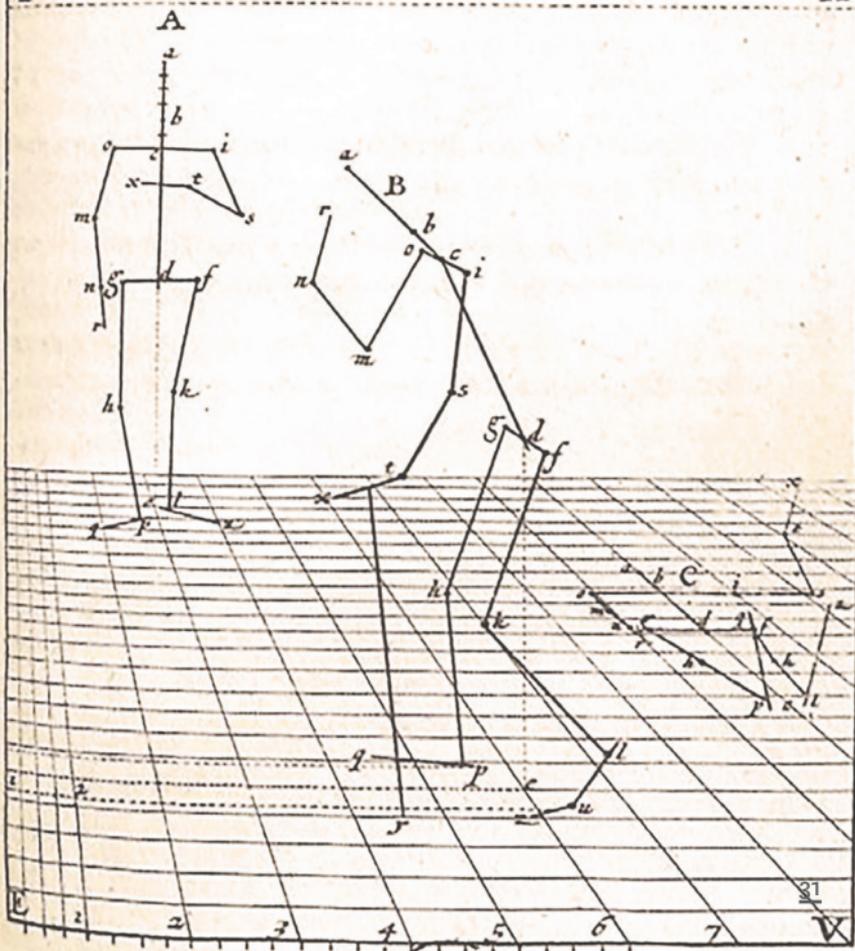
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**Micro-choreographies** aim to improve awareness of how participants move around their working environment. Through the co-creation of short movement sequences that can be repeated alone or with a colleague, staff rediscover their own movement patterns, reorientating themselves and opening up a new perspective on their surroundings.

[clodensemble.com](http://clodensemble.com)

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## VOICE! | HAZEL HOLDER

**Hazel Holder** has worked as an actor and singer for over twenty years and has a Masters Degree in Voice and Dialect from Royal Central School of Speech and Drama. She has worked as a performer and voice coach in UK and internationally, including with The National Theatre, The Young Vic, The Royal Exchange and with Clod Ensemble. She has recently been working as a coach on Steve McQueen's *Small Axe* (BBC) and *The Power* (Amazon).

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In **Voice!** Hazel focuses on the importance of breath - working one-on-one or with small groups of participants, guiding them through a range of exercises to help them protect their voice and improve the clarity of their verbal communication when faced with barriers such as masks or perspex screens.

[hazelholder.com](http://hazelholder.com)



## MOVING FREELY | VICTORIA WORSLEY

**Victoria Worsley** was an actor for 20 years and has been a Feldenkrais teacher and movement coach for actors, musicians, athletes and the general public for the last 15 years. She has taught in drama schools, at The Royal Ballet School, Royal Opera House and for theatre companies and organisations as well as having her own private practice in North London. Her book 'Feldenkrais For Actors : How To Do Less And Discover More" was published by Nick Hern Books in 2016.

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In **Moving Freely**, Victoria responds to how participants describe the demands and impact of their everyday work and their ease in moving and standing. By guiding them through gentle movements, she aims to bring awareness to patterns and habits - developing strategies to help them move more freely about their day.

[feldenkraisworks.co.uk](http://feldenkraisworks.co.uk) | [@v\\_worsley](https://twitter.com/v_worsley)



## RESPECT! | PERFORMING MEDICINE ASSOCIATE ARTISTS

In **Respect!**, participants consider what respect looks and feels like, sharing experiences and challenges over the last few years and reconnecting with colleagues. Through a range of simple arts-based techniques, participants will consider their experiences of respectful communication with colleagues & patients and develop strategies to build on this success.

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### respect

*/rɪ 'spɛkt/*

*noun*

1. a feeling of deep admiration for someone or something elicited by their abilities, qualities, or achievements.
  2. due regard for the feelings, wishes, or rights of others.
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performingmedicine.com | @PerformingMed1

## Feedback

**96%** rated their activity useful.

One of the main take-aways from the activities was that they enabled staff to take breaks, practice self-care, and engage with the arts which they didn't get to do frequently in their career. It helped them reflect on elements such as their environment, nature, their wellbeing, and taught a wide range of practical skills and new ideas which engaged staff to make use of what they had learned.

*"I hadn't given much thought to how the way you interact with the environment impacts how other people feel."*

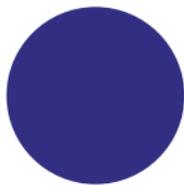
*"The importance of posture, grounding and self-care was a very important to hear and take away - as well as the need to practice, in non-stressful situations, to then transfer at times of stress more easily."*

*“It made me realise to actually sit back a bit and immerse myself in nature. Life is short and we often forget to actually enjoy.”*

- Healthcare Professional

**92%** of respondents said they expected to use what they had learned in their work. Including breathing (17%), voice (9%) and movement (7%) exercises, a new perspective and/or looking at things differently in the future (15%), stress-relief strategies (12%), taking moments out of their day to take a break (12%), and a motivation to make their own art (12%).

Other features that respondents wanted to make use of include an increased understanding of non-verbal communication (6%), body awareness (5%), and spatial awareness (3%).



*“Very helpful to have some time for my wellbeing and focus on something I use every day but rarely think about unless I have a cold. I really got an understanding of how I use my voice.”*

- Healthcare Professional

73% of respondents found it 'very easy' to attend the activities.

The in-situ coaching, diversity of creative encounters and flexibility of our interventions were widely appreciated. A need for more practical wellbeing support was highlighted by staff.

*"It's incredible how prevention is neglected in the NHS, how little we are offered as staff to improve our wellbeing and posture and flexibility during working hours. It would be so nice to start offering staff some development courses to improve skills."*

*"I had never considered the link between healthcare and the arts before. I found it really interesting to look at how different people interpreted the films we watched and how their thoughts differed from mine."*

*“I realised that being present with someone is also very easing and settling, especially post-pandemic when being alone is all we knew for a period of time”*

- Healthcare Professional



**Performing Medicine** exists to support people working in health and social care settings to provide high-quality, compassionate care. We pursue this mission through arts-based workshops and courses, research, advocacy, micro-residencies and public events. We nurture the flexibility, adaptability and responsiveness required to thrive within demanding healthcare environments.

Our unique approach is delivered by leading artists who use ideas and techniques from the performing and visual arts to help health professionals use their bodies and voices for effective communication; become more aware of their own needs as well as those of the people around them; and appreciate the stories and experiences of others.

Since 2001, Performing Medicine has worked with over 20,000 health professionals and students, and is recognised as a sector leader - cited as an example of best practice in the 2017 report from the All Party Parliamentary Group on Arts, Health and Wellbeing, winner of the Times Higher Award for Excellence and Innovation, and written about widely, including in the Guardian, the Lancet and the Telegraph.

## THE RESEARCH TEAM

- **Suzy Willson**, Professor of Movement, Arts & Medicine, Queen Mary University of London.
- **Paul Heritage**, Professor of Drama and Performance, Queen Mary University of London and Director, People's Palace Projects
- **Graham Easton**, Professor of Communication Skills, Queen Mary University of London
- **Sandra Nicholson**, Professor of Medical Education, Founding Dean TCMS, University of Worcester
- **Bella Eacott**, Research Manager
- **Pedro Rothstein**, Project Manager
- **Eliz Hassan**, Research Coordinator
- **Catherine Peters**, Executive Producer  
Performing Medicine
- **Rosie Hunter**, Executive Director People's Palace Projects

## PARTNERS

- **Dr. Peter Jaye**, Emergency Department - Guy's and St Thomas' Trust
- **Matron Andrea Bradley**, Swansea Bay NHS Trust
- **Professor Arunthathi Mahendran**, Queen Mary University of London
- **The WellBeing Team**, University College London Hospitals

**Thanks to all the healthcare professionals, medical students and artists who took part in the interviews and workshops including:**

Carly Annable-Coop, Rachele Rapisardi, David Kohn, Ros Diamond, Stephen Brown, Kate McCoy, Yen-Ching Lin, Tim Spooner, Tobi Poster-Su, Emma Glass, Rachel Rose Reid, Sylvan Baker, Laura Colombari, Molisha Nyarku Williams, Fraser Buchanan, Jane Boston, Vanessa Woolf, Rosie Kelly, Laura Mark, Valerie Ebuwa, Naissa Essart Nielsen, Claire Cunningham, David Harradine, Kate Shela.

**Image Credit: Peggy Shaw & Suzy Willson**



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