

MENTAL HEALTH COORDINATION ON SET

What a Mental Health Coordinator does, how we work together, and what to expect from first call to wrap.

WHAT A MENTAL HEALTH COORDINATOR DOES

A Mental Health Coordinator (MHC) does for emotional and psychological safety what a stunt coordinator does for physical safety. I help productions tell challenging stories while the people telling them stay well.

- Read scripts for challenging content and plan support before the first shoot day.
- Write content notes so cast and crew can make informed choices.
- Set up care structures: access surveys, a community agreement and a clear way to raise concerns.
- Support cast and crew on set before, during and after difficult scenes, including getting into and out of role.
- Respond to a challenge, a crisis or an emergency, and connect people with clinical care when they need it.
- Help with conflict between people before it becomes harm.

WHAT A MENTAL HEALTH COORDINATOR DOES NOT DO

- Diagnose, treat or provide therapy to anyone on the production.
- Judge whether someone is fit to work, or advise on hiring or firing.
- Share private information with the production without consent, except where there is a risk of serious harm or the law requires it.
- Replace HR, union representatives, an intimacy coordinator or emergency services.

WHEN TO BRING IN AN MHC

- The story includes suicide, sexual violence, abuse, addiction, grief, violence or other challenging material.
- Minors are in the cast, or are part of difficult scenes.
- The shoot is long, on location, or far from home.
- A documentary asks real people to tell real and painful stories.
- The crew is under strain, or something difficult has already happened.

The earlier I am involved, the more I can do. Pre-production is the best time to call.

HOW WE WORK TOGETHER

1. Inquiry: tell me about your project. I reply within two business days.
2. Discovery call: 30 minutes, free, to see whether an MHC is a good fit.
3. Proposal: a written scope of services and estimate within five business days.
4. Agreement: we both sign a services agreement before any work on set.
5. Pre-production: script review, content notes, a crisis plan, a concern pathway, and a welcome to cast and crew.
6. On set: support on the days that need it, with daily notes that never name anyone.
7. Wrap and close: closing check-ins, a feedback survey and a wrap report with recommendations.

PRIVACY

What cast and crew share with me stays private. I share information only with the person's written consent, unless someone is at risk of serious harm or the law requires it. My reports to the production describe themes and recommendations, never names or private details.