The Days of Our Lives: Deep acting, Surface Acting and Actors' Health

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ABSTRACT

Although emotional labour has been studied extensively among work populations such as doctors, detectives and adventure tourism guides, there has been no known research on the psychology of actors and acting within an emotional labour framework. This investigation had two purposes. The first was to extend what is currently known about two emotional labour strategies: surface acting, the regulation of observable expressions of emotions, and deep acting, the regulation of felt emotions, to include actual actors. The dependent variables used in this study were job and life satisfaction. The second purpose was to examine whether having a sense of community moderated the relationship between surface acting, deep acting and the dependent variables. Responses from 89 professional, amateur and community theatre actors were analysed. Pearson's correlation coefficients showed a significant relationship between surface acting and the dependent variables. Hierarchical regression results showed a significant moderation effect for sense of community on the relationship between deep acting and life satisfaction. Implications, limitations, and directions for future research are discussed.

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1. INTRODUCTION

Actors have been known to go to great lengths in order to create a character they hope the audience will believe in. Christian Bale sacrificed his mental and physical health playing the protagonist in the psychological thriller *The Machinist*, going without rest for prolonged periods and losing 27 kilograms in a matter of months (Gilchrist, 2004). Charlize Theron whose portrayal of serial killer Aileen Wuornos won her Academy and Golden Globe awards, put on 13.5 kilograms and wore disfiguring prosthetic makeup to aid in her preparation for the role. She said that "...the physical transformation had so much to do with the emotional transformation. In that everything about her [Aileen] physically was what she had gone through emotionally, and the two married very early on." (Neal, 2004). Daniel Day-Lewis insisted on being wheeled in a wheelchair off set for his role playing a severely paralyzed painter in *My Left Foot* (Jenkins, 1994). He also confirmed that he saw his own father's ghost while playing *Hamlet* in the scene where Hamlet's father's ghost appears to his son, and for his part in the *Last of the Mohicans* he learned to live off the land - camping, hunting and fishing as he believed a true Mohican would (Wills, 2006).

What is it that drives actors to go to such lengths to portray a character? Is the gaining and shedding of extra pounds merely a superficial transformation in order to bend the political will of Hollywood voters and red carpet critics? Or is something deeper going on? The surface of this topic has only been scratched in psychology as there has been little research done on perhaps *the* most watched and scrutinized occupational profession in the world (Nettle, 2006; Phillips, 1991). Some studies on acting have been conducted within a framework of personality (Cale & Lilienfield, 2002; Eysenck & Eysenck, 1975; Fisher & Fisher, 1981; Hammond & Edelmann, 1991a; Nettle, 2006; Stacey & Goldberg, 1953) or more recently cognitive functioning (Noice & Noice, 2006; Noice et al., 2006), but none have approached acting from the emotional labour literature, where the above case examples would fit well.

The term emotional labour describes the process in which employees display particular emotions (which may not correspond to the emotions they are actually experiencing) in response to job-related expectations of appropriate emotional behaviour (Hochschild, 1983). For actors, expectations of what is appropriate comes from the audiences, supporting actors and crew, the director, institutions that train the actors, and the actors themselves, not to mention wider societal factors such as the community, culture or politics (Marinovic & Carbonell, 2000; Stasia, 2003; Brown, 2006; Vartanian, Giant & Passino, 2001).

According to the emotional labour literature, surface acting is an actor's ability to control his or her outward bodily actions, gestures and expressions without emotional involvement. This definition is conceptually similar to the acting profession's own definition of surface acting. Method acting on the other hand, is more akin to the psychological definition of *deep acting* which is when emotions are actually felt, manipulated and changed in order to affect outward expression (Kruml & Geddes, 2000).

Although surface acting has been found to be more strongly associated with emotional exhaustion, and deep acting to be more strongly associated with sense of accomplishment (Brotheridge & Grandey, 2002; Grandey, 2003; Larson & Xin Yao, 2005), research has been conducted using non-acting populations, so the same cannot necessarily be assumed for actors. For example if two actors were to play a psychopath where one used surface acting and the other deep acting, it would be reasonable to expect that the surface actor playing the psychopath would be less emotionally exhausted than the deep actor, and might even achieve a greater sense of accomplishment.

The cases of actors' preparation for roles reported above involved well-known professional actors and it would be unreasonable to assume that all actors have the resources (e.g. finances, time) to prepare for roles months in advance and to such extremes.

While professional actors have received little research, even less research has been conducted on community theatre actors. Community theatre is the drama of, by and for a community, where the participants are amateur, or unpaid, and where topics frequently address current social and political issues (Shulamith, 2006). It is both similar to professional theatre acting in that it involves drama, singing, music, dance and the communicating of an idea or message, and different in that it takes its inspiration from the life of a community and that the actors are community members who take an active part in all stages of production (Boehm & Boehm, 2003).

The aims of the present study were to first, advance current theory and practical applications of the emotional labour literature as well as to advance general understanding of the psychology of acting by determining whether styles of acting (surface acting and deep acting) have different psychological consequences for well-being among community theatre, amateur and professional New Zealand actors. By doing this, the literature would be extended to include a much scrutinized but under-researched occupation and significant findings would give actors a better understanding of their craft, greater control over their choice of training institution, artistic sensibilities and career ambitions. Second, it is important to understand *how* different styles of acting may affect psychological wellbeing. Therefore the present study tested for moderation effects of sense of community on the relationships between styles of acting and psychological well-being, as measured by life satisfaction and job satisfaction. Sense of community was chosen as a potential moderator of the relationship between styles of acting and psychological well-being because it is currently an area of research in its infancy within the industrial-organisational setting (Voydanoff, 2004), and because of the nature of the types of actors involved in the present study (e.g. community theatre actors).

The organisation of this paper is as follows. First, the aims of acting and styles of acting are introduced and explored, and effects of acting are investigated. Second, the role of emotions in organisations is explored. In the following sections acting is viewed from an emotional labour perspective. Next, sense of community is examined

in relation to emotional labour and well-being. Following this the present study's
hypotheses, method and results are presented.

2. ACTING

AIMS OF ACTING

The primary aim of acting is to engage the interest and imagination of an audience, however there are several reasons as to why this might be done.

Actors may engage in acting purely for the sake of entertaining and amusing others. Actors have been shown to be extraverted in general (Marchant-Haycox & Wilson, 1992), and as such they are likely to be drawn to social situations where they can be among others and be the focus of attention from others. Acting allows individuals who enjoy attention to entertain large audiences which would not normally be available to perform in front of in everyday life without causing a scene or disrupting the every day activities of others.

A second aim of acting is to allow some sort of escapism for either the actor or the audience. Collective escapism involving both the actor and the audience originated with Shamanism, whereby the Shaman would entertain and excite the audience with music, costumes and dancing, to the point where the audience became so absorbed in the performance that they entered into a trance-like state. This state allowed the audience to feel as though they had transcended normal reality and experienced both the divine and the demonic (Wilson, 2002).

Acting has been used to take the audience from the mundane to the divine not only in Shamanism, but in contemporary Western-Europe religions. Evangelical religious leaders are both exciting and entertaining, and like the Shaman, ask for full audience participation. Trance-like states are common experiences among members of evangelical congregations, who have become so fully involved in the performance that they feel as though they are possessed by divine spirits and have been witnessed to speak in tongues (Schechner, 2002).

Escapism does not necessarily have to be religious however, and may be as simple as identifying with a suave spy who triumphs over his enemies and young shapely women as in *James Bond*, or the identification with a female who is pursued by a handsome, wealthy and socially powerful man who is interested in a long-term relationship as in *Pretty Woman*. Escapism through either audience or actor identification with a character allows the identifier to transcend the bounds of ordinary daily life and fantasize the life of another character which can be a highly pleasurable experience (Marinovic & Carbonell, 2000).

Acting can also allow one to experience catharsis, or the purging of pent-up emotions. For the audience, catharsis can occur when there is sufficient identification with an acted character and recognition of a situation for previously unresolved emotions to be re-aroused, and released in a fulfilling and satisfying way (Scheff, 1979). For actors, a similar level of identification is required in order to elicit a previously unresolved emotion that is necessary for a cathartic experience. Catharsis is one of the primary features of psychodrama, a special form of psychoanalysis that focuses on patients physically acting out their problems with the help of others (Moreno, 1959).

Acting can be used to educate. Wilson (2002) suggests that one of the main evolutionary roots of theatrical performance is the psychology of play, which is a large part of childhood and adolescent life, but tends to wane over time as adolescents grow into adults. Play is a state when innate skills and physical and mental capacities are exercised in a safe environment so that one can become familiar with one's environment and subsequently gain control over it. During play children and adolescents anthropomorphize inanimate objects and toys, or assign friends to fictional characters and conjure imaginary scenarios which they then act out. This enables children and adolescents to learn coping strategies in a safe environment as well as to develop a sense of morality and other values important for survival as adults.

Political leaders use developed acting skills to educate, influence and inspire the minds of the public to garner political support. Like actors, political leaders engage in a number of staged and scripted performances which are broadcasted to their audiences with the hopes of connecting with them on some level (Cronin, 2008). Some political theorists such as Niccolo Machiavelli advised leaders to appear sincere and merciful yet to be calculating, deceptive and if necessary, ruthless (Machiavelli, 2003), however others such as playwright turned politician Václav Havel (1936-present) suggest that although politics may tempt one into dishonest practices, it is simply not true that a politician must lie…Of course politics, as elsewhere in life, it is impossible and pointless to say everything, all at once to just anyone. But that does not mean having to lie (1992, p 10-11).

Common among both well-known professional actors and community theatre actors is a desire to be recognized. In the case of prominent and successful actors, this recognition may be achieved by winning an Oscar, whereas for community theatre actors, recognition might be in the form of having one's community story being listened to. For example Tame Iti is a New Zealand performer with both histrionic and political power. Portrayed by the media as someone who disrupts the ordered structure of New Zealand society, Tame Iti has been arrested on several charges, some related to terrorism. Allowed by the High Court of Auckland to travel to Europe to star in a production called *Tempest,* Tame Iti now stars as the lead role in a play that is built specifically around him and which ironically deals with issues of sovereignty and unlawful detention in an uneasy, post 9/11 world (Fa'asino, 2008).

A major theme that binds the aims of acting described above is the search for truth. Actors have described how acting enables them to discover their identities (Marinovic & Carbonell, 2000). Through acting, Shamans (Wilson, 2002; Schechner, 2002) and contemporary actors (Ruby, 2001) enter into altered states of consciousness that heighten and change their sense of reality. When reality is too problematic or mundane for individuals, actors and audiences may seek acting as a way of escapism or to experience a cathartic release of pent up emotions (Moreno, 1959; Marinovic & Carbonell, 2000). Political leaders who are highly skilled actors

frame messages in a particular way that are broadcasted to their audiences with the aim of converting audiences into political supporters, despite whether the politician means what they say (Cronin, 2008), and community theatre actors often deal with truth by telling their own stories which are often embedded in a political or social context (Shulamith, 2006).

DIFFERENT STYLES OF ACTING

There is much debate among acting theorists and practitioners as to which acting style elicits the greatest interest from and emotional response in an audience, or which style allows the actor to achieve the highest level of truth, experience the deepest catharsis and so on. According to Schechner (2002) for example, 'true art' is when an actor is able to 'live their part' internally, and then give an external embodiment to what he or she subjectively feels.

Wilson (2002) states that there are several styles of acting that vary in range on a scale from minimal to complex. Minimal acting for example, includes monologues and working as extras in the background of a scene, while at the more complex end of the spectrum acting involves feelings of fusion with a character, being absorbed into a character or being possessed by a character and as a consequence of some of these, having a heightened sense of reality or feelings of undergoing a spiritual experience.

TECHNICAL ACTING

Technical acting styles encompass a broad range of acting styles which focus on what is observable by the audience, and what is physically expressed by an actor. Actors using technical styles focus on what the audience can see, and therefore what they do - rather than what they feel, which is the focus of the major emotion-based styles of acting. As such, technical actors focus on disciplined body language, the use of conventional and symbolic emotional displays and the overt manipulation of the audience's attention.

Codified Acting for example uses easily recognised behavioural displays which are learned by convention and passed on to new and emerging actors by tradition. Behavioural displays in codified acting are loosely based on everyday behaviour and function like a written language that can be communicated to others.

Brechtian Acting is another major technical acting style that does address the role of emotion within the actor, but requires that the actor estranges or alienates themselves from their character. Much like a painter produces a tangible painting or a musician records a song, Brechtian acting encourages both the actor and the audience to view the actors' character in an objective, rational manner.

TRUTHFUL ACTING

Contrary to conventional wisdom, American acting at least, may have more in common with truth than fantasy. This is because one of the most prominent styles of acting in America, *Method acting*, requires that an actor "begins his or her work by...making the inner, emotional and psychological life of a character *real*. The external embodiment, the character's physical life naturally follows" (Verducci, 2000, p. 89). Criteria for excellence in method acting include the expression of real emotions and verisimilitude (Bandelj, 2003).

Method acting was first delineated by the Russian actor-director Constantin Stanislavski and brought to the United States in 1923 by his pupil Richard Boleslavsky, who established the *Laboratory Theatre* where he began teaching the Stanislavski "system". Lee Strasberg, one of the members of the Laboratory Theatre, expanded the Stanislavski system and became the director of the first method school for professional actors, the *Actor's Studio,* which according to Bandelj (2003) helped to not only change the art from previous styles of acting that focused on technical acting, but also the criteria for excellence accepted by audiences (Andres-Hyman, Strauss & Davidson, 2007).

The central ideology of Stanislavski's system and Method acting is the virtue of truth. Truth draws from several tenets such as verisimilitude; ensuring all behaviour

follows a single overall purpose, which can be broken down into smaller actions and objectives; expression of internally felt emotions; drawing from one's own personality to bring forth psychological truth; using improvisation and spontaneity to enliven performances; communicating intimately with other actors in a scene and using objects for their symbolic and solid, material relevance (Vineberg, 1991).

EFFECTS OF ACTING ON THE ACTOR

There has been a handful of psychological research that demonstrates the physiological effects technical and truthful styles of acting may have on the actor. Tucker and Dawnson (1984) asked method actors to use affective memory techniques, which are a central feature of Stanislavski's system and Method acting, to recall personal experiences that would re-create emotional states of both sexual arousal and depression. The results showed that in the sexually aroused state, actors' breathing patterns changed significantly, redness appeared around some of the actors' necks, and the actors' electroencephalograph recordings showed a marked change in brain activity. In the depressed state, facial expressions were miserable, tears were produced occasionally and there were significant changes detected in brainwaves. Using a similar procedure, Futterman et al., (1992) discovered notable changes in blood chemistry when trained actors were asked to induce emotional states.

Technical acting was also observed to have physiological consequences. Ekman et al. (1983) observed and mapped thousands of facial muscle configurations and found that when actors performed specific facial configurations that were correlated with targeted emotions such as happiness, fear or surprise, the targeted emotions were aroused in the majority of the actors, whether they knew which emotion was being targeted or not. Bloch et al. (1987) similarly demonstrated how the simulation of facial expressions could unintentionally alter an actor's bodily poster, breathing patterns, skin conductance and blood pressure.

These findings are important, particularly for actors who use truthful acting styles, as the physiological experience of emotions is likely to add to their sense that what they are doing is not fantasy but is real. The interesting point to note is that technical acting also created physiological and emotional responses. For acting styles that emphasize objectivity and encourage actors not to feel the emotions of the characters they are portraying, this is likely to be a source of frustration for actors and is discussed further in the section on *dissonance* (see p. 20).

One of the main reasons actors enjoy acting is because they get to be someone who they usually are not. If they were a bit socially awkward at school, through acting they can act out fantasies in which they are more confident during those same years, and derive satisfaction from this. If they are an office-worker in their day job, they can be a swash-buckling pirate during acting work. One actor in Ruby's (2001) study suffered from negative self body-image, but when she performed one particular character on stage all her inhibitions disappeared with the applause and roar of delight from the audience. The character she played was outgoing, sexy and fun, and she was delighted to see that the males in the audience were having fun with her character. After performing the character for a number of performances and receiving positive appraisal night after night, she eventually began to view her own body in a more favourable light, and this continued when she was offstage.

Although it can be positive, over-identification with a character or aspects of a character can also be potentially psychologically damaging for actors. The philosopher Plato (427-347 BC) feared that actors might become infected with their characters whose ignoble behaviour might spill over into ordinary life and corrupt them. Wilson (2002) reflected this in saying that any work of art that provided intense emotional experience was bound to carry with it an element of risk.

Bates (1986) for example, interviewed several prominent actors and found that many actors in modern Western theatres had experienced instances of possession as a direct result of their acting. For example, one actor described how a role entered his life "like someone that he loved", and that it felt as if another person was always

present. Another actor felt as though she was being 'filled' by another character which was a spirit that was shared by her, the other actors in the company and the members of the audience.

Evan and Wilson (1999) suggested that some actors suffered from *Possession Syndrome* which is when an actor's offstage life is taken over or seriously affected by the role they are immersed in and Wilson (2002) provided detailed cases of possession syndrome known to have taken place in prominent actors.

Mel Martin for example, played a character called *Vivien Leigh* in *Darling of the Gods*, and explained how there were times when a 'spirit' took over her and that she was not sure whether she would ever be free of this spirit. She believed she heard voices telling her how to act in certain scenes. Charlton Heston as the insane *Captain Queeg* in the *Caine Mutiny* claimed that he had 'lost control of his character' to the extent that he 'did not know what he [Captain Queeg] was going to do next' and that Captain Queeg 'surprised him' by crying unexpectedly during one point of the drama. However, the most extreme example of possession syndrome as described by Wilson, was in 1996 when a young Brazilian actor killed his onscreen girlfriend after she split up with him - in the storyline. Wilson (2002) described the details surrounding the murder which suggested that after filming that particular episode, Gilherme de Padua murdered his co-actor in a fit of rage on a wasteland near the studio by stabbing her eighteen times.

EFFECTS OF ACTING ON THE AUDIENCE

By definition actors are in the public eye. The nature of their craft depends on actors being observed and as such, the audience has been described by some actors as being one of the pillars of their legitimization. This can be both a positive and negative thing. Focusing on the positive aspects of the audience, actors are likely to gain feelings of esteem and self-worth from positive appraisals (Ruby, 2001) and regular income through filled auditoriums and cinemas. Some actors are likely to revel in the

fame of being a well-recognized persona. However on the negative side, entrusting your well-being to the opinions of the public can be disastrous - as actors and performers alike have been known to be discarded as quickly as they were elevated to the status of super-star, resulting in detrimental consequences (Hurley, 1988).

For actors who are in the constant watch of the public, there may be fears that any wrong step will be reported by media, and unsubstantiated rumours may threaten to break up marriages. Hurley's (1988) study of one hundred and sixty four well known American actors and musicians who died between 1964 and 1983 found that suicide was four times more common in famous performers than among the general population.

A potential source of stress for actors is that the public tends to treat them as if they know them and as if they are the characters they have portrayed. Many actors do in effect attempt to *become* their characters while acting, so a problem arises when actors want to leave their characters at the door and resume normal life, and when they are not allowed to do so because of public reactions. Sometimes fans' sense of reality has become so distorted that they have stalked their actor idols, who they have only ever known by watching them on television and reading about them in magazines (Phillips, 1991). According to Conrad (1987), the public conspire to consolidate identity confusion or stress of performers, the pressure of which can lead to the death of the performer.

Acting has created lasting impressions on psychologists also, who observe actors both within and outside their acting work. The effects actors have had on psychologists has traditionally been one of critical scrutiny in which actors have been labeled by psychologists as being identity confused (Henry & Sims, 1970); exhibitionists who narcissistically observe themselves through the eyes of their audiences (Hayman, 1973); impulsive (Fisher & Fisher, 1981) and emotional (Eysenck & Eysenck, 1975), and as having non-clinical histrionic personality disorder (Cale & Lilienfield, 2002), increased psychoticism, neuroticism (Hammond & Edelmann, 1991a) and depression (Stacey & Goldberg, 1953; Jamison, 1989).

Recently, actors have been viewed in a more favourable light. For example Hammond and Adelmann (1991b) found no evidence of pathological characteristics, Nettle (2006) found only a slight tendency towards neuroticism in actors, which has been associated with creativity (Eysenck, 1995), and actors have been shown to have superb memories (Noice & Noice, 2006).

This change in attitude or perspective from psychologists is likely to have reflected the changing times which in recent years has seen a shift from an emphasis on treating the negative to an emphasis on developing the positive aspects of human psychology (dos Santos Paludo & Koller, 2008; Becker & Marecek, 2008; Passareli & daSilva, 2007). Similarly, while actors were ascribed sacred status in Shamanism, ancient Greece, and arguably Hollywood, Bollywood and evangelical religions, actors were relegated to slave status during the period of the Roman Empire (Wilson, 2002), and in many cases today face overcrowding in their profession and below median pay (Phillips, 1991).

The effects different styles of acting have on audiences has received little psychological research. This is despite the ongoing debates as to which style is the most effective in connecting with an audience. However, Ekman and Rosenberg (2005) found that when affective memory techniques were used to recall emotional states, actors' facial expressions better matched the thousands of mapped facial expressions Ekman and Rosenberg had compiled earlier, than when the emotion recall technique was not used. Similarly, Ekman and Rosenberg found that the use of affective memory techniques facilitated stronger emotional arousal in spectators under controlled conditions than when the actor did not feel any emotions. This suggests that in line with one of the main aims of acting described earlier, truthful acting styles are likely to be more successful in communicating messages to and eliciting desired emotional states and moods in audiences.

3. EMOTIONS, EMOTIONAL LABOUR AND ORGANISATIONS

EMOTIONS

Only in recent decades has the role of emotions in organizations begun to receive much academic attention (Arvey, Renz & Watson, 1998). There are three reasons for this. First, emotions were once considered to be private, and to be guided by personal discretion, although it is now clear that emotions are private but also socially embedded and constructed. Rules of how to appropriately feel pervade our lives and are socially embedded in the roles people occupy (Hochschild, 1983). Second, emotions in the workplace were thought to be irrational and dysfunctional, interfering with work rather than enhancing it (Ashforth & Humphrey, 1993), and so there was a belief that emotions should be controlled or removed rather than studied. A third reason is that emotions were subjective states and as such were difficult to assess within organizations using the current tools available (Gosserand, 2003).

Since the publication of Hochschild's (1983) book *The Managed Heart* there has been an abundance of interest in the role emotions play at work, which has broadened our understanding of organizational behavior (Fisher & Ashkanasy, 2000). This has been achieved through research on the importance of emotional intelligence and individual success (Mayer & Salovey, 1995), the effects mood has on work-related outcomes (George & Brief, 1996) and an area that has received a large amount of attention recently, emotional labour (Hochschild, 1983).

One of the major assumptions of most research on emotional labour is that organizations have display rules that govern the appropriate expressions of emotions (Ashforth & Humphrey, 1993; Grandey, 2000; Hochschild, 1983; Morris & Feldman, 1996). These rules can be either explicitly stated or can be implicitly learned through organisational culture and social norms (Grandey, 2000; Schein, 1985). The main purpose of displaying organizationally required emotions is to be effective on the job

(Grandey, 2000). For example, hospitality staff are usually expected to display positive emotions such as pleasantness and warmth (Paules, 1991), while heritage tourism guides are usually expected to display adventurousness and friendliness (Sharpe, 2005). Emotional labour requires one to follow display rules regardless of whether one actually *feels* the emotions which can be done in a variety of ways, such as faking unfelt emotions, suppressing felt emotions or enhancing already felt emotions (Grandey, 2000).

Emotional labour is an important area of research within organizations because most interpersonal contact in any job will require emotional labour (Gosserand, 2003), and this has been shown to impact on many individual and organizational outcomes (e.g. Adelmann, 1995; Ashforth & Humphrey, 1993; Arvey, Renz, & Watson, 1998; Grandey, 2000; Hochschild, 1983; Morris & Feldman, 1996).

EMOTIONAL LABOUR

There are four main perspectives on emotional labour within the organizational literature which all operate on the assumption that a) emotions felt on the job are governed by organizational display rules and b) the management and regulation of emotions is an important part of work (Ashforth & Humphrey, 1993; Grandey, 2000; Hochschild, 1983; Morris & Feldman, 1996). The term *Emotional labour* was first coined in Hochschild's (1983) book *The Managed Heart* and was defined as "the management of feeling to create a publicly observable facial and bodily display" (p. 7). Borrowing from a dramaturgical perspective, Hochschild suggests that the employee is an actor, the customer is the audience, and the workplace serves as the stage upon which interactions take place (Gosserand, 2003). Hochschild operationalized emotional labour through categorizing jobs based on three characteristics a) the presence of voice or facial contact with the public, b) the requirement for the worker to produce an emotional state in a client or customer, and c) organizational rules governing the employee's emotional displays. Although surface acting and deep

acting were described by Hochschild as the two basic methods by which emotions could be managed, these were not directly incorporated into her operationalization.

Ashforth and Humphrey (1993) defined emotional labour as the act of displaying expected emotions during service interactions, and agreed that as with Hochschild's (1983) conceptualization, employees must sometimes use surface or deep acting in order to display the expected emotion. Where Hochschild (1983) described only two basic methods of managing emotions, Ashforth and Humphrey (1993) included a third: the expression of genuine emotion. They stated that surface acting and deep acting did not allow for the possibility of spontaneously and genuinely felt emotions, and that the expression of these emotions was still emotional labour when the employee was aware of, and displayed the organizationally desired emotions. While both Hochschild (1983) and Ashforth and Humphrey (1993) focused on the idea that the amount of effort involved during emotional labour has real effects on an employee's health, and that surface acting and deep acting are both effortful ways of regulating emotion, Ashforth and Humphrey's (1993) conceptualization which incorporated spontaneously and genuinely felt emotions allowed the possibility that emotional labour would lead to positive outcomes, where emotional labour had previously been associated with negative outcomes (e.g. Hochschild, 1983). Ashforth and Humphrey however, focused on the observable expressions of emotions rather than the internal management of emotions, and so did not focus on the actual processes of surface acting and deep acting themselves.

Contrary to Ashforth and Humphrey (1993), Morris and Feldman (1996) argued that even when employees spontaneously and genuinely feel the organizationally desired emotions, they must still make an effort to ensure that the emotion is expressed in an organizationally desired manner. Morris and Feldman therefore defined emotional labour as the effort, planning, and control required to display the organizationally appropriate emotions during interpersonal interactions. They stated that a) the greater the frequency of interactions with others, the more employees must conform to organizational display rules, b) longer duration of emotional displays requires

more attention, and c) the larger the number of emotions expressed, the greater the need for emotional management.

Grandey (2000) proposed an integrative model of emotional labour drawing from the works of Hochschild (1983) on job characteristics, Ashforth and Humphrey (1993) on observable emotional displays, and Morris and Feldman (1996) on situation characteristics, while incorporating more of an internal emotional regulation approach that was missed by Ashforth and Humphrey. Grandey's (2000) model therefore includes situational, organizational and individual factors involved in emotional labour, where situational factors included display rules, duration and frequency of emotional displays and negative and positive emotional events, organizational factors included dynamics such as organizational and co-worker support, and individual factors included gender and emotional expressivity.

Previously emotional labour researchers (Abraham, 1998; Hochschild, 1983; Morris & Feldman, 1996) viewed emotional labour as having largely negative outcomes, however Grandey (2000) reasoned that if surface acting and deep acting were viewed as two distinct methods of performing emotional labour, the outcomes for surface acting might still lead to negative outcomes due to the dissonance involved, however deep acting could be related to positive outcomes such as feelings of accomplishment for displaying and feeling the required emotions, despite the emotional effort that may be involved.

By focusing on the internal regulation of emotion, it was reasoned that if individuals could influence which emotions they had, when they had them and how they both experienced and expressed them (Gross, 1998a), then the ability to regulate emotions could be trained which could be an advantage for organizations.

The main aim of emotional labour is to influence other people's attitudes and behaviours by influencing their moods or emotions (Zapf, 2002) in order to achieve the overall aims of the organisation. For example pediatricians who typically deal with fearful children and parents use 'comedic performance' to actively change children's and their parent's negative emotions into positive ones, where as detectives might use feigned outbursts of anger when dealing with criminals in order to elicit information from them (Stenross & Kleinman, 1989). Emotional labour has been studied in a variety of service professions for example with airline cabin crews (Horschild, 1983), exotic dancers (Montemurro, 2001), hospitality staff (Paules, 1991) health-care professionals (Martínez-Iñigo et al., 2007), teachers (Nãring, Briét, & Brouwers, 2006), university lecturers (Ogbonna & Harris, 2004) and heritage tourism guides (Sharpe, 2005), with the aim being to understand different types of emotional labour strategies and taxonomies, and how these can affect customer responses and employee's health.

EMOTIONAL LABOUR STRATEGIES

The main ways in which moods or emotions can be elicited in customers, observers and audiences is through surface acting, deep acting (Hochschild, 1983), and the spontaneous and genuine experience and display of appropriate emotions (Ashforth & Humphrey, 1993). The level of effort required for surface acting and deep acting has led authors to believe that they are generally associated with negative outcomes, however research on deep acting has found that in many instances this has not been the case. For example, Grandey (2000) identified increased job satisfaction and job performance as consequences of deep acting, while Ashforth and Humphrey (1993) associated deep acting with increased task effectiveness and authentic self-expression. Deep acting has also been linked to feelings of accomplishment and enhanced identification with the work role (Brotheridge & Grandey 2002,

Brotheridge & Lee, 2002; Rafali & Sutton, 1987). The results of the above findings suggest that although deep acting is effortful, if emotional effort is invested and an individual successfully displays and feels the appropriate emotions, this can create in them a feeling of sense of accomplishment.

On the other hand, surface acting has been largely associated with negative outcomes. Surface acting has been shown to be related, for example, to elevated stress levels (Grandey, 2003), lowered performance in mathematics and lowered self authenticity (Shulei & Miner, 2006), role-person conflict (Abraham, 1998; Rafaeli & Sutton, 1987), feelings of alienation from one's self, lowered self-esteem and increased depression (Hochschild, 1983), burnout (Austin, Dore & O'Donovan, 2008), and emotional exhaustion, and lowered sense of accomplishment (Brotheridge & Grandey, 2002; Brotheridge & Lee, 2002, 2003; Martínez-Iñigo et al., 2007). The list of possible negative outcomes is extensive and supports the view held by many that surface acting is associated with mostly negative outcomes.

DISSONANCE

One of the main reasons why surface acting has been generally shown to be associated with negative outcomes is said to result from the discrepancy that exists when an appropriate emotion is displayed but not felt. This may be the case when either positive emotions are faked or negative emotions are suppressed, so that positive displays will follow (Zapf, 2002). The discrepancy creates in the individual an uncomfortable state of tension called *emotional dissonance* which can then lead to feelings of estrangement between one's self and one's true feelings (Hochschild, 1983), job stress (Adelman, 1995), emotional exhaustion (Morris & Feldman, 1997) and other negative outcomes.

Alternatively, Ashforth and Humphrey (1993) described a strategy where dissonance could lead to positive outcomes in situations where there are separate rules governing emotional displays and what is to be felt internally. For example Stenross

and Kleinman, (1989) found that detectives played intellectual games with criminals. Internally they were required by the emotional rules of the organization to be detached and neutral and to perceive situations objectively, but outwardly they could appear to explode with emotion in order to influence the criminal's response. While internally detectives may fulfill their occupational and organizational rule of being detached and neutral, externally they may fulfill organisational display rules related to interactions between criminals and members of the public in order to achieve set objectives.

A second reason why surface acting may be associated with negative outcomes may be because surface acting is a compensating strategy that individuals use when they cannot spontaneously display the appropriate emotions (Ashford & Humphrey, 1993; Diefendorff, Croyle, & Gosserand, 2005). As such, the knowledge that one is unable to feel the desired emotions may lead to a lowered sense of accomplishment in employees.

A third reason why surface acting is linked to negative outcomes may be due to *cognitive dissonance*. Similar to emotional dissonance, cognitive dissonance theory states that when people become *aware* that their attitudes, thoughts and beliefs are inconsistent with one another, this realization brings with it an uncomfortable state of tension which often results when a performed behaviour conflicts with prior held attitudes. The uncomfortable state is such that a person's desire to relieve themselves of it will be enough to cause an attitudinal change so that attitudes become more in line with the behavior (Festinger, 1957). It is unclear however, whether negative outcomes such as decreased job satisfaction and lowered sense of accomplishment would be related to the prior held attitudes and beliefs, the experience of the uncomfortable state of tension, or the post-tension changed attitudes and beliefs.

Although technical and truthful acting styles have not been studied within an emotional labour framework, they do appear to be very similar to surface acting and deep acting which has been studied extensively among service professions. Surface acting and technical acting both focus on modifying one's external, physical expressions, such as putting on a smile regardless of whether one feels happy or sad internally. Deep acting and truthful acting both focus on the process of actually trying to change one's feelings, rather than simply the surface appearance, in order to display the appropriate emotions. It comes as a surprise then that research has not been conducted using deep acting and surface acting on actors, despite its seemingly direct relevance to acting, and acting is a profession like any other service profession that requires emotional interaction with a customer, which in this case is the audience.

Surface acting and deep acting among actual actors is likely to lead to interesting results that complement what is already known about emotional labour among non-actors. For example, while surface acting has generally been shown to be associated with negative outcomes, it could be that actors who predominantly engage in technical acting, as a school of acting, experience lowered job satisfaction as a result. Alternatively this might be comparative to deep acting, or dependent on the type of role being played. Such questions are likely to provide important insights into emotional labour within non-acting professions. While deep acting has been shown to be associated with many positive outcomes in service professions, it may be related to negative outcomes for actors due to the emotional, cognitive and psychological investment required to play particular roles.

4. SENSE OF COMMUNITY

Communities have been powerful forces for creating cooperation for centuries, and have typically taken shape in congregations (e.g. neighbourhoods, schools and churches) of various sorts where common goals and shared responsibility are a necessary part of life, but over the years corporations have had influential force in separating individuals from their traditional ties to the land, their families and other communities (Sarason, 1974). Sense of community (Fisher, Son & Bishop, 2002) which encompasses feelings of belonging, identity, emotional connection and well-being, was traditionally studied in a geographical sense, and more recently in caregiving, developmental and educational settings (Bazemore & Leip, 2007; Evans, 2007; Gularte, 2007;), however with the understanding that corporations can disrupt the traditional sense of community, research has begun to focus on how corporations may actually function better through having a sense of community of their own (Burroughs & Eby, 1998; Klein & D'Aunno, 1986; Pretty & McCarthy, 1991).

Although there have been several empirical studies on sense of community (Burroughs & Eby, 1998), as a field it is still in its infancy (Voydanoff, 2004), and few studies have examined the effects of sense of community in workplaces and organisations (Burroughs & Eby, 1998).

DEFINITIONS OF SENSE OF COMMUNITY

Several definitions of sense of community presently exist, including the definition developed by Fisher, Son and Bishop (2002), however the definition that was used in the present thesis was most closely related to McMillan and Chavis' (1986) definition. Sense of community consists of four elements: membership, influence, integration and fulfillment of needs, and emotional connection. Membership is described as the feeling of belonging or of sharing a sense of personal relatedness, influence is a sense

of mattering and of making a difference to a group and of the group mattering to its members, whereas integration and fulfillment of needs has to do with the reinforcements a group provides its members to motivate their involvement in the group, and shared emotional connection is the belief that members share history, common places and time together.

Burroughs and Eby (1998) have an alternative interpretation of the final element in McMillan and Chavis' (1986) sense of community, shared emotional connection, in which they describe emotional connection as the extent and quality of contact and interactions individuals in a group have with each other. They go one step further to include *truth telling* (based on McMillan's recommendations, 1996) which requires personal and emotional courage of the member, and empathy, understanding and caring of the community in which one belongs. The truth telling aspect of sense of community focuses on whether members of an organization honestly communicate and have deep relations with one another. Sense of community does not however require liking between specific group members (Groody, 1995), rather it requires that workers see themselves as part of a larger network of relationships, and a sense that the organization represents a vehicle through which individual needs can be met.

SENSE OF COMMUNITY AND EMOTIONAL LABOUR

What may come as little surprise is that having a sense of community is positively correlated with supportive workplace relationships (Lambert & Hopkins, 1995; Schrum, 2003). Because of the emotionality involved in deep acting, and to a lesser extent surface acting, it is likely that supportive workplace relationships mediate the relationships between acting styles and having a sense of community.

A second way in which emotional labour and sense of community may be linked is through identification with and commitment to follow organisational display rules. In modern Western culture, humans tend to think of emotion as expressions of their inner private selves, and many fail to realize how powerfully emotions can be guided by broader social norms which accompany various roles in various situations. Research on emotional labour in organizations has found that work roles carry with them a set of sanctioned emotional expectations (Sharpe, 2005). Emotional display rules in organizations are then the standards for the appropriate expression of emotions (Ekman, 1973).

The presence of display rules increases the likelihood that workers need to actively regulate their emotional displays (Ekman, 1973). There have been three main types of emotional displays proposed in the literature (Wharton & Erickson, 1993). First are *integrative emotional displays* which refer to expressing positive emotions, such as cheerfulness, which many customer service employees must display. Second are *differentiating emotional displays* which refer to displaying negative emotions, such as fear or anger, which debt collectors are sometimes required to display. And third is *emotional masking* which refers to conveying neutral emotions, which surgeons must often display.

Surface acting, is reliant on taught conventional displays (Wilson, 2002) which links surface acting to emotional display rules. Because deep acting is largely taught by methods and systems, it is likely that deep acting will also be reliant on learned, acceptable emotional display rules that follow the conventions of theatre, cinema and institutionalized training. Although there is a place for spontaneity in acting, there tends to be a lot of preparation goes into building a character and learning a script - which goes beyond spoken words to include non-verbal behavioural cues and staging effects. As such, display rules are likely to allow a degree of spontaneity and improvisation, while maintaining governance over the appropriate feeling and

display of emotions. In these ways, rules governing what is emotionally felt and what is emotionally displayed are likely to be related to surface acting and deep acting (Grandey, 2003; Brotheridge & Lee, 2003). Emotional display rules are likely to be related to having a sense of community as displaying appropriate/inappropriate emotions is likely to affect feelings of community membership, identity and integration.

CONSEQUENCES OF SENSE OF COMMUNITY

Having a sense of community can be a powerful force that has been related to improved psychological adjustment and the ability to relate better to others (Fisher, Son & Bishop, 2002), as well as intrinsic gratification (Klein & D'Aunno, 1986) and subjective well-being (Davidson & Cotter, 1991), and in work settings sense of community has been associated with increased organisational attachment, role clarity, organisational citizenship, and job satisfaction (Royal & Rossi, 1996; Klein & D'Aunno, 1986). Further positive outcomes of sense of community are growth towards self-actualization (Maslow, 1954), increased affiliation (Murray, 1938) and social interest (Alder, 1964). On the other hand the absence of sense of community can have negative outcomes, for example, sense of community has been shown to be negatively correlated with feelings of isolation, alienation, loneliness, and depression (Sarason, 1974). In the work setting, an absence of sense of community has been found to be positively correlated with intentions to leave the organization, role conflict, role overload and psychological distress (Royal & Rossi, 1996).

5. AIMS OF THE PRESENT STUDY

The first aim of the present study was to determine whether different styles of acting: surface acting and deep acting, had significant effects on the psychological well-being, as measured by job satisfaction and life satisfaction, among community, amateur and professional actors. The second aim of the study was to look at whether sense of community moderated the relationship between styles of acting and psychological wellbeing. The hypotheses are illustrated in Figure 1.

HYPOTHESES

STYLES OF ACTING AND WELL-BEING/HEALTH OUTCOMES

Surface Acting. Surface acting has been linked to negative outcomes such as elevated stress levels (Grandey, 2003), lowered self authenticity (Shulei & Miner, 2006), feelings of alienation from one's self, lowered self-esteem and depression (Hochschild, 1983). As such, it is expected that:

H1a: Surface acting will be negatively correlated with life satisfaction.

In the work setting, surface acting has been linked to both positive and negative outcomes. Abraham (1998) and Rafaeli and Sutten (1987) found that workers who engaged in surface acting experienced role-person conflict, Austin, Dore and O'Donovan (2008) found surface acting to be related to burnout, and Brotheridge and Grandey (2002), Brotheridge and Lee (2002; 2003) and Martinez-Inigo et al. (2007) found that surface acting was associated with emotional exhaustion and lowered sense of accomplishment. Stenross and Kleinmann (1989) however, studied

detectives and found that surface acting was linked to a sense of accomplishment. Therefore:

H1b: Surface acting will be correlated with job satisfaction.

Deep Acting. Within the emotional labour literature, deep acting has been associated with positive outcomes such as feelings of accomplishment and enhanced identification with the work role (Brotheridge & Grandey 2002, Brotheridge & Lee, 2002; Rafali & Sutton, 1987). As such:

H2a: Deep acting will be positively correlated with job satisfaction.

Within the literature on acting, emotional-based styles of acting have been shown to be associated with positive outcomes such as heightened spirituality and sense of reality (Ruby, 2001), catharsis (Ruby, 2001; Marinovic & Carbonell, 2000) and therapeutic healing (Wilson, 2002), as well as negative outcomes such as feelings of being possessed by a character (Evan & Wilson, 1999; Wilson, 2002). On this basis:

H2b: Deep acting will be correlated with life satisfaction.

SENSE OF COMUNITY AND WELL-BEING/HEALTH OUTCOMES

Having a sense of community has been associated with improved psychological adjustment, improved ability to relate to others, strong levels of connectedness (Fisher, Son & Bishop, 2002), subjective well-being (Davidson & Cotter, 1991), organisational attachment, role clarity, organisational citizenship, job satisfaction (Klein & D'Aunno, 1986; Royal & Rossi, 1996), as well as being shown to be intrinsically gratifying (Klein & D'Aunno, 1986). On this basis it is expected that:

H3a: Sense of community will be positively correlated with life satisfaction.

H3b: Sense of community will be positively correlated with job satisfaction.

SURFACE ACTING, DEEP ACTING AND SENSE OF COMMUNITY

Having a sense of community requires that members identify and feel a sense of belongingness with the community (Voydanoff, 2004). Strong identification and belongingness may be achieved by following community rules (McMillan and Chavis, 1986). Community rules should govern emotional display rules (Ekman, 1973). Individuals who strongly identify with and feel a strong sense of belonging within a community should conform their emotional displays in line with the community's display rules. Community rules should also govern internally felt emotions (Ekman, 1973) so:

H4a: Sense of community will be positively correlated with surface acting.

H4b: Sense of community will be positively correlated with deep acting.

SENSE OF COMMUNITY AS A MODERATOR OF THE RELATIONSHIP BETWEEN STYLES OF ACTING AND WELL-BEING/HEALTH OUTCOMES

Based on the assumptions that surface acting is a) correlated with job and life satisfaction, that b) surface acting as emotional display is governed by community display rules, it is hypothesized that:

H5a: The relationship between surface acting and life satisfaction will be moderated by sense of community

H5b: The relationship between surface acting and job satisfaction will be moderated by sense of community

On the assumption that community rules also govern internally felt emotions (Eckman, 1973):

H6a: The relationship between deep acting and life satisfaction will be moderated by sense of community

H6b: The relationship between deep acting and job satisfaction will be moderated by sense of community

SENSE OF COMMUNITY
Feelings of belonging towards others in acting community
Feelings of closeness towards others in acting community
Acting community as source of comfort

H4a   H4a

H5a, H5b   H6a, H6b

H3a   H3b

STYLES OF ACTING		WELL-BEING/ HEALTH OUTCOMES
Surface Acting Deep Acting	H1a, H1b H2a, H2b	Life Satisfaction Job Satisfaction
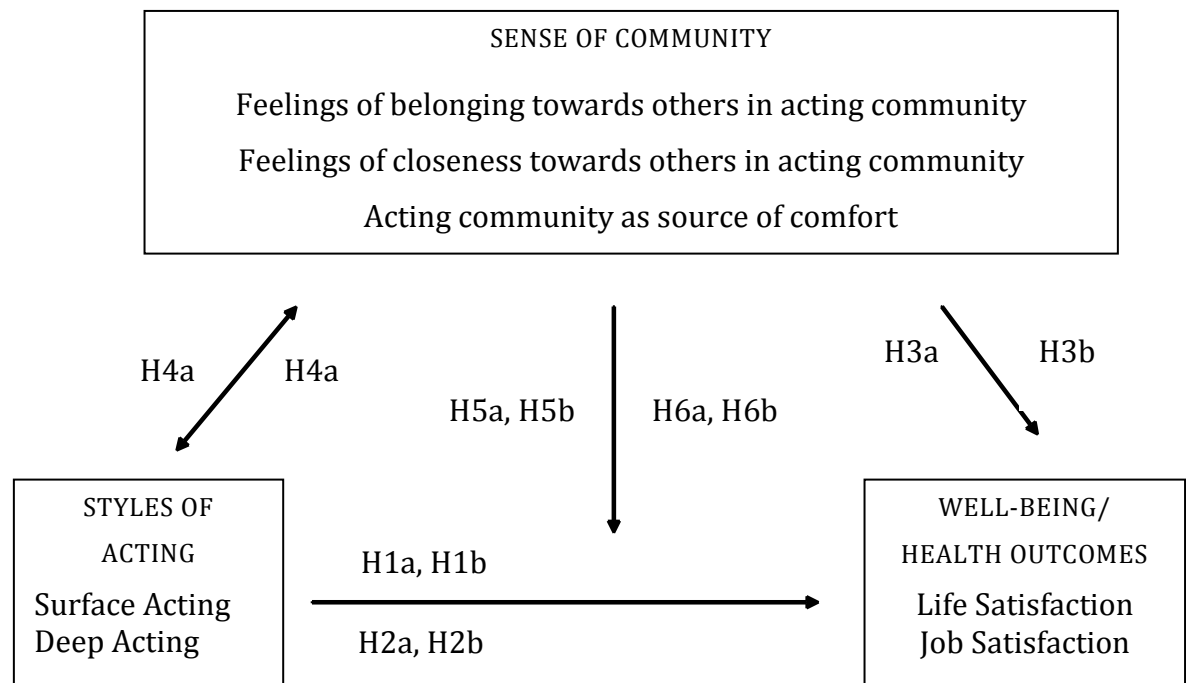
Figure 1. Hypothesized relationships between surface acting and deep acting, sense of community, and job satisfaction / life satisfaction outcomes.

6. METHOD

Data was collected by means of pen and paper questionnaires that were translated into online questionnaires and hosted on the website: http://www.surveymonkey.com. Links to the online questionnaire were distributed to participants through electronic email. The questionnaires could be accessed at this website link: http://www.surveymonkey.com/s.aspx?sm=YyoOxRVJXmNxPNkKX3MiWQ_3d_3d. One hundred participants completed the online questionnaire, and one participant requested that a pen and paper questionnaire be posted to them.

Translating the self report pen and paper questionnaire into an online questionnaire proved useful as this cut down on postage time and cost, and lowered the overall carbon emissions of the present study. The ease of accessibility of the questionnaire (e.g. participants did not have to physically go and post completed questionnaires at a post shop) is likely to have contributed to the relatively high percentage of total returned questionnaires.

The ethical protocol for the study was approved by the Massey University Regional Human Ethics Committee, Albany: MUHECN 08/036 (See Appendix A).

PARTICIPATION REQUIREMENTS

In order to participate, actors were required to have been involved in at least one production in the year 2008 or to have had at least one hour of involvement in either a) paid or b) unpaid acting work in the previous month, and for English to be their first language. All of the actors who showed interest in participating met the requirements for the study. A detailed overview of the overall characteristics of the participants is given in Table 1.

TABLE 1

CHARACTERISTICS OF PARTICIPANTS

	Min	Max	Mean	SD
1 AGE	18	75	32.48	12.42
2 TIME	12	684	177.14	123.22
3 HRS PAID	0	1392	39.79	152.85
4 HRS UNPAID	0	1400	37.41	154.96
5 PRODUCTIONS	0	36	3.15	4.35
6 TRAINING	0	120	24.61	27.01

Note 1. AGE = Age in years; TIME = Time spent acting in months; HRS PAID = Total number of hours spent doing paid acting work; HRS UNPAID = Total number of hours spent doing unpaid acting work; PRODUCTIONS = Number of productions involved in for the year 2008; TRAINING = Number of months spent in formal acting training. A requirement for participation in the present study was at least one hour of acting work in the month prior to participating in the study. Where HRS PAID is zero, participants were involved in unpaid work (HRS UNPAID) and vice versa.

A total of 101 questionnaires were completed over a period of two months. Of the 101 finished questionnaires, 12 were not completed to a satisfactory degree and were unusable for the present study. Therefore there were only 89 participants in the present study.

RECRUITMENT STRATEGY

Actors were identified using telephone and internet directories, word of mouth advertising and snowball sampling - a method of recruitment that has been shown to be useful for identifying, assessing and recruiting participants from "hidden populations" (Patrick, Puchno & Rose, 1998; Patrick, Puchno & Rose, 1998). Snowball sampling involved identifying key persons who were likely to have contacts with a number of actors (e.g. drama teachers, agents, actors), and asking them if they could forward details about the present study to actors and other people who were connected with actors.

PARTICIPANT CHARACTERISTICS

Of the 89 participants included in the study, 44 were male and 43 were female. Gender information was not available for 2 respondents. The average age of participants was 33 (SD = 12.42). The minimum time spent acting was 1 year, the maximum was 57 years and the average was 15 years. The majority of the participants identified as being professional actors (51.6%). Forty-nine per cent of participants identified as being amateur actors and only 7.5 per cent of participants identified as being community theatre actors. Sixty-three per cent of the participants had received formal training in acting. The most frequent format of acting in the present study was theatre (72.5%) followed by drama school (11%) and film (8.8%). The remaining formats, playback theatre, improvisation, street theatre etc. were all below 2 per cent.

Because the scales used in the present study are all well known and have well documented validity and reliability statistics it was deemed unnecessary to perform a factor analysis. All scales were computed as the sum of the items. Pairwise deletion was used when calculating all analyses.

SURFACE AND DEEP ACTING

The 14-item scale described by Diefendorff, Croyle and Gosserand (2005) was used. The scale items originally covered surface acting, deep acting, and expression of naturally felt emotions. However this study was limited to deep acting and surface acting, so questions on the expression of naturally felt emotions were excluded. Some rewordings were applied to take into account the working environments of the current sample. The word "customers" was removed, and phrases such as "dealing with customers" and "for my job" were replaced with "when acting a role" and "in my acting work". There were 6 items covering surface acting (e.g. *"I just pretend to have the emotions I need to display when acting"*), and 4 items that covered deep acting (e.g. *"When acting a role I make an effort to actually feel the emotions that I need to display"*), with internal consistency reliability of $\alpha = .795$ and $\alpha = .797$ respectively. Participants rated each item using a 5-point Likert scale (1 = "Strongly Disagree"; 5 = "Strongly Agree").

SENSE OF COMMUNITY

Voydanoff's (2004) measure of sense of community was used in this study. The scale consists of three questions asking respondents how strongly they agree with the following: *"I don't feel I belong to anything I'd call a community"* (reverse coded), *"I feel close to other people in my community,"* and *"My community is a source of comfort"* (1 = "Strongly Disagree"; 5 = "Strongly Agree"). The questions were reworded so that "community" became "acting community" or "community of actors." Participants rated each item using a 5-point Likert scale (1 = "Strongly Disagree"; 5 = "Strongly Agree"). The scale reliability was $\alpha = .737$.

Life satisfaction was measured using Deiner et al.'s (1985) 5 item scale (e.g. *"In most ways my life is close to my ideal"*). Items were rated on a 5-point Likert scale (1 = "Strongly Disagree"; 5 = "Strongly Agree") and the scale reliability was α = .83.

JOB SATISFACTION

The 10-item scale described by Macdonald and MacIntyre (1997) was used (e.g. *"I am happy with the amount of money I get for acting"*). Some rewordings were applied. In particular, the word "job" was replaced with "acting work", "supervisors" was replaced with "actors", and "management" was replaced with "other actors". Participants rated each item using a 5-point scale (1 = "Strongly Disagree"; 5 = "Strongly Agree") and the scale reliability α = .78.

JOB-RELATED AFFECTIVE WELL-BEING

The short 20-item version of Van Katwyk et al.'s (2000) scale measuring pleasure and arousal at work was used. Both a total 20-item scale and separate subscales for the 10 negative (e.g. *"My acting work made me feel anxious"*) and 10 positive items (e.g. *"My acting work made me feel content"*) were used. The questions were reworded so that "job" became "acting work". Items were rated on a 5-point Likert scale assessing how frequently they experienced each emotion (1 = "Never"; 5 = "Extremely Often"). The scale reliability was α = .80 for the negative affective subscale and α = .87 for the positive affective subscale.

DEMOGRAPHIC ITEMS

Participants' age and gender were recorded. Job related questions such as type of acting (professional, amateur, community) and format of acting (playback theatre, film, drama, theatre, playback theatre, drama society, improvisation, street acting, voice acting) involved in, overall time spent acting in months, hours per month spent in paid and unpaid acting, number of formal productions involved in for the year 2008, and whether participants had received formal training were included in the present study. Participants were asked to indicate which role out of comedy, thriller,

musical, romance, spiritual, political and drama, they enjoyed the most by pressing a button next to the chosen role on the online questionnaire, or circling their response for the pen and paper questionnaire. Participants were also asked to indicate which role they least enjoyed, which role they engaged in the most and which role they engaged in the least using the same method.

PROCEDURE

Identified actors, actors' agents, drama tutors and key persons associated with actors were sent an information sheet (see Appendix B) via electronic mail detailing the nature and purpose of the study as well as the requirements for participating. Actors who were interested in participating contacted the researcher either by electronic mail or by telephone. Actors were then sent a link to the online questionnaire, or a physical pen and paper questionnaire was posted to them. Once actors had completed the questionnaire, their responses were either automatically collected and stored by http://www.surveymonkey.com or were sent back to the researcher by post. Participants' responses to the online questionnaire were downloaded from http://www.surveymonkey.com/MySurvey_Responses.aspx?sm=WxxHNdEWOvFr2v OXkz7vZjVLfxozT%2b9S01sKSzXl%2fvU%3d.

DATA ANALYSIS

The computer software *Statistical Package for the Social Sciences* version 16.0 was used to analyse the data and to investigate the relationships between variables. Data was screened prior to statistical analysis in order to determine accuracy of data entry, check for missing values, and ensure that the assumptions of the analyses could be met. Descriptive statistics were calculated for variables, and Pearson's correlation coefficients were calculated between continuous independent variables. The hypotheses were then investigated using regression analyses.

For the moderating effects of sense of community on the relationships between independent and dependent variables, hierarchical regression analyses tested for linear and interaction relations, as suggested by Baron and Kenny (1986). Before testing for the interactions, the scores for independent variables and the moderator variable were "centered" by subtracting their respective sample means from all individuals' scores. This process produced corrected sample means of zero, and was suggested by Aiken and West (1991) to eliminate possible multicollinearity effects between first order terms of the main independent variables and the higher order interaction term.

As suggested by Aiken and West's (1991), significant moderation effects were graphed to produce three values that were a) 1 standard deviation above the mean, b) the mean and c) 1 standard deviation below the mean. To graph the moderations the statistical graphing program *ModGraph* version 2.0 was used (Jose, 2008). Simple slopes representing relations between the predictors and the outcome variables at different levels of the moderator were tested for statistical significance.

7. RESULTS

SCALE RELIABILITIES

Table 2 presents the means, standard deviations, internal consistency reliabilities, and intercorrelations of all scales.

CORRELATION COEFFICIENTS

TABLE 2

MEANS, STANDARD DEVIATIONS, RELIABILITIES, AND INTERCORRELATIONS AMONG SCALES

Scale	Mean	SD	1	2	3	4	5	6	7	8
1 SOC	4.18	.62	.74							
2 SURF	2.63	.75	-.15	.80						
3 DEEP	3.81	.77	.19	-.25*	.80					
4 LIFE	3.31	.74	.37**	-.25*	.02	.83				
5 JOB	3.69	.50	.56**	-.30**	-.01	.50**	.78			
6 JAWSN	2.67	.57	.18	-.18	.06	.00	-.11	.80		
7 JAWSP	3.71	.52	.27*	-.16	.03	.29*	.46**	-.04	.87	
8 JAWST	3.52	.40	.01	.04	-.04	.15	.37*	-.75**	.67**	.80

Note. * $p < .05$. ** $p < .01$. Internal consistency reliabilities are reported on the diagonal for all scales. SOC = Sense of Community; SURF = Surface Acting; DEEP = Deep Acting; LIFE = Life Satisfaction; JOB = Job Satisfaction; JAWSN = Job-Related Affective Well-Being Negative Subscale; JAWSP = Job-Related Affective Well-Being Positive Subscale; JAWST = Job-Related Affective Well-Being Total Scale.

The number of hours spent per month doing paid acting work was positively correlated with job satisfaction, and positive job-related affective well-being, whereas the number of hours spent per month doing unpaid acting work was only significantly, positively correlated with positive job-related affective well-being. Overall time spent in formal training (years and months) was significantly, negatively correlated with surface acting, although time spent in formal training was not significantly correlated with deep acting. There was a negative correlation between age and deep acting, suggesting that as actors age, they become less emotionally involved in their acting work. Table 2 shows that positive job-related affective well-being was positively correlated with sense of community, life satisfaction, and job satisfaction, however negative job-related affective well-being did not correlate with any of the other scales.

HYPOTHESIZED CORRELATIONS

Pearson's correlation coefficients were calculated for all hypothesized variables. The significant negative correlation between surface acting and life satisfaction supported Hypothesis 1a. Hypothesis 1b, that surface acting would be correlated with job satisfaction was also partially supported as surface acting was negatively correlated with job satisfaction. Hypothesis 2a, that deep acting would be positively correlated with job satisfaction and Hypothesis 2b, that deep acting would be correlated with life satisfaction were not supported because deep acting was not significantly correlated with either job satisfaction or life satisfaction. Sense of community was positively correlated with job satisfaction and life satisfaction, supporting Hypothesis 3a and Hypothesis 3b. Sense of community was not correlated with either surface acting or deep acting. Therefore hypotheses Hypothesis 4a and Hypothesis 4b were not supported.

T-TESTS

Separate independent-samples t-tests were performed to compare surface acting, deep acting, job-related affective well-being, sense of community, life satisfaction and

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job satisfaction scores for males and females. The only significant difference between males and females on these variables was for deep acting, where females (M = 4.02, SD = .67) scored higher than males [M = 3.61, SD = .13; $t(80)$ = -2.49, p = .02]. The magnitude of the differences in the means was of a moderate size (eta squared = .07). Separate independent-samples t-tests were also conducted to compare outcome scores for actors who had formal training/had no formal training in acting. A significant difference was found for actors who had had formal training (M = 3.76, SD = .58) compared to actors who had not received any formal training [M = 3.62, SD = .41; $t(60.25)$ = 2.01, p < .05] on the negative job-related affective well-being subscale, indicating that those who had received formal acting lessons were more likely to experience negative emotions when reflecting on their acting work. The magnitude of the differences in the means was of a moderate size (eta squared = .05).

ANALYSIS OF VARIANCE

Separate one-way between-groups ANOVAs were conducted to explore the impact of being involved in different types of acting (professional, amateur and community) on styles of acting, sense of community, job-related affective well-being and job and life satisfaction variables, however no statistically significant differences were found at the p < .05 level.

No significant differences were found for forms of acting (theatre, drama school, film, playback theatre, improvisation, street acting and voice acting) and the variables tested above either.

A series of one-way between-groups ANOVAs was conducted to explore the impact most enjoyed role, least enjoyed role, most engaged in role and least engaged in role had on the outcome variables. Roles explored were comedy, thriller, musical, romantic, spiritual, political and dramatic roles. A significant difference was found for most enjoyed role on job satisfaction only. Post-hoc tests could not be performed as there were less than 2 cases for romantic, spiritual and dramatic roles. These categories were subsequently combined into an 'other' group, however when an ANOVA was performed this time, there was no longer a significant difference at the p

< .05 level. When romantic, spiritual and dramatic roles were not combined into a group, overall, mean scores for job satisfaction were highest for dramatic (M = 3.90) and thriller roles (M = 3.90, SD = .47), followed closely by comedy roles (M = 3.79, SD = .43). Romantic roles had the lowest mean score for job satisfaction (M = 2.2).

HYPOTHESIZED MODERATOR EFFECTS

Prior to inferential analyses, the data for each scale were examined for outliers and for assumptions of normality. For all independent, dependent and potential moderator variables, the distributions of data were within normal ranges and untransformed data were used in the computations. Hierarchical regression analysis was used to establish linear and moderator effects. This involved two steps. Step one tested for linear effects and consisted of entering the centred independent variable, centred moderator variable, and the dependent variable. At step two the interaction term (centred independent variable*centred moderator variable) was included to test for any moderating effects.

Hypothesis 5a was that the relationship between surface acting and life satisfaction would be moderated by sense of community. Table 3 shows the results of the hierarchical regression analysis.

TABLE 3

SUMMARY OF HIERARCHICAL REGRESSION ANALYSIS FOR SURFACE ACTING, SENSE OF COMMUNITY AND THEIR INTERACTION ON LIFE SATISFACTION

Independent Variable	B	SEB	B	Partial R^2	Adjusted R^2
Step 1					.169
Sense of Community	.43	.14	.34**	.34	
Surface Acting	-.18	.11	-.18	-.19	
Step 2					.170
Sense of Community	.43	.14	.33**	.33	
Surface Acting	-.17	.11	-.18	-.19	
Sense of Community x Surface Acting	-.05	.18	-.03	-.03	

* $p<.05$, ** $p<.01$, *** $p<.001$.

At stage one of the model, the R^2 value was .169 which means that sense of community and surface acting accounted for 16.9 per cent of the variation in life satisfaction. However at stage two, this increased to .170 or 17 per cent of the variance in life satisfaction. For the initial model, the F-ratio was 7.31 which was highly significant ($p < .001$). For the second model, the value of F was 4.84 and was significant at the level of $p = .004$. These results mean that the initial model was the more powerful predictor of life satisfaction. Surface acting was non-significant at each step; however sense of community was significant at each step ($\beta = .33$, $p < .005$) accounting for unique variance in life satisfaction scores. The interaction term was

insignificant however, therefore surface acting was a direct predictor of life satisfaction.

The results of the hierarchical regression for Hypothesis 5b, that the relationship between surface acting and job satisfaction would be moderated by sense of community, are shown in Table 4.

TABLE 4

SUMMARY OF HIERARCHICAL REGRESSION ANALYSIS FOR SURFACE ACTING, SENSE OF COMMUNITY AND THEIR INTERACTION ON JOB SATISFACTION

Independent Variable	B	SEB	B	Partial R^2	Adjusted R^2
Step 1					.35
Sense of Community	.47	.08	.53**	.55	
Surface Acting	-.13	.06	-.20*	-.24	
Step 2					.34
Sense of Community	.46	.09	.52**	.54	
Surface Acting	-.13	.06	-.20*	-.24	
Sense of Community x Surface Acting	-.04	.11	-.04	-.05	

* $p<.05$, ** $p<.01$, *** $p<.001$.

Table 4 shows that sense of community ($\beta = .52$, $p < .001$) and surface acting ($\beta = -.20$, $p < .05$) remained significant at each step, accounting for unique variance in job satisfaction scores, before and after the introduction of the interaction term, however the interaction term was insignificant.

Hypothesis 6a was that the relationship between deep acting and life satisfaction would be moderated by sense of community. The results are shown in Table 5.

At the first stage of the model, the R^2 value was .146 (14.6%) which increased to .204 (20.4%) at the second stage of the model when the interaction term was introduced $F(3, 73) = 6.25$, $p = .001$. The difference between the R^2 and the adjusted R^2 was 3.5 per cent. The *F*-ratio was marginally stronger for the initial model $F(3,73) = 6.31$, $p = .003$, showing a slight decrease in predictive power at stage two. Only the independent variable of sense of community was significant at each step ($\beta = .31$, $p < .010$). The interaction term was significant ($\beta = -.26$, $p < .05$).

TABLE 5

SUMMARY OF HIERARCHICAL REGRESSION ANALYSIS FOR DEEP ACTING, SENSE OF COMMUNITY AND THEIR INTERACTION ON LIFE SATISFACTION

Independent Variable	B	*SEB*	B	Partial R^2	Adjusted R^2
Step 1					.15
Sense of Community	.49	.14	.39**	.38	
Deep Acting	-.03	.11	-.03	-.03	
Step 2					.06
Sense of Community	.39	.14	.31**	.31	
Deep Acting	.06	.11	.06	.06	
Sense of Community x Deep Acting	-.38	.16	-.26*	-.26	

* *p*<.05, ** *p*<.01, *** *p*<.001.

Figure 2 shows the simple slopes for the hierarchical regression analysis. Simple slope computations were calculated at low, medium and high levels of sense of community, however none of the regression lines were shown to be significantly different from zero.

Figure 2. Moderation of the Effect of Deep Acting on Life Satisfaction by Sense of Community

The final moderated regression analysis was conducted for Hypothesis 6b which was that the relationship between deep acting and job satisfaction would be moderated by sense of community. The results of the hierarchical regression analysis are given in Table 6.
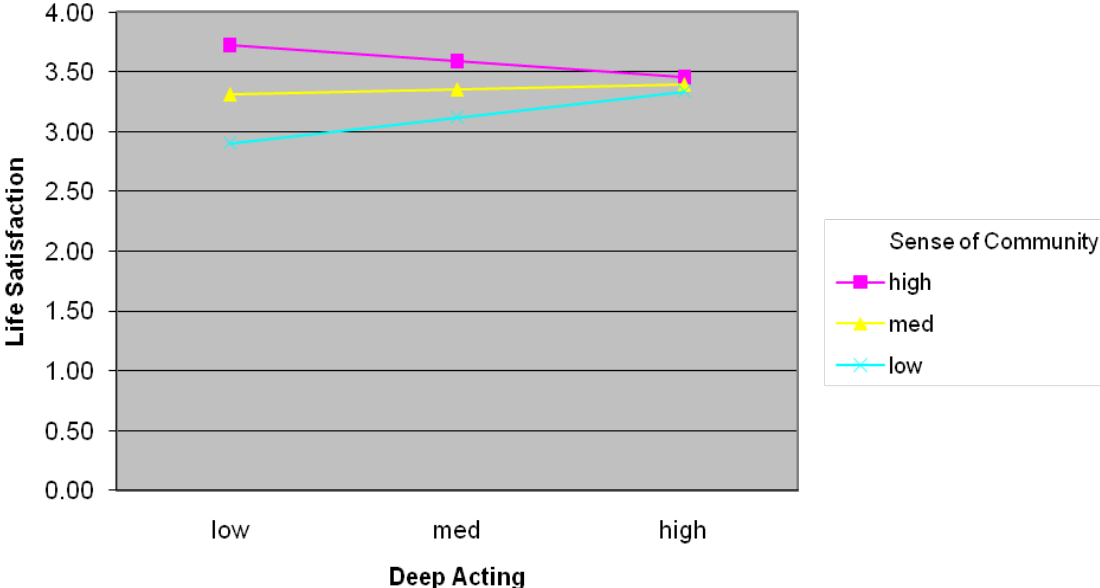
TABLE 6

SUMMARY OF HIERARCHICAL REGRESSION ANALYSIS FOR DEEP ACTING, SENSE OF COMMUNITY AND THEIR INTERACTION ON JOB SATISFACTION

Independent Variable	B	SEB	B	Partial R^2	Adjusted R^2
Step 1					.32
Sense of Community	.52	.08	.59**	.58	
Deep Acting	-.07	.06	-.10	-.12	
Step 2					.31
Sense of Community	.50	.09	.58**	.55	
Deep Acting	-.06	.07	-.08	-.10	
Sense of Community x Deep Acting	-.05	.10	-.05	-.06	

* $p<.05$, ** $p<.01$, *** $p<.001$.

The F-ratio was highly significant for both the initial model (18.75) and the final model (12.46) although the initial model was a more powerful predictor of job satisfaction. However, the percentage of variance in job satisfaction explained by the model increased .3 per cent when the interaction term was added. Sense of community ($\beta = .58$, $p < .001$) remained significant at each step, accounting for unique variance in job satisfaction scores, before and after the introduction of the interaction term, however the interaction term was insignificant.

The aims of the present study were first to determine whether different styles of acting: surface acting and deep acting, were related to the psychological well-being of community theatre, amateur and professional actors as measured by job satisfaction and life satisfaction, and second to investigate whether the relationships between styles of acting and psychological well-being are moderated by sense of community.

SURFACE ACTING

The results of the present study showed that surface acting was negatively correlated with both job and life satisfaction which is consistent with the majority of research on non-actors.

One of the reasons why surface acting is thought to be related to negative outcomes may be due to its overlap with emotional dissonance. During surface acting, actors display feelings that are incongruent with what they internally feel. Proponents of emotional dissonance theory suggest that this can create a sense of alienation from oneself, and feelings of uncomfortable tension which can lead to negative outcomes (Zapf, 2002). Although some researchers believe that surface acting and emotional dissonance are both parts of the same process, others suggest that surface acting is not always associated with emotional dissonance (Brotheridge & Lee, 1998), suggesting that there are likely to be additional reasons why surface acting was associated with lower job and life satisfaction in the present study.

Stenross and Kleinman (1989) for example found that detectives who surface acted when dealing with criminals had a greater sense of accomplishment. Detectives changed their cognitive appraisal of situations when dealing with criminals so that rather than viewing criminals' behaviour (e.g. crying) as being real, they viewed these behaviours as being part of the criminals' staged performance that was designed to trick the detectives and to protect themselves. Detectives responded by surface acting, and viewed interactions with criminals as intellectual "games" to be won by

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"conning those whose business is conning" (p. 8). In this way, surface acting was used as a strategy for obtaining information from criminals and by doing this, getting closer to solving a crime, which led to higher satisfaction.

Another reason why surface acting may have been related to lower job and life satisfaction may be to do with surface acting and deep acting being compensatory strategies. Diefendorff et al. (2005) suggested that when workers could not spontaneously feel a desired display they may surface act or deep act. In the present study, actors may have been unable to spontaneously feel and display the emotions of the characters and roles they were playing and as such are likely to have resorted to surface acting where deep acting was not possible. This may have lead to actors considering themselves as less capable actors.

Surface acting requires more effort than spontaneously feeling and displaying emotions which is also likely to have contributed to negative outcomes. Sharpe's (2005) research on adventure tourism guides found that guides who surface acted tended to become exhausted which led to feelings of frustration and self-doubt. One guide explained that how being somebody else was exhausting, particularly when compared to more extraverted guides who seemed to naturally connect with tourists.

Some of the best actors have been described as those who infuse their own personality into the roles they play (Wilson, 2002; Schechner, 2002). This suggests that these actors will be more able to spontaneously feel the emotions of their character and are likely to have less need to surface act or deep act. As such, actors who are more satisfied with their lives and their jobs may be less likely to engage in surface acting which may provide an explanation as to why surface acting was negatively correlated with life and job satisfaction. Due to the low pay actors receive and overcrowding in their profession (Phillips, 1999), actors may have less choice over the characters and roles they play, and which productions they are involved in. This may have lead to actors playing parts that they did not personally identify with, leading to surface acting, which may explain why surface acting was negatively associated with job and life satisfaction.

Deep acting in the present study was not significantly correlated with either job or life satisfaction. This result may be due to a lack of recognition for deep acting. Although previous research found that spectators were better at identifying actor's emotions when actors used deep acting compared to surface acting (Ekman & Rosenberg, 2005), this study was conducted in a laboratory setting, where spectators were likely to have been far more alert to detecting emotion displays than typical audience members, who would be more likely to focus on the overall plot and character development, than on the tiny red flushes actors show on their faces when experiencing certain emotions. Wilson (2002) stated that one of the main reasons *why* Method acting became so popular in America was because motion cameras allowed extreme close-ups of actors that could detect such changes. In the present study, the majority of actors (n = 71) identified theatre as being the primary medium for their performances, while only 7 actors identified film and television as being their main medium. The present finding that deep acting was not significantly related to either job or life satisfaction suggests that within their acting work, deep acting tends to go unrecognized by all except the actor.

A second possible reason that deep acting did not produce significant results for the expected outcomes may be due to deep acting requiring actors to "become" their character which requires considerable investment of time and effort. Time is required to explore and develop the character, and sometimes this can mean spending time in a variety of geographic locations, researching how that the character might have lived, whether imaginary or real. This is likely to require financial investment which may not be feasible where there is not enough money in an organization. For example, while Hollywood's entertainment industry is lucrative and top actors can earn millions of dollars for one production, Phillips (1991) found that in reality most actors received little pay in comparison to other jobs, and this was reflected in the present study, where actors were dissatisfied with the amount of pay they received for their acting work (*M* = 2.17). Stanislavski (1937) suggested that deep actors should be willing to become their characters when off-stage, as this

would greatly improve their onstage performances. But this is likely to require time, effort and money that is available in some acting communities, and unavailable in others.

In the present study actors who had received formal training and reflected upon their previous acting work were more likely to experience negative emotions than actors who had received no formal training and did the same. A likely explanation for this finding is that because trained actors receive extensive education on the theory and practice of acting they may have been more critical of their own work than actors who have never received formal training, and therefore may be less likely to have established reference points against which they can judge the quality of their own acting. Alternatively, actors who had received no formal training may have been more able to inject their personality into their characters, through having no formally taught methods, and therefore spontaneously experience and display emotions which could explain why they did not experience negative emotions when reflecting on their acting work.

SENSE OF COMMUNITY

Having a sense of community has been shown to increase subjective well-being and job satisfaction, which is important for actors working under emotionally demanding or stressful situations (Nettle, 2006; Phillips, 1991). In the present study, actors who experienced higher levels of sense of community were more satisfied with their acting work and with their lives overall. That sense of community was not significantly correlated with styles of acting suggests that actors with a stronger sense of community were more satisfied regardless of whether they used surface acting or deep acting.

It was expected that actors with a high sense of community would experience a stronger relationship between styles of acting and life and job satisfaction. However, the data showed that sense of community only moderated the relationship between deep acting and life satisfaction. Actors with a high sense of community were more satisfied with their lives than actors with a low sense of community, and this effect

was more pronounced with actors who scored low on deep acting than actors who scored high on deep acting.

A reason why the effect of sense of community may have been less pronounced when deep acting was high may have been because deep acting is a personal journey of discovery for the individual that may give one less reason to conform to the rules, guidelines and expectations of others. As the actor becomes the character through the development of an internal truth, which then permeates out and guides outward physical expression, they may be less likely to feel the need to be bound to the usual conventions of acting behaviour that are taught and passed on to others. Indeed this has been reflected in a study by Ruby (2001) that found that deep actors experienced a heightened sense of reality, and that acting allowed them to transcend the limits of human expression set in place by a structured social life. The present study suggests that the boundaries set by conventions of acting may be also be transcended by deep acting.

IMPLICATIONS

Deep acting was not significantly correlated with either life satisfaction or job satisfaction which may be a result of a lack of industry resources and opportunities. Although Nettle (2006) and Phillips (1999) stated that acting conditions are poor and for example that overall medium pay is low compared to most other professions, their research was not conducted in New Zealand and is likely to require further investigation. The present study found that actors were unsatisfied with the amount of pay they received, providing preliminary evidence that acting conditions may be poor in New Zealand also. This is likely to have an affect deep acting in that actors may be under resourced to do the necessary work required for deep acting. At present actors do not appear to receive recognition for their use of deep acting methods. More industry resources such as encouragement and recognition as well as financial resources are likely to encourage actors to develop their acting skills, to see

their acting work as more satisfying and to view acting as a worthwhile profession, occupation or hobby.

While there may be a lack of industry resources, the present study has shown that there are strong community resources for actors, as sense of community was positively correlated with overall satisfaction. This is a valuable resource and one which should not be underestimated (e.g. Nettle, 2006; Phillips, 1991). Although sense of community was not shown to have a direct effect on styles of acting in the present study, it is likely to be important in determining how committed to and engaged actors are in their acting, and how much pleasure they derive from acting. Despite the importance placed by some acting theorists and practitioners over which style of acting is the 'best', the findings of the present study suggest that having a sense of community and the benefits that are derived from belonging to acting communities are far more important.

LIMITATIONS AND DIRECTIONS FOR FUTURE RESEARCH

A major limitation is that the overall number of actors was too low to perform some calculations. Small numbers in some categories meant that it was not possible to explore detailed differences among different types of work or different roles. For future research, more actor participants are needed to detect potential effects.

Ashforth and Humphrey's (1993) conceptualization of emotional labour included *expression of genuine emotion* however this was not studied in the present investigation. Essentially, a measure of the expression of genuine emotions may better capture the goals of Stanislavski, Strasberg and other followers of truthful styles of acting, which may have only been partially captured by the deep acting measure used in the present study.

The present study measured surface acting and deep acting separately. Where surface acting focuses on what is externally portrayed, there is some flexibility in that

it allows for internally felt emotions to be neutral, opposite, or close to what is being portrayed without actually matching what is being portrayed. Using Diefendorff et al's (2005) surface acting scale it would be impossible to tell for example whether surface acting was being used to modify external expressions, while deep acting was being used to maintain a constant feeling (as opposed to fluctuating between a variety of feelings that never quite reach the target). The combination of using both surface acting and deep acting methods simultaneously is likely to have a different impact on overall satisfaction than using surface acting alone, and as such this may an important area for future research. For example, although not stated by the authors, the detectives in Stenross and Kleinman's (1989) research may have experienced higher satisfaction using surface acting, rather than lower satisfaction, because they were following two sets of rules (one that required them to maintain emotional neutrality, and another that required tactical surface acting) rather than one (tactical surface acting only), and the ability to follow both, lead to a sense of accomplishment, whereas the ability to follow one rule but not another (e.g. losing your temper with a criminal) might have otherwise lead to emotional dissonance and lowered satisfaction.

Considering surface acting was associated with low overall satisfaction in the present study, it may be that actors were not following a rule that governed internally felt emotions, or that such a rule did not exist or was weakly enforced. Future research is likely to benefit from including a measure of perceived display rule demands such as that used by Brotheridge and Grandey (2002) and Schaubroeck and Jones (2000) as well as commitment to display rules (Hollenbeck, Williams & Klein, 1989). The establishment, enforcement and adherence to rules that govern what should be internally felt is likely to mitigate the role of emotional dissonance in roles where understanding of what should be felt is less clear.

The present study examined the relationships between styles of acting, sense of community and psychological well-being among community theatre, amateur and professional actors within an emotional labour framework which has not previously been done before. Results showed that surface acting among actors had a similar outcome as to what had been found in previous research using non-actors, however deep acting was not significantly correlated with psychological well-being as expected. It was hypothesized that sense of community would moderate the relationships between styles of acting and satisfaction outcomes, although only the relationship between deep acting and life satisfaction showed a significant moderation effect, and this was not due to the expected reasons. Unfortunately there were not enough participants who were involved in community theatre acting for meaningful conclusions to be made that specifically focused on community theatre actors which was an aim of the present study. Future research will have to find ways to get more community theatre actor's participation, although a qualitative research design would be a useful way of mining rich information from a limited number of cases. Overall, this study has demonstrated a replication of findings from emotional labour research on non-actors, while it has also provided results that haven't quite meshed with previous research using non-actors. Overall, our understanding of surface acting, deep acting and the effects of sense of community on job satisfaction and life satisfaction has been increased by extending what was already known about acting among non-actors to include those who do it best, real actors. Implications of the results, limitations of the present study and future directions for research were discussed.

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6 August 2008

Michael Green
c/- Dr D Gardner
College of Humanities and Social Sciences
Massey University
Albany

Dear Michael

HUMAN ETHICS APPROVAL APPLICATION – MUHECN 08/036
"The days of our lives: Deep acting, surface acting, and actors' health"

Thank you for your application. It has been fully considered, and approved by the Massey University Human Ethics Committee: Northern.

Approval is for three years. If this project has not been completed within three years from the date of this letter, a reapproval must be requested.

If the nature, content, location, procedures or personnel of your approved application change, please advise the Secretary of the Committee.

Yours sincerely

Dr Denise Wilson
Chair
Human Ethics Committee: Northern

cc: Dr D Gardner
College of Humanities and Social Sciences

THE DAYS OF OUR LIVES: DEEP ACTING, SURFACE ACTING AND ACTORS' HEALTH 2008

INFORMATION SHEET

RESEARCHER'S INTRODUCTION

This study will look at ways in which different styles of acting can affect work and life satisfaction, and emotional wellbeing. I will be looking at **Deep Acting** (where what is expressed is also felt) and **Surface Acting** (where what is expressed is not what is being felt by the actor) and how these two styles of acting may be related to job satisfaction, life satisfaction, and emotional well-being among professional, amateur and community theatre actors.

Previous psychological research on **Deep Acting** and **Surface acting** has focused on areas of work such as customer service, medical relationships between doctors and patients, or even how detectives get along with criminals during their investigations - but not with actual actors.

I am carrying out this research as part of a Master of Arts degree in Psychology, and have previously been involved in speech and drama performances and competitions.

If you know of anyone who may be interested in being a part of this study, please forward their contact details to my address given below.

Participant involvement

I would like you to fill in a short online survey that should only take around 10 minutes.

Participant Recruitment

Professional, amateur or community actors who are part-time, full-time or casual are welcome to participate in this study. The only requirements are that you have been involved in at least one production this year (2008), and that you are over 18.

Project Procedures

All data will be anonymous and confidential. Your completion and return of the questionnaire implies consent, and you can choose not to answer any particular question.

If you would like a summary of my findings, please email me.

There is a chance to go into a prize draw to win $100 if you complete the online survey and enter your address.

If you have any questions about the study, feel free to contact me or my supervisor, Dr. Dianne Gardner.

Mike Green	Phone: 027 4164 511
	Email: greenmich1@gmail.com
	Return address: Mike Green, School of Psychology, Massey University, Private Bag 102 904, NSMC, Auckland.
Dr. Dianne Gardner	Phone: 09 414 0800 Ext. 41225
	Email: D.H.Gardner@massey.ac.nz

This project has been reviewed and approved by the Massey University Human Ethics Committee: Northern, Application 05/08. If you have any concerns about the conduct of this research, please contact Dr Denise Wilson, Chair, Massey University Human Ethics Committee: Northern, telephone 09 414 0800 x9070, email humanethicsnorth@massey.ac.nz.