

## The Actor's Experience

The following survey is being conducted as part of a PhD research project through the University of Exeter in the United Kingdom. If you are under 18, you must have your parent's permission to participate. This survey explores how actor/performers describe what it is like to perform. It asks questions about your training and acting background in addition to getting your thoughts about auditioning, rehearsing, and performing. If there are any questions that you feel you cannot answer, feel free to skip them. Any comments you can provide to expand on your answers will be very helpful. The purpose of this survey is to get a better sense of who actors are and what they think about these various aspects of the profession. In the end, it is hoped that the data will provide valuable insight into what actors think and feel about the work they do. While this survey is primarily concerned with stage performance rather than film or television, there may be some questions that can be answered about performing in general rather than specific to your stage work. Please feel free to answer from whichever experience is most useful. Remember, this is an opportunity for your thoughts and beliefs about acting and performing to be heard. Some respondents may be asked to participate in follow-up interviews designed to allow the respondents to elaborate further on their answers. If you are interested in participating, you will have the opportunity to be included at the end of the questionnaire. By selecting the yes box and submitting your e-mail address you can agree to become a further part of this study. If you prefer to remain anonymous, please select no. Your participation in this study is completely voluntary and anonymous. There are no foreseeable risks associated with this project. However, if you feel uncomfortable answering any questions, you can withdraw from the survey at any point. It is very important for us to learn your opinions. The University of Exeter is a data collector and is registered with the Office of the Information Commissioner as required under the Data Protection Act 1998. The information collected here is required for the purposes outlined above. Your personal data will only be processed in accordance with the University's registration and current data protection legislation. All responses are confidential. No answer will be sold or used for work other than the stated purpose. Any respondent agreeing to participate in further interviews will have their identity kept confidential unless expressly allowed by the respondent. If you have questions at any time about the survey or the procedures or to request a hard copy of the survey, you may contact Eric Hetzler by email at the email address specified below. Thank you very much for your time and support. Please start with the survey now by clicking on the Continue button below.

### Demographics

The next few sections ask for information about you and your acting background. Questions marked with a red \* are required.

#### Gender

1. Male
2. Female

#### Age

1. under 16
2. 16 - 18
3. 19 - 25
4. 26 - 35
5. 36 - 45
6. 46 - 55
7. Over 55

Place of Residence (City/Town, Country)

Which category best describes your current performer status?

1. Youth (non-paid)
2. Youth (paid)
3. Student (University)
4. Student (Conservatory/Drama School)
5. Adult (non-paid)
6. Adult (paid, non-union)
7. Adult (paid, union affiliated)
8. Other \_\_\_\_\_

Training

Do you currently or have you taken acting classes?

1. Yes
2. No

Which category best describes the classes you have taken or are currently taking? (choose all that apply)

1. Performing Arts Camp
2. After School Programs
3. Private Lessons
4. High School Classes
5. University Classes
6. Master Classes
7. Workshops
8. Night Classes
9. Other \_\_\_\_\_

If you have a degree in theatre/performance, what level have you attained?

1. BA
2. BFA
3. MA
4. MFA
5. BEd
6. Cert Ed
7. PGCE
8. MPhil
9. PhD

If you have finished your formal education, do you continue to take acting classes?

1. Yes
2. No

In total, how many years of formal training would you say you have? Choose the range that best describes this.

1. 0 (Learned by Doing)
2. 1 - 3 years
3. 4 - 6 years
4. 7 - 9 years
5. 10 - 12 years
6. 13 - 15 years
7. 16+ years

Which/Whose acting/performing technique or techniques/forms have you trained in over a sustained period of 2 months or more? Choose all that apply.

1. Marceau
2. Gindler
3. Affective Memory

4. Brook
5. Benedetti
6. Kinesthetics
7. Biomechanics
8. Chaikin
9. Meisner
10. Suzuki
11. Hagen
12. Del Arte School
13. Barba
14. Brecht
15. McGaw
16. Strasberg
17. LeCoq
18. Method of Physical Action
19. Acting As If
20. Spolin
21. Psychological Gesture
22. Grotowski
23. The System
24. Chekhov
25. Adler
26. Practical Esthetics
27. The Method
28. Stanislavsky
29. Delsartes System of Physical Expression
30. Viewpoints
31. Feldenkreis
32. Chubbuck
33. Alexander Technique
34. Meyerhold
35. Other

Which/Whose acting/performing technique or techniques/forms have you studied in short-term workshops of 1 day or more? Choose all that apply.

1. Marceau
2. Gindler
3. Affective Memory
4. Brook
5. Benedetti
6. Kinesthetics
7. Biomechanics
8. Chaikin
9. Meisner
10. Suzuki
11. Hagen
12. Del Arte School
13. Barba
14. Brecht
15. McGaw
16. Strasberg
17. LeCoq
18. Method of Physical Action
19. Acting As If
20. Spolin
21. Psychological Gesture
22. Grotowski
23. The System
24. Chekhov
25. Adler

26. Practical Esthetics
27. The Method
28. Stanislavsky
29. Delsartes System of Physical Expression
30. Viewpoints
31. Feldenkreis
32. Chubbuck
33. Alexander Technique
34. Meyerhold
35. Other

Are there any training methods you have purposely avoided?

1. Yes
2. No

What methods have you avoided and why?

Acting Background

How long, in years, have you considered yourself to be an actor? (choose the range that best describes this)

1. I don't consider myself to be an actor
2. 1 - 3 years
3. 4 - 6 years
4. 7 - 9 years
5. 10 - 12 years
6. 13 - 15 years
7. 16 - 18 years
8. 19+ years

If you are a paid professional, how long have you considered yourself to be professional? (choose the range that best describes this)

1. 1 - 3 years
2. 4 - 6 years
3. 7 - 9 years
4. 10 - 12 years
5. 13 - 15 years
6. 16 - 18 years
7. 19 + years

In how many stage productions have you participated?

1. 1 - 5
2. 6 - 10
3. 11 - 15
4. 16 - 20
5. 21 - 25
6. 26 - 30
7. 30+

What is the longest performance run (in weeks) that you have participated in?

1. 1 - 4
2. 5 - 8
3. 9 - 12
4. 13 - 16
5. 17 - 20
6. 21 - 24
7. 25 - 28
8. 29 - 32
9. 33+

Of the following types, what kinds of roles do you prefer to play? Choose all that apply.

1. Serious
2. Comic
3. Tragic
4. Non-Realistic
5. Devised
6. Musical
7. Naturalistic
8. Classical
9. Mythical
10. None of the above
11. Other \_\_\_\_\_

Which/Whose acting/performing technique or techniques/forms do you use in your current acting practice?

Choose all that apply.

1. Psychological Gesture
2. Acting As If
3. Affective Memory
4. Method of Physical Action
5. Benedetti
6. Kinesthetics
7. Biomechanics
8. Chaikin
9. Spolin
10. Alexander Technique
11. Suzuki
12. Delsartes System of Physical Expression
13. Del Arte School
14. Barba
15. Brecht
16. Brook
17. Marceau
18. LeCoq
19. Grotowski
20. Chubbuck
21. Practical Esthetics
22. Hagen
23. McGaw
24. Viewpoints
25. Chekhov
26. Adler
27. Meisner
28. The System
29. Stanislavsky
30. Strasberg
31. The Method
32. Feldenkreis
33. Gindler
34. Meyerhold
35. Other

What sorts of things about acting do you read? Choose all that apply.

1. Theory books
2. How to books
3. Actor Biographies
4. Actor Autobiographies
5. Trade Magazines
6. Theatre Journals
7. None

8. Other

Please list the titles of up to 5 of the most important texts about acting that you have read.

If an acting teacher asked you to read specific books, what titles were they?

Auditioning/Casting

This section deals with auditioning and being cast in roles. If you feel you cannot answer a question, feel free to leave it blank.

Do you consider your work to be primarily devised/collaborative?

1. Yes
2. No

Have you ever auditioned for a role?

1. Yes
2. No

Choose the statement that best describes your current position as a performer. (Choose all that apply)

1. I audition for the production I am interested in doing.
2. I audition for the role I want to play.
3. I audition for the director I respect/want to work with.
4. I audition for everything regardless of the role or production.
5. I don't audition anymore. My agent fields offers that are presented to me.
6. Other

How did you become a member of the group with whom you work?

1. I am a solo artist
2. Invited
3. Auditioned
4. Founding Member
5. Other \_\_\_\_\_

What kind of work do you devise? Choose all that apply.

1. Theatre in Education
2. Political
3. Site Specific
4. Research
5. Adaptations
6. Participatory
7. Storytelling
8. Commedia del arte
9. Happenings
10. Improvisation
11. Reminiscence
12. Pantomime
13. Mask Work
14. Installation
15. Other

What determines the form of your performance? Choose all that apply.

1. Audience

2. Content
3. Space
4. Group Ideology
5. Community
6. Other \_\_\_\_\_

What or who is your intended audience?

I consider my work to be text based.

1. 1 - Never
2. 2 - Rarely
3. 3 - Sometimes
4. 4 - Most of the Time
5. 5 - Always

What skills do you use in your work? Choose all that apply.

1. Playing a role
2. Stepping in and out of the character
3. Telling a story
4. Inhabiting an image
5. Physicalizing a story or event
6. Guiding the audience
7. Interpreting a text
8. Improvising
9. Other (please describe)

Do you work exclusively in devised work?

1. Yes
2. No

When deciding to accept a role, what factors do you consider? Choose all that apply.

1. The physical characteristics of a particular character
2. The emotional range of the character called for by the script.
3. The size of the part
4. The challenging nature of the role
5. The story
6. The director
7. The music
8. The title
9. The company/theatre
10. The producer of the show
11. Other - please explain

When cast in a role, do you assume that this was based on a physical similarity between yourself and the character?

1. Yes
2. No

Feel free to expand on your answer.

When auditioning, it is important to look and behave as much like the character as you can.

1. 1 - Not at all. Its about what you bring to it, not what you look like.
2. 2 - Rarely. The people casting should be looking more at my abilities as an actor.
3. 3 - It depends on the situation.
4. 4 - Usually. It helps if the people casting see that you are like the character.
5. 5 - Always. Its the only way to get the role.

Have you ever taken a class in how to audition?

1. Yes
2. No

Do you read books on how to audition?

1. Yes
2. No

Do feel that these have helped to become a better auditioner?

1. Yes
2. No

## Rehearsal

This section deals with the time before you perform for an audience. It covers rehearsals and asks about how you approach a role. It might help to think of a particular role when answering these questions. If you do not feel you can answer a question, feel free to leave it blank.

When approaching a role, do you look for similarities with yourself?

1. Yes
2. No

What challenges/obstacles do you feel you need to overcome in order to be successful in the performance for which you are rehearsing?

It is important for you to create the history of the character outside what the playwright has written.

1. 1 - Not at all. All I need is what the playwright says.
2. 2 - Usually Not. Its pretty much all there.
3. 3 - Its not a concern one way or the other.
4. 4 - Fairly Important. It helps my understanding of the character.
5. 5 - Very Important. I create full histories of my characters.

Which processes best describe the work you do to create a character? Choose all that apply.

1. Character biography
2. Historical research
3. Improvisation
4. Observation
5. Memorize the lines
6. Produce the correct emotions
7. Physicalize the character
8. Learn the blocking
9. Discussions with the director
10. Nothing
11. Other

It is important for you to use your own life experiences in creating a role.

1. 1 - Of course not. Imagination is what's important.
2. 2 - In rare cases. If I'm completely stuck.
3. 3 - Sometimes. It depends on the character.
4. 4 - Most of the time. It helps me relate to the character.
5. 5 - Absolutely. I have nothing else to go by.

Please explain your answer.

It is important to link the characters emotions with your own.

1. 1 - Not at all
2. 2 - To a limited extent
3. 3 - It depends on the role.
4. 4 - Most of the time
5. 5 - Always

In dealing with the emotional content of a scene, what is more important to you? Rank the following in order of importance.

|   | 1st                      | 2nd                      | 3rd                      | 4th                      | 5th                      | 6th                      |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| To reproduce emotions, it is necessary to study the outward appearances linked with them.           | <input type="checkbox"/> |
| To reproduce emotions in a scene, it is necessary to actually experience them                       | <input type="checkbox"/> |
| By reacting to the actions of the other characters, convincing emotions will result.                | <input type="checkbox"/> |
| To reproduce emotions, it is necessary to study the behavior (psychology) that is linked with them. | <input type="checkbox"/> |
| By thinking in a way similar to the character, the emotions will be performed convincingly.         | <input type="checkbox"/> |
| Other   | <input type="checkbox"/> |

You ranked Other above 3rd. Please explain how you deal with the emotional content of a scene

It is important that you like the character you are playing.

1. 1 - Absolutely not.
2. 2 - Almost never.
3. 3 - Sometimes it helps.
4. 4 - Its fairly important.
5. 5 - Absolutely. I have to like my character in order to perform.

Feel free to elaborate on your answer.

During the performance, it is important for you to believe what is happening to your character in order to properly portray it.

1. 1 - Not at all. I don't believe any of it.
2. 2 - Maybe in a given moment, but not all the time.
3. 3 - Sometimes. It depends on the role and what the playwright has written.
4. 4 - Most of the time I really do believe.
5. 5 - Absolutely. Its like its happening to me.

Feel free to elaborate on your answer.

How does feedback from the director affect the development of your character?

When playing a character falling in love, it is important to fall in love with the other actor so that it is real.

1. 1 - Of course not.
2. 2 - Almost never.
3. 3 - Maybe.
4. 4 - It can help.
5. 5 - Always.

Feel free to elaborate on your answer.

How much of your self do you think makes up your character?

1. 0%
2. 10%
3. 25%
4. 50%
5. 75%
6. 100%

Feel free to explain your answer.

Please rank the following in terms of their importance to you in creating a successful character.

|                                 | 1st                      | 2nd                      | 3rd                      | 4th                      | 5th                      |
|---------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Creating the right emotions     | <input type="checkbox"/> |
| Discovering the correct actions | <input type="checkbox"/> |
| Learning the lines correctly    | <input type="checkbox"/> |
| Learning the blocking           | <input type="checkbox"/> |
| Handling the props correctly    | <input type="checkbox"/> |

As you develop a character in rehearsal, choose one of the following that is the most important aspect for you.

1. What the character looks like, physically.
2. What the character sounds like.
3. What the character feels like, inside.
4. How the character moves, physically.
5. How the character relates to the other characters.
6. Where the character is, in space.
7. How the character expresses him/her self.
8. Other (please explain)

Have you ever played more than one character in the same production?

1. Yes
2. No

Did this affect your experience of the production?

1. Yes
2. No

How were you affected?

How important to you are the given circumstances as provided by the playwright to performing a character?

1. 1 - Not at all important
2. 2 - Somewhat unimportant
3. 3 - Neutral
4. 4 - Somewhat important
5. 5 - Very important

In terms of your relationship to your character, where do you fall on the scale below.

1 = My body is a neutral puppet operated from a conscious distance. I have no emotional engagement with my character. 5 = Depending on the circumstances, I step in and out of complete emotional engagement with my character. 10 = I have full engagement of emotion with my character. I feel what my character is feeling.

1. 1
2. 2
3. 3
4. 4
5. 5
6. 6
7. 7
8. 8
9. 9
10. 10

Please feel free to explain your opinion.

If your character is supposed to be angry, where does the anger come from? (choose the answer that best applies)

1. Myself
2. The character
3. The action
4. The reaction to the circumstances
5. I don't know

Feel free to explain your answer.

If my character is supposed to be angry, then I will be angry at the moment my character is angry.

1. Agree
2. Disagree

### Performing

The questions in this section refer to your time on stage in front of an audience. If you don't think you can answer a question, please leave it blank.

Immediately prior to an opening night performance, how do you feel? Choose all that apply.

1. Anxious
2. Neutral
3. Erotic
4. Concentrated
5. Tense
6. Tired
7. Nervous
8. Jealous
9. Excited

10. Pleased
11. Strong
12. Challenged
13. Scared
14. Angry
15. Ambivalent
16. Bored
17. Other (please describe)

Immediately prior to entering into a scene, do you do anything to prepare? Choose all that apply.

1. Focused breathing
2. Stretching
3. Run my lines in my head
4. Meditate
5. Try to gauge the mood of the audience
6. Talk to my fellow actors backstage
7. Nothing
8. Other (please describe)

Does the role you are about to perform affect how you feel before the performance?

1. Yes
2. No

Please explain how you are affected.

Has your offstage mood ever affected your performance?

1. Yes
2. No

Please describe what happened.

How aware of your lines are you while you are on stage?

1. 1 - Not at all aware. Its like they come spontaneously.
2. 2 - Somewhat Aware. I know I have lines, but I'm not trying to remember them.
3. 3 - Aware. They're there in the back of my mind.
4. 4 - Very aware. I'm listening for cues to say my next line.
5. 5 - Totally aware. I'm always thinking of my next line.

When you are performing, which of the following are you aware of? Choose one.

1. Your character
2. Yourself
3. The audience
4. The action of the story
5. All of the above
6. Nothing at all

Feel free to elaborate.

During a performance, I see around me... (choose the one that best fits)

1. The stage set of the play
2. A world in which my action takes place
3. Other

Which of the following choices best describes your relation to your role?

1. I become my character.
2. The character becomes me.
3. The audience creates the character out of the work I do.
4. I am reacting to the action in the manner that is called for by the playscript.

5. I am merely presenting myself to the audience.
6. The character and I inform each other.

How aware of the audience are you while performing?

1. 1 - Completely unaware. I forget there is one.
2. 2 - Mostly unaware. I know they are there, but I am unaffected by them.
3. 3 - Aware. Sometimes I notice individual audience members.
4. 4 - Somewhat aware. I notice laughter and applause.
5. 5 - Completely aware.

In a performance where you interact with the audience, which statement best reflects how you feel?

1. The audience is a part of the same world as the characters.
2. The audience is separate from the performance.
3. Other

Do the reactions of the audience affect your performance?

1. Yes
2. No

Describe how you are affected.

Describe your relationship with the audience.

How aware are you of your own performance?

1. 1 - Completely unaware. When I come off stage, I have no idea of how I did.
2. 2 - Mostly unaware.
3. 3 - Aware. I know I'm on stage.
4. 4 - Somewhat aware.
5. 5 - Completely aware. I am always critiquing my work while I'm on stage.

Can you describe this awareness?

Immediately prior to a performance mid-way through a run, how do you feel? Choose all that apply.

1. Concentrated
2. Pleased
3. Erotic
4. Anxious
5. Challenged
6. Tired
7. Tense
8. Nervous
9. Ambivalent
10. Excited
11. Neutral
12. Strong
13. Angry
14. Scared
15. Jealous
16. Dread
17. Other (please describe)

Do your feelings prior to performance change if a run is going particularly poorly (for instance due to small audiences or bad reviews)?

1. Yes
2. No

How do your feelings change?

When performing, some actors have described finding themselves in the moment, or in the zone, or some other kind of alternate or alternative mental state. Have you ever felt something like this?

1. Yes
2. No

Please describe this feeling.

When performing with others, you are... (choose all that apply)

1. Listening to what they are saying as yourself.
2. Listening as the character.
3. Listening for a cue.
4. Listening to what is being said.
5. None of the above

Feel free to elaborate on your answer.

Do you agree or disagree with the following statement? The emotions I portray onstage are not truly felt. They only need to look real.

1. Agree
2. Disagree

Do you agree or disagree with the following statement? When performing an emotion, it must be truly felt. If my character is angry, then I must be angry.

1. Agree
2. Disagree

If your character is supposed to be angry, the anger present is...

1. My own anger
2. The characters anger

Please explain your answer.

Choose the words or phrases that best describe how you feel when a performance is going well.

1. Focused
2. Total involvement
3. Relieved
4. Anxious
5. Peaceful
6. On autopilot
7. Everything just clicks
8. Concentrated
9. Ideal
10. Nothing else matters
11. Scared
12. Weightless
13. In the groove
14. Flowing
15. Tuned in

16. In control
17. Strong
18. Self-aware
19. Other (please explain)

Choose the words or phrases that best describe how you feel when a performance is going poorly.

1. Out of control
2. Heavy
3. Unfocused
4. Nothing works
5. Confused
6. Energized
7. Forced
8. Anxious
9. Scattered
10. Angry
11. Dying
12. Frustrated
13. Stressed
14. Out of touch
15. Alone
16. Fraudulent
17. Weak
18. Self-conscious
19. Other (please explain)

Can you tell if another actor on stage with you is having an off night?

1. Yes
2. No

If so, please describe how you can tell.

Are you affected by other cast members while performing?

1. Yes
2. No

If so, please describe how you are affected.

If another performer gives the wrong cue, it is important to respond as if he/she had given the right cue.

1. 1 - Of course not, if you just say your next line, the audience will know something is wrong.
2. 2 - It depends on the situation and how much damage the mistake will make.
3. 3 - Always. You have to keep going exactly as rehearsed, even if the line is wrong.

When performing in a scripted work, it is okay to improvise a response in order to keep things fresh.

1. 1 - Absolutely not. It's wrong to do that to a fellow performer.
2. 2 - Rarely. Maybe if it's unintentional.
3. 3 - Neutral. I have no opinion on this.
4. 4 - Sometimes. During a long run it can keep things from getting stale.
5. 5 - Always. Improvisation makes the reactions more exciting.

Do accidents on stage (missed entrances, missing or broken props, etc.) help you?

1. Yes
2. No
3. Sometimes

Please explain why or why not.

Immediately prior to a closing night performance, how do you feel? Choose all that apply.

1. Concentrated
2. Pleased
3. Erotic
4. Anxious
5. Challenged
6. Tired
7. Ambivalent
8. Tense
9. Nervous
10. Excited
11. Neutral
12. Strong
13. Angry
14. Scared
15. Bored
16. Other

It is important to be the same in every performance.

1. 1 - Not at all. It's good to do the unexpected.
2. 2 - Rarely. Only in things like fight scenes.
3. 3 - Sometimes doing something different helps keep the scenes fresh.
4. 4 - Most of the time. You need to try to be consistent for the other actors and the audience.
5. 5 - Always. The unexpected is never good.

How important is it to become your character?

1. Not at all. I am always detached from my performance.
2. Always. I become my character completely.
3. It depends on the role and production. I can be detached or immersed.

Feel free to elaborate.

When performing, do ever forget why you are there, becoming completely immersed in the performance?

1. Yes
2. No

Please describe this.

Where do you believe emotions presented on stage come from? (choose all that apply)

1. From within the actor
2. From the action
3. From the words of the playwright
4. From the character
5. From the moment
6. From the audience
7. From the other actors on stage
8. Other

When performing, do you experience the same emotions as your character is experiencing during the action?

1. Always
2. I Don't Know
3. Never

Please explain your answer.

While performing, do you believe that what is happening to your character is happening to you?

1. Yes
2. No
3. Other

Which of the following best describes how you relate to the emotions of your character?

1. My own emotions in everyday life are distinct from the emotions of the character, therefore I can express them better.
2. The characters personality is similar to my own, therefore I can express the emotion better.
3. Other

In performance, which statement best describes your relationship to your character?

1. I often feel that I shift back and forth between being an actor and being the character, between working as an artist and living a certain situation.
2. I am at one with the character in a kind of melded personality.
3. I am not aware of my relationship to the character. I just do my job and act the role.

#### Post-Performance

This final section deals with the time after you have performed.

Which of the following best describes how you feel immediately after you exit the stage following a particularly emotional scene?

1. I'm still feeling the emotions of the scene.
2. I switch to normal right away.
3. I feel no different than when I was on stage.
4. I feel a bit lost.
5. Other (please explain)

Have you ever felt that the emotions of the character were your own?

1. Yes
2. No

Please explain your answer.

Immediately after a performance how do you generally feel? Choose the words that best describe this.

1. Tired
2. Exhilarated
3. Depressed
4. Lonely
5. Energized
6. Erotic
7. Sleepy
8. Thirsty
9. Hungry
10. Lost
11. Angry
12. Happy
13. Other \_\_\_\_\_

Feel free to elaborate.

Does the audience reaction affect your opinion of your performance?

1. Yes
2. No

Feel free to elaborate.

What kinds of things do you do after a performance? Choose all that apply.

1. Go home
2. Go out for food
3. Go out for drinks
4. Go shopping
5. Go out with friends
6. Go out to parties
7. Spend time alone
8. Other (please describe)

How important is it to reflect on the success or failure of a performance?

1. 1 - Not at all. I never dwell on it.
2. 2 - Rarely. Only if the something out of the ordinary happened.
3. 3 - Only if the show was particularly good or bad.
4. 4 - Most of the time. It's helpful.
5. 5 - Always. It's the only way to improve.

Feel free to elaborate on your answer.

Do reviews or the comments of others cause you to alter your performance?

1. Yes
2. No

Please explain.

At the end of a run, when the show has been struck and you leave the theatre for the last time, how do you feel?

Choose all that apply.

1. Happy
2. Depressed
3. Angry
4. Relieved
5. Energized
6. Sad
7. Lost
8. Quiet
9. Expectant
10. Lonely
11. Exhausted
12. Overwhelmed
13. Joyful
14. Other

Please add any additional comments about any of the questions you've answered.

Follow-up Interviews

Follow-up interviews will take place in the next few months. In an interview you will be asked to elaborate further on the answers you provided on the questionnaire. This will give you the opportunity to provide deeper levels of insight into the thoughts and opinions you have about acting and performing. Please note that no further personal details will be requested during the interviews. Depending upon the physical location of the interviews, some respondents might be interviewed via telephone.

Are you willing to take part in follow-up interviews?

1. Yes
2. No

Please enter your e-mail address so that you can be contacted regarding a follow-up interview.