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Stage fright and an intervention for performers:

**a study of the phenomenology of
stage fright in actors, musicians
and other performers, followed by
the design and evaluation of an
intervention for actors in training**

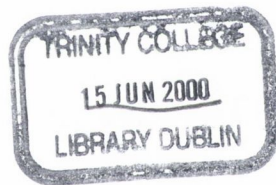
volume 2 (of 2): Appendices

Jan M.A. de Vries

dissertation for a PhD-thesis

Trinity College Dublin

1999



THESIS
5702.2

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Appendix Ia: Study I

- Questionnaire In-Depth interview
- Accompanying letter for the interviewee
- Additional instructions for the interviewer

STAGE FRIGHT RESEARCH - DESIGN: DRS. JAN M.A. DE VRIES
(TRINITY COLLEGE DUBLIN, IRELAND / UTRECHT UNIVERSITY, NETHERLANDS)

a. ACT(OR) (RESS) / MUSICIAN / DANCER / PRESENTER / OTHER

b. AMATEUR / SEMI- PROFESSIONAL / PROFESSIONAL

c. Have you done performances:	yes	no
- with a company	<input type="radio"/>	<input type="radio"/>
- as a solo performer	<input type="radio"/>	<input type="radio"/>
- for television	<input type="radio"/>	<input type="radio"/>
- for radio	<input type="radio"/>	<input type="radio"/>
- in a movie	<input type="radio"/>	<input type="radio"/>
- in a video production	<input type="radio"/>	<input type="radio"/>
- abroad	<input type="radio"/>	<input type="radio"/>

d. How many performances have you done in the last full year ?
(give estimate)

e. In the year you performed most often, so far:
How many performances did you do ?

f. For how many years have you been performing now ?

g. Have you followed a formal education as a performer ? yes no

h. If yes: - Which one ? (complete name) (place)
.....

- Completed ? yes no

- Has stage fright been addressed in your education ?
 yes no

If 'no': - Did you miss it ?
 yes no no opinion

i. What is the meaning of the term STAGE FRIGHT to you personally ? Can you give your own personal definition ?

[] 42@
[] 43@
[] 44@
[] 45@
[] 46
[] 47
[] 48
[] 49

j. How often do you experience STAGE FRIGHT when you perform ?

- always
- often
- now and then
- seldom
- never

2. If you have STAGE FRIGHT, do you usually have it:

- very strongly
 - strongly
 - moderately
 - somewhat
 - hardly
- (it varies)

3. Do you experience STAGE FRIGHT in general as:

- pleasant ?
 - neutral ?
 - unpleasant ?
- (it varies)

4. In your opinion, what is the influence of STAGE FRIGHT on your performance ?

- a very positive influence
- a positive influence
- a varying influence
- a negative influence
- a very negative influence

5. If you experience STAGE FRIGHT , when is that ?

- during the performance yes no
- on entering the stage yes no
- before the performance yes no
- on the day yes no
- the night before yes no
- earlier before yes no
- during rehearsals yes no
- after the performance yes no

6. Consider the comparison of the following circumstances ?

In which set of circumstances do you experience STAGE FRIGHT more intensely or more often ?

[fill in '?' if I. sees no difference; fill in 'N.APPL.' if circumstances are not applicable to I.]

- | | | | | | |
|----|---|----|--|-------------------------|--------------------------------|
| A. | <input type="radio"/> successful production | OR | <input type="radio"/> unsuccessful production | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| B. | <input type="radio"/> full house | OR | <input type="radio"/> empty house | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| C. | <input type="radio"/> small auditorium | OR | <input type="radio"/> large auditorium | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| D. | <input type="radio"/> acquaintances in audience | OR | <input type="radio"/> no acquaintances | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| E. | <input type="radio"/> difficult piece / role | OR | <input type="radio"/> easy piece / role | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| F. | <input type="radio"/> monologue / solo | OR | <input type="radio"/> ensemble piece | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| G. | <input type="radio"/> TV- live | OR | <input type="radio"/> TV- not live | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| H. | <input type="radio"/> leading part | OR | <input type="radio"/> supporting role | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| I. | <input type="radio"/> premiere /opening night | OR | <input type="radio"/> any performance in a run | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| J. | <input type="radio"/> after bad review | OR | <input type="radio"/> after a good review | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| K. | <input type="radio"/> video / film | OR | <input type="radio"/> theatre stage | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| L. | <input type="radio"/> after long rehearsal period | OR | <input type="radio"/> after short rehearsal period | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| M. | <input type="radio"/> conflict situation | OR | <input type="radio"/> harmonious situation | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| N. | <input type="radio"/> authoritarian leadership | OR | <input type="radio"/> group democracy | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| O. | <input type="radio"/> sympathetic colleagues | OR | <input type="radio"/> unsympathetic colleagues | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| P. | <input type="radio"/> clear organisation | OR | <input type="radio"/> unclear organisation | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| Q. | <input type="radio"/> nervous colleagues | OR | <input type="radio"/> calm colleagues | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| R. | <input type="radio"/> frequent enter / exit stage | OR | <input type="radio"/> infrequent enter / exit | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| S. | <input type="radio"/> long performance | OR | <input type="radio"/> short performance | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| T. | <input type="radio"/> high pers. involvement | OR | <input type="radio"/> low pers. involvement | <input type="radio"/> ? | <input type="radio"/> n. appl. |
| U. | <input type="radio"/> monitors in view (TV/video) | OR | <input type="radio"/> monitors, not in sight | <input type="radio"/> ? | <input type="radio"/> n. appl. |

7. Have you ever experienced the following physical symptoms when you were doing a performance :
 (not necessarily in relation to stage fright]

	never	seldom	now and then	often	always
- excessive perspiration	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- fast heartbeat	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- black out	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- anxiety attack	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- tightness of the chest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- rash	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- hyperventilation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- shaking / trembling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- voice gone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- dry throat / mouth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- sickness / nausea	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- headache	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- dizziness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- illness / flue	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
- (other)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. In general, how do you feel before a performance ?

- very insecure
- insecure
- neutral
- confident
- very confident

9. Do you consider STAGE FRIGHT to be an important problem for you ?

- yes
- no
- no opinion

10. Do you consider STAGE FRIGHT to be an important problem for other performers ?

- yes
- no
- no opinion

11. What causes STAGE FRIGHT in your opinion ?

- [] 33
- [] 34
- [] 35
- [] 36
- [] 37

12. If you experience STAGE FRIGHT before a performance; what do you do ?

- [] 39@
- [] 40@
- [] 41@
- [] 42
- [] 43

13. If you experience STAGE FRIGHT during a performance; what do you do ?

[] 45@

[] 46@

[] 47@

[] 48@

14. Can you give a description of a specific situation in which you went through a serious attack of STAGE FRIGHT ?

(PROBING: Where were you ? What did you feel ? What did you think ? What did you do ? What happened ? How did it affect your performance ?)

[] 49@

[] 50

[] 51@

[] 52@

[] 53@

[] 54@

[] 55

15. Do you have certain habits or rituals that you carry out before a performance ?

[] 57@

[] 58@

[] 59

[] 60

[] 61

16. If you have STAGE FRIGHT these days, is it different from the way it was in the past ?
Is it worse , less bad or the same?
And do you experience it more often, just as often, or less often than before?
(If there is 'no difference' : Why has it remained the same ?)

[] 163
[] 164
[] 165
[] 166

17. Have you played certain ROLES / MUSICAL PIECES / DANCE PIECES or any specific TASK ON STAGE which caused you to have extremely intensive STAGE FRIGHT ? Can you distinguish them from other ROLES / MUSICAL PIECES / DANCE PIECES in any way ?

[] 169
[] 170
[] 171
[] 172
[] 173

18. To what extent do you feel supported by your social circle (acquaintances) in your work as a performer ?

- not at all
 insufficiently
 sufficiently
 strongly

19. Do you have a steady partner ?

- yes no

20. If yes: - To what extent do you feel supported by your partner in your work as a performer ?

- not at all
 insufficiently
 sufficiently
 strongly

PERSONAL DATA INTERVIEWEE:

NAME:

ADDRESS:

TEL:

DATE OF BIRTH:

RESEARCH DATE:

NAME INTERVIEWER:



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Date: October 30, 1995

subject: Interview on stage fright

Dear Interviewee,

Thank you for participating in this research project on stage fright. It is very important for us to learn about your personal experience with stage fright and your opinions.

The project is jointly supervised by the Department of Psychology and the Samuel Beckett Centre for Theatre Studies of Trinity College. The results are being used to develop a course for performers in training. In this course they will learn how to cope with the stress of performing to help them enhance their performance.

The results of the interview will be strictly confidential and anonymous. In the publications on the research, your name will not be revealed. Details that could reveal your identity will not be divulged. The recording of the interview will only be used within the context of the research, and will only be listened to by the interviewer and the supervisors.

The official name of the project is 'A MULTI-DISCIPLINARY RESEARCH PROJECT ON STAGE FRIGHT AND THE DESIGN OF AN INTERVENTION FOR PERFORMERS'.

If you want to discuss the project with us, you are more than welcome to contact us.

Yours truly,

Drs. Jan de Vries (researcher)
Dr. Ray Fuller (supervisor)

ADDITIONAL INSTRUCTIONS FOR 'STAGE FRIGHT INTERVIEW':

1. Interviewer fills in the answers to the closed and multiple-choice questions. You can let the interviewee read along with you, when that is convenient (for instance in question 6 and 7)
2. Summarise open questions afterwards by listening to the tape that you've made. (limited borrowing of tape recorders possible, ask Eddie !!)
3. Fill in all the answers on the protocol in clear handwriting
4. Use a conversational style during the interview. Probe until the question has been properly answered.
5. With 'multiple choice questions'. First pose the question, wait for an answer, then, with the help of the interviewee, fill in in categories.
6. If the term stage fright has little relevance to you interviewee, ask them what term they use for themselves and use that term in the rest of the interview. Make sure you make a note of that on the protocol.

Appendix Ib: Study I

- Tables results of In-depth interviews (Tables 1 to 16)

Table 1: means NL/IRL

	TOTAL: n=175	NL: n=92	IRL: n=83	
age:	29.5	30.5	28.4	
years of experience:	12.1	10.5	13.7	t= .. p=.037*
performances last year:	38.1	35.3	40.9	
perf. in busiest year:	65.7	54.8	77.0	
variety of experience: (sum of 7 yes/no items)		3.76	3.74	
STAGE FRIGHT VARIABLES:				
frequency:	3.48	3.55	3.40	
intensity:	3.18	3.10	3.28	
insecurity: (5point scales range:1-5)	3.01	3.00	3.03	
unpleasantness: (3point scales range:1-3)	2.31	2.10	2.54	U=2643.0 p=.000**
SF sum total: (sum score range: 5-20)	13.14	12.76	13.55	
perf. interference: (5point scale range:1-5)	2.86	2.68	3.06	U=3048.5 p=.030*
VALENCE OF DEFINITION:				
positive	3.4%	5.4%	1.2%	
pos / neg	17.7%	28.3%	6.0%	
negative	54.3%	43.5%	66.3%	
IMAGINED PFI IN DEFINITION:				
positive	5.1%	5.4%	4.8%	
pos / neg	8.0%	15.2%	0.0%	
negative	43.9%	29.4%	57.9%	
PHYSICAL SYMPTOMS:				
excessive perspiration:	2.70	2.61	2.80	
fast heartbeat:	3.59	3.59	3.59	
blackout:	1.30	1.51	1.06	U=2490.0 p=.000**
anxiety attack:	1.65	1.48	1.84	U=3014.5 p=.007**
tight chest:	1.48	1.29	1.76	U=2482.0 p=.000**
rash:	1.27	1.25	1.29	
hyperventilation:	1.22	1.14	1.31	
shake-tremble:	3.14	3.10	3.18	
voice gone:	1.52	1.42	1.62	
dry throat-mouth:	3.09	2.91	3.28	
nausea:	1.73	1.46	2.02	U=2513.0 p=.000**
headache:	1.36	1.24	1.50	U=3113.5 p=.006**
dizziness:	1.35	1.33	1.39	
illness-flue:	1.25	1.20	1.31	
other symptom: (5point scales range:1-5)	3.85	3.92	3.74	
sum physical symptoms:	26.6	25.3	27.9	t= . p= .005**
number of preparation habits/rituals: (range 0-11)	3.08	3.39	2.73	t= . p= .042*

Table 2: means WOMEN / MEN and ACTOR / MUSICIAN:

	WOMEN: n=92	MEN: n=83	(t-test)	ACTOR: n=90	MUSICIAN: n=51
age:	26.0	33.7	p=.000**	30.0	27.4
years of experience:	10.4	14.3	p=.017*	12.5	11.7
performances last year:	21.2	57.0	p=.000**	33.0	27.3
perf. in busiest year:	42.0	92.0	p=.000**	71.7	43.8
variety of experience: (sum of 7 yes/no items)	3.42	4.12		3.81	3.59
STAGE FRIGHT VARIABLES:					
			(M-W test)		
frequency:	3.60	3.34		3.49	3.35
intensity:	3.18	3.19		3.37	3.00 p=.008**
insecurity: (5point scales range:1-5)	3.23	2.78	p=.003**	3.10	3.00
unpleasantness: (3point scales range:1-3)	2.37	2.25		2.30	2.28
SF sum total: (sum score range: 5-20)	13.60	12.64	p=.026*	13.37	12.84
perf. interference: (5point scale range:1-5)	2.96	2.77		2.75	3.06
VALENCE OF DEFINITION:					
positive	1.1%	6.0%		5.6%	0.0%
pos / neg	13.0%	22.8%		17.8%	13.8%
negative	59.8%	48.2%		52.2%	62.7%
IMAGINED PFI IN DEFINITION:					
positive	2.2%	8.4%		6.6%	4.0%
pos / neg	6.5%	9.6%		5.6%	5.9%
negative	50.0%	35.0%		37.8%	56.8%
PHYSICAL SYMPTOMS:					
excessive perspiration:	2.71	2.70		2.73	2.73
fast heartbeat:	3.65	3.48		3.71	3.54
blackout:	1.30	1.30		1.26	1.35
anxiety attack:	1.60	1.70		1.78	1.58
tight chest:	1.53	1.38		1.59	1.43
rash:	1.34	1.16		1.30	1.35
hyperventilation:	1.21	1.24		1.22	1.24
shake-tremble:	3.40	2.84		3.24	3.24
voice gone:	1.46	1.59		1.53	1.58
dry throat-mouth:	3.20	2.94		3.04	3.32
nausea:	1.82	1.55		1.75	1.92
headache:	1.48	1.22		1.37	1.42
dizziness:	1.41	1.29		1.39	1.41
illness-flue:	1.32	1.16		1.26	1.28
other symptom: (5point scales range:1-5)	3.85	3.82		4.00	3.61
sum physical symptoms:	27.5	25.5	p=.037*	27.1	27.2
number of preparation habits/rituals: (range 0-11)	3.12	3.06		3.63	2.33 p=.000** (t-test)

Table 3: means PROF / AMATEURS and TRAINING / NO TRAINING

	PROF: n=67	AMATEUR: n=72	TRAINING: n=100	NO TRAINING: n=75
		(t-test)		(t-test)
age:	37.6	24.3 p=.000**	30.2	28.6
years of experience:	17.7	8.3 p=.000**	12.4	11.7
performances last year:	74.8	10.2 p=.000**	43.7	30.9
perf. in busiest year:	135.4	16.5 p=.000**	73.5	55.4
variety of experience: (sum of 7 yes/no items)	5.19	2.60 p=.000**	4.10	3.26 p=.002**
STAGE FRIGHT VARIABLES:				
frequency:	3.31	3.64	3.48	3.48
intensity:	3.10	3.35	3.19	3.18
insecurity: (5point scales range:1-5)	2.97	2.97	3.03	2.99
unpleasantness: (3point scales range:1-3)	2.35	2.23	2.26	2.36
SF sum total: (sum score range: 5-20)	12.81	13.40	13.06	13.24
		(M-W test)		
perf. interference: (5point scale range:1-5)	3.06	2.70 (p=.059)	2.87	2.85
VALENCE OF DEFINITION:				
positive	3.0%	4.2%	2.0%	5.3%
pos / neg	18.0%	14.0%	22.0%	4.0%
negative	49.3%	59.7%	54.0%	57.7%
IMAGINED PFI IN DEFINITION:				
positive	6.0%	5.6%	5.0%	5.3%
pos / neg	11.9%	4.2%	11.0%	4.0%
negative	35.8%	43.0%	41.0%	45.4%
PHYSICAL SYMPTOMS:				
		(M-W test)		
excessive perspiration:	2.34	3.04	2.57	2.87
fast heartbeat:	3.39	3.69	3.64	3.52
blackout:	1.39	1.24	1.34	1.24
anxiety attack:	1.70	1.61	1.70	1.59
tight chest:	1.31	1.45	1.40	1.57
rash:	1.33	1.18	1.33	1.19
hyperventilation:	1.27	1.18	1.22	1.23
shake-tremble:	2.85	3.21	3.21	3.04
voice gone:	1.66	1.42	1.46	1.60
dry throat-mouth:	2.97	3.19	3.06	3.12
nausea:	1.40	1.97 p=.001**	1.68	1.79
headache:	1.21	1.42	1.36	1.36
dizziness:	1.19	1.47	1.32	1.40
illness-flue:	1.33	1.14	1.30	1.19
other symptom: (5point scales range:1-5)	3.64	4.13	3.59	4.23 p=.010**
sum physical symptoms:	25.3	27.1	26.6	26.5
number of preparation				
		(t-test)		(t-test)
habits/rituals: (range 0-11)	3.31	2.40 p=.008**	3.43	2.61 p=.012*

Table 4: Regressions U-shape relationship between experience, age / SF variables

(for variable labels see Table 8, p. 19)

The first line describes the way LINE REGRESSION fits the relationship between the independent variable and the dependant variables. The second line describes the way CUBIC REGRESSION fits the relationship

Independent: V2LFT (age)

Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
V28FREQ	LIN	.000	153	.03	.859	3.5274	-.0015		
V28FREQ	CUB	.008	151	.43	.735	2.7890	.0732	-.0023	2.0E-05
V29INTEN	LIN	.004	153	.68	.411	3.0371	.0060		
V29INTEN	CUB	.029	151	1.51	.214	6.1072	-.2394	.0058	-4.E-05
V30UNPLE	LIN	.001	153	.09	.765	2.2549	.0016		
V30UNPLE	CUB	.021	151	1.09	.354	3.8524	-.1387	.0037	-3.E-05
V31INTER	LIN	.004	153	.63	.429	2.6756	.0060		
V31INTER	CUB	.040	151	2.11	.101	5.1140	-.2150	.0060	-5.E-05
V76INSEC	LIN	.001	153	.16	.687	3.1269	-.0030		
V76INSEC	CUB	.007	151	.33	.802	4.6169	-.1229	.0028	-2.E-05
SFTTOTAL	LIN	.000	153	.04	.833	13.4495	.0042		
SFTTOTAL	CUB	.014	151	.74	.530	19.9336	-.5202	.0125	-9.E-05

(no significant F-scores found)

Independent: V15OPT (years of experience)

Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
V28FREQ	LIN	.001	158	.11	.739	3.4993	-.0031		
V28FREQ	CUB	.008	156	.40	.755	3.2302	.0528	-.0025	2.8E-05
V29INTEN	LIN	.003	158	.45	.504	3.1289	.0055		
V29INTEN	CUB	.006	156	.31	.815	3.0817	.0235	-.0014	2.2E-05
V30UNPLE	LIN	.002	158	.26	.608	2.2751	.0031		
V30UNPLE	CUB	.016	156	.85	.468	2.0319	.0515	-.0020	2.0E-05
V31INTER	LIN	.005	158	.81	.369	2.7778	.0077		
V31INTER	CUB	.016	156	.83	.477	2.8094	-.0145	.0020	-4.E-05
V76INSEC	LIN	.000	158	.06	.812	3.0548	-.0020		
V76INSEC	CUB	.022	156	1.19	.316	2.7532	.0802	-.0049	7.2E-05
SFTTOTAL	LIN	.000	158	.06	.802	13.4748	.0056		
SFTTOTAL	CUB	.017	156	.91	.435	12.4516	.2424	-.0121	.0002

(no significant F-scores found)

Independent: EXPERVAR (variation of experience)

Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
V28FREQ	LIN	.025	153	3.91	.050*	3.8841	-.1077		
V28FREQ	CUB	.045	151	2.40	.070	4.4834	-.9436	.2864	-.0270
V29INTEN	LIN	.005	153	.79	.375	3.3793	-.0413		
V29INTEN	CUB	.009	151	.44	.722	3.2313	.0183	.0071	-.0023
V30UNPLE	LIN	.001	153	.20	.658	2.2441	.0159		
V30UNPLE	CUB	.010	151	.53	.665	1.7891	.5089	-.1424	.0119
V31INTER	LIN	.005	153	.85	.359	2.6662	.0447		
V31INTER	CUB	.006	151	.32	.810	2.5967	.1608	-.0434	.0043
V76INSEC	LIN	.002	153	.28	.596	2.9239	.0257		
V76INSEC	CUB	.006	151	.30	.827	2.5865	.3012	-.0578	.0033
SFTTOTAL	LIN	.004	153	.56	.457	13.9276	-.0968		
SFTTOTAL	CUB	.010	151	.52	.670	13.2831	.2241	-.0016	-.0061

(linear regression of 'frequency' is significant at .05 level)

Independent: V13OPT (Frequency of performing in last full year)

Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
V28FREQ	LIN	.037	156	5.98	.016*	3.6069	-.0038		
V28FREQ	CUB	.043	154	2.31	.079	3.6973	-.0106	5.4E-05	-1.E-07
V29INTEN	LIN	.018	156	2.87	.092	3.2659	-.0023		
V29INTEN	CUB	.028	154	1.47	.226	3.3543	-.0104	8.0E-05	-2.E-07
V30UNPLE	LIN	.003	156	.49	.483	2.2895	.0007		
V30UNPLE	CUB	.004	154	.19	.901	2.3076	-.0007	1.1E-05	-2.E-08
V31INTER	LIN	.018	156	2.85	.093	2.7954	.0024		
V31INTER	CUB	.021	154	1.10	.350	2.7996	.0033	-2.E-05	6.6E-08
V76INSEC	LIN	.041	156	6.59	.011*	3.1585	-.0035		
V76INSEC	CUB	.054	154	2.94	.035*	3.1706	-.0020	-4.E-05	1.3E-07
SFTTOTAL	LIN	.032	156	5.14	.025*	13.8472	-.0085		
SFTTOTAL	CUB	.039	154	2.09	.104	14.0683	-.0241	.0001	-2.E-07

(line regression of 'frequency', 'insecurity' and 'SF-total' has a significant F, 'insecurity' also has a significant F for cubic regression, however line regression fits the relationship better)

Independent: V14OPT (Frequency of performing in busiest year)

Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
V28FREQ	LIN	.036	157	5.82	.017*	3.6284	-.0026		
V28FREQ	CUB	.058	155	3.18	.026*	3.8113	-.0150	.0001	-2.E-07
V29INTEN	LIN	.016	157	2.51	.115	3.2794	-.0015		
V29INTEN	CUB	.025	155	1.34	.262	3.4055	-.0092	6.4E-05	-1.E-07
V30UNPLE	LIN	.009	157	1.36	.244	2.2544	.0008		
V30UNPLE	CUB	.010	155	.52	.668	2.2499	.0005	7.4E-06	-2.E-08
V31INTER	LIN	.042	157	6.96	.009**	2.7197	.0026		
V31INTER	CUB	.052	155	2.83	.040*	2.7286	.0041	-3.E-05	8.5E-08
V76INSEC	LIN	.019	157	3.08	.081	3.1232	-.0017		
V76INSEC	CUB	.023	155	1.24	.297	3.1471	-.0043	3.1E-05	-8.E-08
SFTOTAL	LIN	.018	157	2.95	.088	13.7883	-.0045		
SFTOTAL	CUB	.035	155	1.86	.140	14.1138	-.0277	.0002	-5.E-07

('frequency' has a significant F for cubic regression, however line regression fits the relationship better, the same for 'interference')

Cubic Regressions for factor 2 and factor 3 (split for gender). These computations correspond with effects for AGE on factor 2 and AGE xSEX for factor 3 (Analysis of Variance). As we can see neither effects is backed up by a significant cubic regression. AGE is tested in its original form (V2LFT). Possible related effects for Experience (V15OPT) and Variatie in experience (EXPERVAR) are also computed

Independent: V2LFT

V1SEXE: 1 woman		Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
		FAC2ROT	CUB	.057	82	1.65	.185	-5.4858	.4504	-.0111	8.6E-05
		FAC3ROT	CUB	.040	82	1.14	.337	-2.9604	.2758	-.0076	7.0E-05
V1SEXE: 2 man		Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
		FAC2ROT	CUB	.030	75	.78	.510	1.7526	-.1601	.0042	-3.E-05
		FAC3ROT	CUB	.014	75	.36	.779	1.8062	-.1601	.0038	-3.E-05

Independent: V15OPT

V1SEXE: 1 woman		Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
		FAC2ROT	CUB	.013	84	.37	.776	.0429	.0347	-.0033	6.5E-05
		FAC3ROT	CUB	.051	84	1.50	.220	-.0649	.0243	.0001	7.3E-07
V1SEXE: 2 man		Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
		FAC2ROT	CUB	.005	78	.13	.944	.1477	-.0392	.0015	-2.E-05
		FAC3ROT	CUB	.004	78	.10	.962	-.3716	.0305	-.0011	9.9E-06

Independent: EXPERVAR

V1SEXE: 1 woman		Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
		FAC2ROT	CUB	.037	84	1.08	.364	-.4541	.1368	.0190	-.0034
		FAC3ROT	CUB	.020	84	.58	.631	-.0109	.2209	-.0936	.0113
V1SEXE: 2 man		Dependent	Mth	Rsq	d.f.	F	Sigf	b0	b1	b2	b3
		FAC2ROT	CUB	.038	74	.97	.410	.0314	-.4721	.2024	-.0206
		FAC3ROT	CUB	.004	74	.11	.957	-.0296	-.2418	.0893	-.0085

Table 5: Spearman Correlations of SF variables with all physical variables

excessive perspiration	.0849 N(175) Sig .264	.1369 N(174) Sig .072	.1129 N(173) Sig .139	.0959 N(173) Sig .210	.1294 N(167) Sig .096
fast heartbeat	.1276 N(173) Sig .094	.2257 N(172) Sig .003	.0421 N(171) Sig .585	-.0098 N(171) Sig .899	.1221 N(166) Sig .117
black-out	-.0227 N(175) Sig .766	-.0323 N(174) Sig .672	-.1493 N(173) Sig .050	.0319 N(173) Sig .677	.0033 N(167) Sig .966
anxiety attack	.0487 N(175) Sig .522	.3147 N(174) Sig .000**	.1435 N(173) Sig .060	.1233 N(173) Sig .106	.2334 N(167) Sig .002**
tightness of chest	-.1892 N(174) Sig .012	.0026 N(173) Sig .973	.0820 N(172) Sig .285	.0261 N(172) Sig .734	.0057 N(166) Sig .941
rash	.0597 N(174) Sig .434	-.0104 N(173) Sig .892	-.0168 N(172) Sig .827	.0032 N(172) Sig .967	.1729 N(166) Sig .026
hyperventilati	-.2270 N(175) Sig .003	-.0380 N(174) Sig .619	.1436 N(173) Sig .059	.1337 N(173) Sig .079	-.0092 N(167) Sig .907
shaking/ trembling	.2174 N(175) Sig .004**	.1691 N(174) Sig .026	.1377 N(173) Sig .071	.0412 N(173) Sig .590	.2019 N(167) Sig .009**
voice gone	-.1516 N(173) Sig .046	.0626 N(172) Sig .415	.1614 N(171) Sig .035	.1885 N(171) Sig .014	.0639 N(165) Sig .415
dry throat or mouth	.0675 N(172) Sig .379	.1002 N(171) Sig .192	.0946 N(170) Sig .220	.0670 N(170) Sig .386	.0862 N(164) Sig .272
sickness/ nausea	.0982 N(172) Sig .200	.1144 N(171) Sig .136	.1761 N(170) Sig .022	.0661 N(170) Sig .392	.2204 N(165) Sig .004**
headache	-.0213 N(174) Sig .780	-.0932 N(173) Sig .223	.1198 N(172) Sig .117	.0509 N(172) Sig .507	.0622 N(166) Sig .426
dizziness	-.0526 N(175) Sig .489	.0051 N(174) Sig .947	-.0295 N(173) Sig .700	-.0525 N(173) Sig .493	-.0035 N(167) Sig .964
illness/ flue	-.0157 N(174) Sig .837	-.0274 N(173) Sig .721	.0610 N(172) Sig .427	.0165 N(172) Sig .830	.1825 N(166) Sig .019
symptom other	.1630 N(75) Sig .162	.0364 N(75) Sig .757	.0507 N(75) Sig .666	-.2046 N(75) Sig .078	.0914 N(69) Sig .455
	V28FREQ frequency	V29INTEN intensity	V30UNPLE unplea- santness	V31INTER perf.int- erference	V76INSEC insecurity

(Coefficient / (cases) / 2-tailed Significance)

Table 6: Spearman Correlations PFI (V31INTER)

PERFORMANCE INTERFERENCE/FACILITATION WITH ALL RELEVANT VARIABLES:

V31INTER PFI	-.1801 N(173) Sig .018	.0217 N(173) Sig .777	.4028 N(172) Sig .000	.0401 N(165) Sig .609	.1471 N(161) Sig .063	.1120 N(164) Sig .153
	V28FREQ frequency	V29INTEN intensity	V30UNPLE unplea- santness	V76INSEC insecurity	PHYSICAL sum of symptoms	EXPERVAR variation in experience
V31INTER PFI	-.2237 N(166) Sig .004	-.2116 N(153) Sig .009	-.0355 N(92) Sig .737	-.0099 N(173) Sig .897	-.1156 N(164) Sig .141	-.1665 N(165) Sig .033
	V77PROB SF problem for self	V78PROB SF problem for others	V101RIT prep.alone/ together	V103RIT rituals	V104XONT developm. SF intens.	V104ONT developm. SF freq.
V31INTER PFI	-.2170 N(143) Sig .009	-.1241 N(146) Sig .136	-.0018 N(171) Sig .982	-.1499 N(102) Sig .133	.0353 N(162) Sig .655	
	V106ONT developm. infl.coping	V107ONT developm. infl.exper.	V115PART partner	V116STEU partner support	V117STEU social support	

DEFINITION SF:

V31INTER PFI	.0958 N(97) Sig .351	.0501 N(166) Sig .522	.1327 N(67) Sig .284	.2934 N(97) Sig .004	-.0307 N(136) Sig .723
	V27CONX feared consequ.	DEFINITE valence scale	CONSEQUE real consequ.	DEFWHEN during/ not dur.	NERVANX nerves or anxiety

TIMING:

V31INTER PFI	-.1968 N(171) Sig .010	-.0766 N(168) Sig .324	.1177 N(172) Sig .124	-.0426 N(162) Sig .590	-.0614 N(168) Sig .429	-.0272 N(169) Sig .726
	V32MOM during	V33MOM entering	V34MOM before	V35MOM on the day	V36MOM night bef.	V37MOM longer bef.
V31INTER PFI	-.0220 N(166) Sig .778	-.1326 N(168) Sig .087				
	V38MOM rehearsals	V39MOM after perf.				

PHYSICAL:

V31INTER PFI	.0959 N(173) Sig .210	-.0098 N(171) Sig .899	.0319 N(173) Sig .677	.1233 N(173) Sig .106	.0261 N(172) Sig .734	.0032 N(172) Sig .967
	V61LR perspire	V62LR heartbeat	V63LR black-out	V64LR anx.attack	V65LR tight chest	V66LR rash
V31INTER PFI	.1337 N(173) Sig .079	.0412 N(173) Sig .590	.1885 N(171) Sig .014	.0670 N(170) Sig .386	.0661 N(170) Sig .392	.0509 N(172) Sig .507
	V67LR hypervent.	V68LR shake/trem.	V69LR voice gone	V70LR dry thro.	V71LR nausea	V72LR headache
V31INTER PFI	-.0525 N(173) Sig .493	.0165 N(172) Sig .830	-.2046 N(75) Sig .078			
	V73LR dizziness	V74LR illness/flue	V75BLR other sympt.			

Table 6: Spearman Correlations PFI (V31INTER) (continued)

COMPARISON PERFORMANCE SITUATION (ONLY CHOICE 1 OR 2) (NO DIFFF & N.APPLIC EXCLUDED):
 (FOR VARIABLE LABELS OF Q6A TO Q6U SEE QUESTIONNAIRE IN APPENDIX 1A: STUDY I, p.3)

V31INTER PFI	.0205 N(96) Sig .843	-.1830 N(114) Sig .051	.0078 N(91) Sig .941	-.0047 N(122) Sig .959	-.0686 N(128) Sig .442	-.0271 N(118) Sig .771
	V40SIT Q6A	V41SIT Q6B	V42SIT Q6C	V43SIT Q6D	V44SIT Q6E	V45SIT Q6F
V31INTER PFI	.1630 N(51) Sig .253	.1490 N(88) Sig .166	.0437 N(138) Sig .611	-.1330 N(58) Sig .320	.0779 N(79) Sig .495	.0326 N(120) Sig .724
	V46SIT Q6G	V47SIT Q6H	V48SIT Q6I	V49SIT Q6J	V50SIT Q6K	V51SIT Q6L
V31INTER PFI	-.0243 N(104) Sig .807	-.1934 N(97) Sig .058	-.1337 N(112) Sig .160	.0342 N(134) Sig .695	.0904 N(125) Sig .316	.1082 N(87) Sig .319
	V52SIT Q6M	V53SIT Q6N	V54SIT Q6O	V55SIT Q6P	V56SIT Q6Q	V57SIT Q6R
V31INTER PFI	-.0607 N(80) Sig .593	-.0536 N(117) Sig .566	.2634 N(51) Sig .062			
	V58SIT Q6S	V59SIT Q6T	V60SIT Q6U			

TYPE OF PERFORMANCES SUBJECT HAS EXPERIENCES WITH:

V31INTER	-.0721 N(173) Sig .346	.0272 N(168) Sig .726	.0953 N(170) Sig .216	.0309 N(169) Sig .690	.1142 N(166) Sig .143	.1541 N(169) Sig .045
	V6OPT company	V7OPT solo	V8OPT television	V9OPT radio	V10OPT film	V11OPT video
V31INTER	.1131 N(169) Sig .143					
	V12OPT abroad					

CONTROL VARIABLES AND EXPERIENCE:

V31INTER	-.1016 N(173) Sig .184	.0354 N(164) Sig .653	-.1458 N(172) Sig .056	.1293 N(166) Sig .097	.1121 N(167) Sig .149	.0537 N(168) Sig .489
	V1SEXE gender	V2LFT age	V5ART prof.status	V13OPT freq.perf. last year	V14OPT freq.perf. busiest y.	V15OPT years experience

TRAINING:

V31INTER	-.0222 N(173) Sig .772	.0292 N(95) Sig .779	-.1184 N(98) Sig .245	-.1321 N(78) Sig .249
	V16OPL training	V19OPL completed	V20OPL SF address- sed in train.	V21OPL SF missed

(Coefficient / (Cases) / 2-tailed Significance)

" . " is printed if a coefficient cannot be computed

Table 7: Spearman Correlations all Definition variables with SF-variables.

(for variable labels see Table 8, p. 19)

	V27CONX feared consequ.	DEFINITE valence scale	CONSEQU real consequ.	NERVANX during/ not dur.	DEFWHEN nerves or anxiety
V28FREQ	-.1043 N(98) Sig .307	-.0250 N(168) Sig .748	-.2262 N(67) Sig .066	-.1755 N(138) Sig .039	-.1964 N(98) Sig .053
V29INTEN	.0371 N(98) Sig .717	-.1362 N(167) Sig .079	-.1447 N(67) Sig .243	-.0195 N(137) Sig .821	-.0165 N(98) Sig .872
V30UNPLE	.2570 N(98) Sig .011	-.0361 N(166) Sig .644	.0860 N(67) Sig .489	.2019 N(136) Sig .018	.0123 N(98) Sig .904
V31INTER	.0958 N(97) Sig .351	.0501 N(166) Sig .522	.1327 N(67) Sig .284	-.0307 N(136) Sig .723	.2934 N(97) Sig .004
V76INSEC	.0473 N(93) Sig .652	.0525 N(160) Sig .510	-.1936 N(66) Sig .119	-.0524 N(133) Sig .549	-.0882 N(94) Sig .398
V77PROB	-.1409 N(95) Sig .173	.0767 N(161) Sig .333	.3912 N(65) Sig .001	-.0295 N(132) Sig .737	.0365 N(96) Sig .724
V78PROB	-.0536 N(91) Sig .614	-.0681 N(149) Sig .409	.0664 N(58) Sig .620	-.1178 N(121) Sig .198	-.0712 N(89) Sig .508
PHYSICAL	.1904 N(90) Sig .072	.0006 N(156) Sig .994	-.1670 N(64) Sig .187	-.0046 N(130) Sig .959	.0312 N(92) Sig .768

DEFINITION VARIABLES AMONGST THEMSELVES:

DEFINITE	.0629 N(95) Sig .545			
CONSEQU	.1845 N(39) Sig .261	.6344 N(67) Sig .000		
NERVANX	.1416 N(75) Sig .226	-.0634 N(132) Sig .470	.1041 N(56) Sig .445	
DEFWHEN during/ not dur.	.1130 N(58) Sig .398	.1448 N(96) Sig .159	.0623 N(36) Sig .718	.0608 N(80) Sig .592
	V27CONX feared consequ.	DEFINITE valence scale	CONSEQU real consequ.	NERVANX nerves or anxiety

(Coefficient / (Cases) / 2-tailed Significance)

Table 8: Factor analysis of main variables

Factors entered

	Mean	Std Dev	Cases	Label
<u>SF variables:</u>				
Frequency (V28FREQ)	3.48000	1.19308	175	frequency SF (1=lowest, 5=highest)
Intensity (V29INTEN)	3.18391	1.00606	174	intensity SF(1=lowest, 5=highest)
Insecurity (V76INSEC)	3.01198	1.01703	167	bef. performing(1=lowest, 5=highest)
Unpleasantness (V30UNPLE)	2.30636	.76098	173	(1=pleasant, 2=+/-, 3=unpleasant)
PFI (V31INTER)	2.86127	1.04130	173	(1= facilitation, 5=interference)
Problem Self* (V77PROB)	.19760	.39010	167	SF problem self (0=no, 1=yes)
Problem Others* (V78PROB)	.72903	.41949	155	SF problem others (0=no,1=yes)
Example PFI (V98VOOR)	2.55797	.61605	138	(1=facilitation, 2=both, 3=interfe.)
Regret SF N/A* (V21OPL)	.46835	.33623	79	Regr.SF n.addr.in train.(0=no,1=yes)
<u>Physical symptoms:</u>				
Physical Sum(PHYSICAL)	26.5644	5.65892	163	sum symptoms (0=lowest, 70=highest)
Defined Neg.Sympt.* (V22NEGPH)	.16000	.38297	175	sum neg sympt. in def.(0=no,1=yes)
Defined Neutr.Smpt.* (V22NEUTR)	.19429	.41101	175	sum Def. Neutr.Smpt.(0=no, 1=yes)
<u>Definition variables:</u>				
Def. Valence(DEFINITE)	4.13095	.89417	168	(1=++, 2=++/-, 3=+/-, 4=+/-, 5=--)
Def. PFI (actual) (CONSEQUE)	4.05970	.67705	67	(1=++, 2=++/-, 3=+/-, 4=+/-, 5=--)
Def. Activation(NERVANX)	1.41304	.43850	138	(1=nerves/tension, 2=anx./fear)
<u>Development of SF:</u>				
Devlpm. Int. (V104XONT)	1.55758	.74550	165	(1=less now, 2=same, 3=more now)
Devlpm. Freq. (V104ONT)	1.68675	.69361	166	(1=less now, 2=same, 3=more now)
Infl. Coping* (V106ONT)	.60417	.44488	144	Affected by Coping (0=no, 1=yes)
Infl. Experience* (V017ONT)	.68707	.42619	147	Affected by experience (0=no, 1=yes)
<u>Timing of SF:</u>				
SF During* (V32MOM)	1.58721	.48950	172	moment SF;during? (1=yes, 2=no)
SF Entering* (V33MOM)	1.34320	.46790	169	moment SF;on entering? (1=yes, 2=no)
SF Before* (V34MOM)	1.10405	.30444	173	moment SF;before? (1=yes, 2=no)
<u>Coping styles and preparation:</u>				
Prep. Strat. (V103RIT)	3.08000	2.13735	175	number of prep. aspects mentioned
Coping DC (V87RECOD)	2.17241	.68156	174	(1=distracton, 2=both, 3=concentr.)
Coping AT (V88RECOD)	1.86782	.66936	174	(1=alone, 2=both, 3=together)
Coping RA (COMRELXX)	1.63750	.59927	80	(1=reduce, 2=both, 3=activate)
Preparation AT (V101RIT)	1.60215	.57874	93	(1=alone, 2=both, 3=together)
<u>Perceived causes of SF:</u>				
Causal Attrib. (V79OOR)	1.74096	.71864	166	(1=internal, 2=both, 3=external)
Causal Motivation (V80OOR)	2.30769	.65078	130	(1=achievem mot., 2=both, 3=anx.disp.)

Extraction 1 for analysis 1, Principal Components Analysis (PC)

Initial Statistics:

Variable	Communality	* Factor	Eigenvalue	Pct of Var	Cum Pct
V28FREQ	1.00000	* 1	2.79543	9.6	9.6
V29INTEN	1.00000	* 2	2.49299	8.6	18.2
V76INSEC	1.00000	* 3	1.85115	6.4	24.6
PHYSICAL	1.00000	* 4	1.63338	5.6	30.3
V31INTER	1.00000	* 5	1.61249	5.6	35.8
V30UNPLE	1.00000	* 6	1.38177	4.8	40.6
V77PROB	1.00000	* 7	1.31932	4.5	45.1
V78PROB	1.00000	* 8	1.24858	4.3	49.4
V98VOOR	1.00000	* 9	1.20871	4.2	53.6
DEFINITE	1.00000	* 10	1.08867	3.8	57.4

CONSEQUE	1.00000	*	11	1.00900	3.5	60.8
NERVANX	1.00000	*	12	.98869	3.4	64.2
V104XONT	1.00000	*	13	.95755	3.3	67.5
V104ONT	1.00000	*	14	.93660	3.2	70.8
V32MOM	1.00000	*	15	.87779	3.0	73.8
V33MOM	1.00000	*	16	.80888	2.8	76.6
V34MOM	1.00000	*	17	.74923	2.6	79.2
V103RIT	1.00000	*	18	.71787	2.5	81.6
V87RECOD	1.00000	*	19	.67113	2.3	84.0
V88RECOD	1.00000	*	20	.64642	2.2	86.2
V101RECO	1.00000	*	21	.61969	2.1	88.3
COMRELXX	1.00000	*	22	.55658	1.9	90.2
V79OOR	1.00000	*	23	.52691	1.8	92.1
V22NEGPH	1.00000	*	24	.49987	1.7	93.8
V22NEUTR	1.00000	*	25	.44536	1.5	95.3
V21OPL	1.00000	*	26	.42210	1.5	96.8
V80OOR	1.00000	*	27	.36441	1.3	98.0
V106ONT	1.00000	*	28	.33626	1.2	99.2
V107ONT	1.00000	*	29	.23322	.8	100.0

PC extracted 5 factors.

Factor Matrix:

	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5
V77PROB	.60285	.33253	.05376	.19368	-.04717
V31INTER	.50179	-.15141	.32471	-.11572	-.16701
V30UNPLE	.49246	.07955	.37134	.04583	.08887
V106ONT	.48147	-.15249	-.26956	.11957	.07512
V107ONT	.43735	-.08973	-.43551	.14883	-.10638
PHYSICAL	.40660	.29647	.17231	-.03240	-.00223
V78PROB	.39488	.00663	.27542	.05968	-.01102
V21OPL	.33609	.05748	-.16736	.00576	.15126
V22NEGPH	.32747	-.15463	.28249	-.13484	.02888
V80OOR	.14913	.02992	-.04894	.11665	.01041
V28FREQ	-.01203	.65363	-.06592	.18935	-.23473
V104XONT	-.35851	.56136	.46542	-.02135	.32322
V104ONT	-.39998	.56135	.26669	.06402	.37323
V29INTEN	.22805	.48917	.06277	-.01569	-.17738
V76INSEC	.39700	.40976	-.19879	.31080	-.24117
CONSEQUE	-.13300	-.40654	.37810	.13692	-.19330
V34MOM	.05902	.36428	-.33615	.14737	.12753
V22NEUTR	-.10221	.32758	-.01082	.14832	.07445
V98VOOR	.24796	.06430	.39562	-.12092	.00513
V32MOM	.32306	.02214	.13677	-.58037	.17395
DEFINITE	-.10617	-.29133	.32252	.47488	-.29678
V103RIT	.20452	.01550	-.02338	.41218	.39688
V79OOR	-.02621	.16530	-.28186	-.36829	.08092
V101RECO	-.08586	.16419	-.30501	-.34795	-.01131
V87RECOD	.11908	-.26597	-.26673	.08055	.51550
V88RECOD	.04281	.29903	-.04947	-.41015	-.41999
NERVANX	.28264	-.17750	.04583	-.15913	.39945
V33MOM	.07858	-.01254	-.01163	-.28690	-.32136
COMRELXX	-.30320	-.00421	-.08450	.14789	-.31364

Final Statistics:

Variable	Communality	*	Factor	Eigenvalue	Pct of Var	Cum Pct
V28FREQ	.52268	*	1	2.79543	9.6	9.6
V29INTEN	.32694	*	2	2.49299	8.6	18.2
V76INSEC	.51979	*	3	1.85115	6.4	24.6
PHYSICAL	.28397	*	4	1.63338	5.6	30.3
V31INTER	.42143	*	5	1.61249	5.6	35.8
V30UNPLE	.39674	*				
V77PROB	.51662	*				
V78PROB	.23552	*				
V98VOOR	.23678	*				
DEFINITE	.51376	*				
CONSEQUE	.38204	*				
NERVANX	.29837	*				
V104XONT	.76519	*				
V104ONT	.68962	*				
V32MOM	.49065	*				
V33MOM	.19205	*				
V34MOM	.28716	*				
V103RIT	.37002	*				
V87RECOD	.42829	*				
V88RECOD	.43832	*				
V101RECO	.24856	*				
COMRELXX	.21933	*				
V79OOR	.24964	*				
V22NEGPH	.22996	*				
V22NEUTR	.14542	*				
V21OPL	.16718	*				
V80OOR	.03925	*				
V106ONT	.34767	*				
V107ONT	.42246	*				

VARIMAX rotation 1 for extraction 1 in analysis 1 - Kaiser Normalization.
 VARIMAX converged in 9 iterations.

Rotated Factor Matrix:

	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5
V30UNPLE: Unpleasantness	.59088	.00934	.16219	-.09912	.10672
V31INTER: PFI	.57467	.22581	-.02365	-.13449	-.14679
V32MOM: SF During	.48787	-.00063	-.18799	.45106	-.11764
V98VOOR: Example PFI	.46037	-.12266	.00556	-.05832	-.07974
V22NEGPH: Defined Neg. Sympt.	.45110	.08980	-.12714	-.04620	-.01024
V78PROB: Problem Others	.44314	.07635	.11684	-.13468	.03909
PHYSICAL: Physical Sum	.41365	-.01804	.32473	.07971	-.02707
COMRELXX: Coping RA	-.34921	-.01603	.03819	-.21788	-.21954
NERVANX: Def. Activation	.32180	.09190	-.20235	.21609	.31421
V104XONT: Devlpm. Int.	.08457	-.85320	.14860	.05225	.07268
V104ONT: Devlpm. Freq.	-.08582	-.77509	.19956	.10419	.17551
V107ONT: Infl. Experience	-.00911	.58219	.25184	.08863	.11024
V106ONT: Infl. Coping	.15682	.48907	.13574	.08163	.24250
V21OPLE: Regret SF N/A	.15600	.20933	.16415	.19250	.18716
V76INSEC: Insecurity	.05793	.22450	.68112	-.03494	-.02968
V28FREQ: Frequency	-.12098	-.21927	.65025	.02093	-.19156
V77PROB: Problem Self	.41902	.17236	.55175	-.00437	.08300
V29INTEN: Intensity	.19107	-.10267	.47821	.09740	-.20425
V34MOM: SF Before	-.18662	.00573	.40746	.23532	.17579
V22NEUTR: Defined Neutr.Smpt	-.10570	-.23224	.27205	.02454	.07547
V80OOR: Causal Motivation	.04946	.10258	.13317	-.02746	.08826
DEFINITE:Def. Valence	-.03291	.03660	-.05640	-.71241	-.02506
CONSEQU: Def. PFI	.07943	-.00788	-.33581	-.50304	-.09926
V79OOR: Causal Attrib.	-.09231	.00444	-.00400	.47909	-.10750
V101RECOD: Preparation AT	-.16674	.01381	.00703	.43384	-.17973
V88RECOD: Coping AT	.05320	-.00329	.16492	.25443	-.58612
V103RIT: Prep. Strat.	.07961	.03071	.18555	-.09865	.56443
V87RECOD: Coping DC	-.04005	.20052	-.18670	.19807	.55892
V33MOM: SF Entering	.08136	.13500	-.03960	.08949	-.39703

FACTOR LABELS:

- Factor 1: Debilitating Stage Fright: facilitating <> debilitating SF
- Factor 2: Development of SF over time: increase/stable <> reduction SF
- Factor 3: Strength of SF: not strong <> highly strong
- Factor 4: Cognitive Appraisal of SF: negative internal <> positive external cognitive approach
- Factor 5: Sociability vs Isolation in Coping; Seeking Distraction Together <> Concentrating Alone.

Factor Transformation Matrix:

	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5
Factor 1	.72420	.57051	.34491	.11282	.13550
Factor 2	.00943	-.51356	.78041	.32546	-.14559
Factor 3	.62984	-.55707	-.19233	-.49089	-.12252
Factor 4	-.25123	.07553	.43826	-.70319	.49460
Factor 5	.12503	-.30781	-.20719	.38196	.83714

Table 9: Correlations factors with coping strategies

119 CORRELATIONS ROTATED FACTOR COPING STRATEGIES

- - - - - S P E A R M A N C O R R E L A T I O N C O E F F I C I E N T S - - - - -

	FAC1ROT	FAC2ROT	FAC3ROT	FAC4ROT	FAC5ROT
<u>sopin during:</u>					
CONCENTR	.0999	.1158	.0011	.2379	.0900
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .188	Sig .127	Sig .989	Sig .002	Sig .236
SIMPLYGO	.0224	-.0451	-.1568	-.0465	.1594
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .768	Sig .553	Sig .038	Sig .541	Sig .035
SELFTALK	.2592	.1323	-.0520	-.0843	-.0399
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .001	Sig .081	Sig .494	Sig .268	Sig .601
KEEPCALM	.1992	.0113	.0360	.1015	.0451
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .008	Sig .882	Sig .636	Sig .182	Sig .553
SEEKSUPP	.0914	.1503	-.0981	.0059	.0875
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .229	Sig .047	Sig .196	Sig .938	Sig .249
RELAXATI	.0284	.1009	-.0085	.1185	.0383
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .709	Sig .184	Sig .911	Sig .118	Sig .614
FOCUSCHA	-.0039	.0000	.1648	.0147	.0647
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .959	Sig 1.000	Sig .029	Sig .847	Sig .395
DONTHASF	-.1829	-.0445	.0188	-.1437	-.0908
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .015	Sig .559	Sig .805	Sig .058	Sig .232
<u>general prep:</u>					
RUNLINES	-.0272	-.0405	-.0211	-.0578	.0506
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .721	Sig .595	Sig .782	Sig .447	Sig .506
PROPSAND	-.0601	.1371	-.0124	.0361	.2543
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .430	Sig .070	Sig .871	Sig .635	Sig .001
CLOTHES	.0446	.1378	.0627	-.0519	.0926
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .558	Sig .069	Sig .410	Sig .495	Sig .223
RELAXING	.2268	-.0514	.0399	-.0075	.2347
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .003	Sig .500	Sig .600	Sig .922	Sig .002
WARMUP	-.1016	-.0898	.0921	-.1438	.1169
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .181	Sig .237	Sig .225	Sig .058	Sig .123
MENTALCO	.0352	-.0583	.0494	-.1329	.0381
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .644	Sig .443	Sig .517	Sig .079	Sig .617
EATDRSMO	.0031	.0309	.1095	.0929	.2284
	N(175)	N(175)	N(175)	N(175)	N(175)
	Sig .967	Sig .685	Sig .149	Sig .221	Sig .002

FACTOR LABELS:

Factor 1: Debilitating Stage Fright: facilitating <> debilitating SF

Factor 2: Development of SF over time: increase/stable <> reduction SF

Factor 3: Strength of SF: not strong <> highly strong

Factor 4: Cognitive Appraisal of SF: negative internal <> positive external cognitive approach

Factor 5: Sociability vs Isolation in Coping; Seeking Distraction Together <> Concentrating Alone.

	FAC1ROT	FAC2ROT	FAC3ROT	FAC4ROT	FAC5ROT
<u>coping before:</u>					
MENTALBE	.0407 N(175) Sig .593	-.0084 N(175) Sig .912	.0383 N(175) Sig .614	-.1239 N(175) Sig .102	.2112 N(175) Sig .005
NEGMENTL	-.0648 N(175) Sig .395	.1330 N(175) Sig .079	.1370 N(175) Sig .071	.0055 N(175) Sig .942	-.0235 N(175) Sig .757
TEXTROLE	.1010 N(175) Sig .184	-.0928 N(175) Sig .222	-.0457 N(175) Sig .548	-.0710 N(175) Sig .351	.1740 N(175) Sig .021
FIXEDPRE	-.0009 N(175) Sig .991	-.0448 N(175) Sig .556	-.0931 N(175) Sig .220	.0636 N(175) Sig .403	.0380 N(175) Sig .617
PROPS	-.1695 N(175) Sig .025	.1889 N(175) Sig .012	.0173 N(175) Sig .821	.1298 N(175) Sig .087	.0669 N(175) Sig .379
VOCASING	.0692 N(175) Sig .363	.0684 N(175) Sig .369	-.1785 N(175) Sig .018	.0725 N(175) Sig .340	.0129 N(175) Sig .865
KEEPQUIE	.0760 N(175) Sig .317	-.0943 N(175) Sig .214	-.2301 N(175) Sig .002	.0094 N(175) Sig .901	.0057 N(175) Sig .940
BREATHX	.2752 N(175) Sig .000	.0480 N(175) Sig .528	.1240 N(175) Sig .102	.0881 N(175) Sig .246	.1921 N(175) Sig .011
RELAXEX	.0134 N(175) Sig .860	-.0721 N(175) Sig .343	-.1535 N(175) Sig .043	.2028 N(175) Sig .007	.0483 N(175) Sig .525
BODYWARM	-.1188 N(175) Sig .117	-.0294 N(175) Sig .699	-.0011 N(175) Sig .988	-.0936 N(175) Sig .218	-.0233 N(175) Sig .760
MOVING	-.2622 N(175) Sig .000	-.0214 N(175) Sig .778	.2138 N(175) Sig .005	-.1600 N(175) Sig .034	-.1830 N(175) Sig .015
TOILET	-.0387 N(175) Sig .611	-.1165 N(175) Sig .125	.1538 N(175) Sig .042	-.0084 N(175) Sig .912	-.0028 N(175) Sig .971
NONALCOH	.0850 N(175) Sig .263	-.0739 N(175) Sig .331	.0327 N(175) Sig .668	-.0430 N(175) Sig .572	-.0264 N(175) Sig .729
SMOKING	.0282 N(175) Sig .711	.0515 N(175) Sig .499	-.0430 N(175) Sig .572	.0819 N(175) Sig .281	.0618 N(175) Sig .417
LUCKYOBJ	.0215 N(175) Sig .778	.0116 N(175) Sig .879	-.0045 N(175) Sig .953	-.0953 N(175) Sig .209	.0609 N(175) Sig .424

(Coefficient / (Cases) / 2-tailed Significance)
cannot be computed

" . " is printed if a coefficient

FACTOR LABELS:

Factor 1: Debilitating Stage Fright: facilitating <> debilitating SF

Factor 2: Development of SF over time: increase/stable <> reduction SF

Factor 3: Strength of SF: not strong <> highly strong

Factor 4: Cognitive Appraisal of SF: negative internal <> positive external cognitive approach

Factor 5: Sociability vs Isolation in Coping; Seeking Distraction Together <> Concentrating Alone.

Table 10: Spearman Correlation Physical Symptoms

----- SPEARMAN CORRELATION COEFFICIENTS -----

V62LR fast heartbeats	.1714 N(173) Sig .024																			
V63LR black- out	.0731 N(175) Sig .236	.0460 N(173) Sig .548																		
V64LR anxiety attack	.1970 N(175) Sig .009	.1463 N(173) Sig .055	.0564 N(175) Sig .458																	
V65LR tight chest	.0433 N(174) Sig .570	.0747 N(172) Sig .330	-.0469 N(174) Sig .538	.1438 N(174) Sig .058																
V66LR rash	.0717 N(174) Sig .247	.0866 N(172) Sig .259	.1702 N(174) Sig .025	.1511 N(174) Sig .047	.0359 N(173) Sig .639															
V67LR hyperven- tilatio	.1836 N(175) Sig .015	.1775 N(173) Sig .019	-.0848 N(175) Sig .265	.1838 N(175) Sig .015	.2554 N(174) Sig .001	.0699 N(174) Sig .360														
V68LR shake- tremble	.1118 N(175) Sig .141	.4330 N(173) Sig .000	.0648 N(175) Sig .394	.2610 N(175) Sig .000	.1462 N(174) Sig .054	.0901 N(174) Sig .237	.1156 N(175) Sig .128													
V69LR voice gone	.1191 N(172) Sig .119	.0428 N(171) Sig .578	.0454 N(173) Sig .553	.2625 N(173) Sig .000	.1953 N(172) Sig .010	.0305 N(172) Sig .692	.2491 N(173) Sig .001	.0817 N(173) Sig .285												
V70LR dry mouth- throat	.0477 N(172) Sig .534	.2294 N(170) Sig .003	.0104 N(172) Sig .892	.1275 N(172) Sig .096	.2062 N(171) Sig .007	.0529 N(171) Sig .492	.1606 N(172) Sig .035	.1996 N(172) Sig .009	.2005 N(171) Sig .009											
V71LR nauseas	.1593 N(172) Sig .037	.2002 N(170) Sig .009	-.0001 N(172) Sig .999	.2018 N(172) Sig .008	.1951 N(172) Sig .010	.1676 N(171) Sig .028	.0945 N(172) Sig .217	.2223 N(172) Sig .003	.1117 N(170) Sig .147	.3010 N(169) Sig .000										
V72LR headache	.2031 N(174) Sig .007	.1344 N(172) Sig .079	-.0219 N(174) Sig .774	.0832 N(174) Sig .275	.1293 N(173) Sig .090	.0828 N(173) Sig .279	.1358 N(174) Sig .074	.0702 N(174) Sig .357	.0947 N(172) Sig .217	.0727 N(171) Sig .345										
V73LR dizziness	.1601 N(175) Sig .034	.2209 N(173) Sig .003	.1119 N(175) Sig .140	.1365 N(175) Sig .072	.2255 N(174) Sig .003	.0883 N(174) Sig .247	.0480 N(175) Sig .528	.1417 N(175) Sig .061	.0968 N(173) Sig .205	.1050 N(172) Sig .170										
V74LR illness- flue	.1320 N(174) Sig .082	.0586 N(172) Sig .445	-.0553 N(174) Sig .469	.0472 N(174) Sig .536	.0733 N(173) Sig .338	.1537 N(173) Sig .044	.1452 N(174) Sig .056	.0471 N(174) Sig .537	.0772 N(172) Sig .314	.1557 N(171) Sig .042										
V61LR excessive perspire.		V62LR fast heartbeats	V63LR black-out	V64LR anxiety attack	V65LR tight chest	V66LR rash	V67LR hyperven- tilation	V68LR shake- tremble	V69LR voice gone	V70LR dry mouth / throat										
V72LR headache	.2224 N(171) Sig .003																			
V73LR dizziness	.2517 N(172) Sig .001	.3678 N(174) Sig .000																		
V74LR illness- flue	.1765 N(171) Sig .021	.1564 N(173) Sig .040	.0265 N(174) Sig .728																	
V71LR nausea		V72LR headache	V73LR dizziness																	

(Coefficient / (Cases) / 2-tailed Significance)

" . " is printed if a coefficient cannot be computed

Table 11: Factor analysis physical aspects

Analysis number 1 Listwise deletion of cases with missing values
 Extraction 1 for analysis 1, Principal Components Analysis (PC)
 Initial Statistics:

Variable	Communality	*	Factor	Eigenvalue	Pct of Var	Cum Pct
V61LR	1.00000	*	1	2.82113	20.2	20.2
V62LR	1.00000	*	2	1.42666	10.2	30.3
V63LR	1.00000	*	3	1.29014	9.2	39.6
V64LR	1.00000	*	4	1.09190	7.8	47.4
V65LR	1.00000	*	5	1.06317	7.6	54.9
V66LR	1.00000	*	6	1.02073	7.3	62.2
V67LR	1.00000	*	7	.92226	6.6	68.8
V68LR	1.00000	*	8	.79545	5.7	74.5
V69LR	1.00000	*	9	.72431	5.2	79.7
V70LR	1.00000	*	10	.67416	4.8	84.5
V71LR	1.00000	*	11	.59935	4.3	88.8
V72LR	1.00000	*	12	.57369	4.1	92.9
V73LR	1.00000	*	13	.52919	3.8	96.7
V74LR	1.00000	*	14	.46786	3.3	100.0

PC extracted 3 factors.

Factor Matrix:

	Factor 1	Factor 2	Factor 3
NAUSEA:V71LR	.57832	.19808	.09478
SHAKE/TREMBLE:V68LR	.56169	.13641	-.38204
ANXIETY ATTACK: V64LR	.55223	-.30969	-.14464
HYPERVENTILATION: V67LR	.52477	-.44771	.09784
FAST HEARTBEAT: V62LR	.51556	.32253	-.32508
DRY MOUTH/THROAT: V70LR	.51433	-.09798	-.06911
TIGHT CHEST: V65LR	.47035	-.36183	-.09647
HEADACHE: V72LR	.43162	.27882	.40076
EXCESSIVE PERSPIRATION: V61LR	.40336	-.03974	.30105
DIZZYNESS: V73LR	.44623	.49136	-.03981
BLACK-OUT: V63LR	.08904	.44859	-.33246
VOICE GONE: V69LR	.33510	-.42916	-.30755
RASH: V66LR	.25587	.33145	.31342
ILLNESS/FLUE: V74LR	.32476	-.10909	.65481

Final Statistics:

Variable	Communality	*	Factor	Eigenvalue	Pct of Var	Cum Pct
V61LR	.25491	*	1	2.82113	20.2	20.2
V62LR	.47550	*	2	1.42666	10.2	30.3
V63LR	.31968	*	3	1.29014	9.2	39.6
V64LR	.42178	*				
V65LR	.36145	*				
V66LR	.27356	*				
V67LR	.48540	*				
V68LR	.48006	*				
V69LR	.39105	*				
V70LR	.27892	*				
V71LR	.38267	*				
V72LR	.42464	*				
V73LR	.44214	*				
V74LR	.54615	*				

VARIMAX rotation 1 for extraction 1 in analysis 1 - Kaiser Normalization.

VARIMAX converged in 5 iterations.

Rotated Factor Matrix:

	Factor 1	Factor 2	Factor 3
HYPERVENTILATION: V67LR	.64666	.23028	-.11916
ANXIETY ATTACK: V64LR	.63107	.09087	.12358
TIGHT CHEST: V65LR	.59659	.07082	.02282
VOICE GONE: V69LR	.59541	-.18862	.03100
DRY MOUTH/THROAT: V70LR	.44539	.19107	.20984
ILLNESS/FLUE: V74LR	.14853	.66395	-.28853
HEADACHE: V72LR	.02526	.62865	.16972
RASH: V66LR	-.11361	.48037	.17292
EXCESSIVE PERSPIRATION: V61LR	.24106	.44356	-.00746
NAUSEA: V71LR	.25478	.43995	.35242
FAST HEARTBEAT: V62LR	.22612	.10723	.64256
DIZZINESS: V73LR	-.00253	.34567	.56802
SHAKE/TREMBLE: V68LR	.39620	.03350	.56741
BLACK-OUT: V63LR	-.15790	-.09005	.53539

Factor Transformation Matrix:

	Factor 1	Factor 2	Factor 3
Factor 1	.70739	.53275	.46453
Factor 2	-.66660	.28427	.68908
Factor 3	-.23505	.79710	-.55622

Table 12: Overview of significant correlations of coping aspects with physical symptoms (* = sign. at .05 level; ** = sign. at .01 level).

copied during:

CONCENTR	dizziness (.26**), illness-flue (.19*), sum physical symptoms (.17*)
SIMPLYGO	tight chest (.18*), hyperventilation (.16*)
SELFTALK	voice gone (.15*)
KEEPCALM	voice gone (.16*), hyperventilation (.18*)
SEEKSUPP	
RELAXATI	rash (.15*)
FOCUSCH	shake-tremble (.22**)
DONTHASF	

copied before:

MENTALBE	
NEGMENTL	
TEXTROLE	
FIXEDPRE	
PROPS	black-out (.16*), illness-flue (.21**)
VOCASING	
KEEPQUIET	
BREATHX	
RELAXEX	
BODYWARM	excessive perspiration (-.15*)
MOVING	headache (-.16*)
TOILET	fast heartbeat (.17*)
NONALCOH	rash (.23**), hyperventilation (.27**), voice gone (.22**), dry mouth-throat (.16*), sum Physical Sum symptoms (.18*)
SMOKING	dry mouth-throat (-.23**)
LUCKYOBJ	
<u>general preparation:</u>	
RUNLINES	
PROPSAND	
CLOTHES	fast heartbeat (.21**), tight chest (-.15*), rash (.22**), illness-flue (.20**)
RELAXING	rash (.15*), hyperventilation (.15*), voice gone (.19*), dry mouth-throat (.15*), Physical Sum symptoms (.16*)
WARMUP	
MENTALCO	
EATDRSMO	illness-flue (.20**)

Table 13: Crosstabs 'SF as an important problem for oneself' with 'SF as an important problem for others

subjects with 'no opinion' (n= 20) are not included

V77PROB SF problem self? by V78PROB SF problem others

Page 1 of 1

Count	V78PROB		Row Total
	no	yes	
V77PROB	0	1	
no	40	77	117 78.5
yes	2	30	32 21.5
Column Total	42 28.2	107 71.8	149 100.0

Chi-Square	Value	DF	Significance
Pearson	9.68904	1	.00185**
Continuity Correction	8.35801	1	.00384
Likelihood Ratio	11.97141	1	.00054
Mantel-Haenszel test for linear association	9.62401	1	.00192
Minimum Expected Frequency -	9.020		

Number of Missing Observations: 26

Table 14: Crosstabulation 'SF as an important problem for oneself' with Valence of Definition.

V77PROB SF problem self? by DEFINITE (i)new pos/neg evaluation

Page 1 of 1

		DEFINITE					
		+	++/-	+/-	--/+	-	
Count							
Row Pct							
Col Pct							
		1	2	3	4	5	Row Total
V77PROB							
	0	1	5	25	43	57	131
		.8	3.8	19.1	32.8	43.5	81.4
		100.0	71.4	75.8	82.7	83.8	
	1		2	8	9	11	30
			6.7	26.7	30.0	36.7	18.6
			28.6	24.2	17.3	16.2	
Column Total		1	7	33	52	68	161
		.6	4.3	20.5	32.3	42.2	100.0

Chi-Square	Value	DF	Significance
Pearson	1.70079	4	.79057
Likelihood Ratio	1.80064	4	.77236
Mantel-Haenszel test for linear association	.91377	1	.33912

Minimum Expected Frequency - .186 Cells with Expected Frequency < 5 - 3 OF 10 (30.0%)
 Number of Missing Observations: 14

Table 15: Correlations all variables entered in factor analysis (see Table 8)
pairwise exclusion of missing values

Legend:

	Mean	Std Dev	Cases	Label
V28FREQ	3.48000	1.19308	175	frequency SF
V29INTEN	3.18391	1.00606	174	intensity SF
V76INSEC	3.01198	1.01703	167	insecurity bef.perf.
PHYSICAL	26.56442	5.65892	163	sum all physical symptoms
V31INTER	2.86127	1.04130	173	perf. interference
V30UNPLE	2.30636	.76098	173	unpleasantness SF
V77PROB	.19760	.39010	167	SF problem self?
V78PROB	.72903	.41949	155	SF problem others
V98VOOR	2.55797	.61605	138	Example:interference
DEFINITE	4.13095	.89417	168	(i)new pos/neg evaluation
CONSEQUE	4.05970	.67705	67	(i)perf. real influence
NERVANX	1.41304	.43850	138	nerves or anxiety
V104XONT	1.55758	.74550	165	Now worse/equql/less
V104ONT	1.68675	.69361	166	SF more in past?
V32MOM	.41279	.48950	172	moment SF;during?
V33MOM	.65680	.46790	169	moment SF;on entering?
V34MOM	.89595	.30444	173	moment SF;before?
V103RIT	3.08000	2.13735	175	Rituals:number
V87RECOD	1.84848	.47177	99	2=both, 4=none,missing
V88RECOD	1.75789	.65842	95	2=both, 4=none,missing
V101RECO	1.60215	.57874	93	2=both, 4=none, missing
COMRELXX	1.63750	.59927	80	activation coping
V79OOR	1.74096	.71864	166	Causes SF:attrib.
V22NEGPH	.16000	.38297	175	V22DEF ADDING UP NEG PH SYMP
V22NEUTR	.19429	.41101	175	V22DEF ADDING UP NEUTRAL SY
V21OPL	.46835	.33623	79	Did you miss it ?
V80COR	2.30769	.65078	130	Causes SF:disposition
V106ONT	.60417	.44488	144	Affected by coping?
V107ONT	.68707	.42619	147	Affected by experience?

(for more elaborate variable labels and info see Table 8, p. 19)

----- SPEARMAN CORRELATION COEFFICIENTS -----

V29INTEN	.2504																		
N(174)																			
Sig .001																			
V76INSEC	.3281	.1872																	
N(167)	N(166)																		
Sig .000	Sig .016																		
PHYSICAL	.1201	.2507	.2860																
N(163)	N(162)	N(157)																	
Sig .127	Sig .001	Sig .000																	
V31INTER	-.1801	.0217	.0401	.1471															
N(173)	N(173)	N(165)	N(161)																
Sig .018	Sig .777	Sig .609	Sig .063																
V30UNPLE	.0007	.2552	.1044	.1886	.4028														
N(173)	N(173)	N(165)	N(161)	N(172)															
Sig .993	Sig .001	Sig .182	Sig .017	Sig .000															
V77PROB	.2249	.2169	.3231	.2211	.2237	.2751													
N(167)	N(167)	N(159)	N(155)	N(166)	N(166)														
Sig .002	Sig .005	Sig .000	Sig .006	Sig .004	Sig .002														
V78PROB	.0151	-.0928	.0828	.0701	.2116	.1355	.2550												
N(155)	N(154)	N(147)	N(144)	N(152)	N(152)	N(149)													
Sig .852	Sig .253	Sig .319	Sig .404	Sig .009	Sig .035	Sig .002													
V98VOOR	.0011	.0600	.0412	.1065	.1067	.0914	.1824	.1721											
N(134)	N(138)	N(133)	N(130)	N(129)	N(137)	N(132)	N(123)												
Sig .330	Sig .485	Sig .638	Sig .228	Sig .215	Sig .288	Sig .035	Sig .057												
DEFINITE	-.0250	-.1262	.0525	.0006	.0501	-.0281	-.0767	.0681	.0383										
N(168)	N(167)	N(160)	N(156)	N(166)	N(166)	N(161)	N(149)	N(134)											
Sig .748	Sig .079	Sig .510	Sig .994	Sig .522	Sig .644	Sig .333	Sig .409	Sig .661											
CONSEQUE	-.2262	-.1447	-.1936	-.1670	.1327	.0860	-.3912	-.0664	.0590	.6344									
N(67)	N(67)	N(66)	N(64)	N(67)	N(67)	N(67)	N(65)	N(58)	N(59)	N(67)									
Sig .066	Sig .243	Sig .119	Sig .187	Sig .284	Sig .483	Sig .001	Sig .620	Sig .657	Sig .000										
V28FREQ	V29INTEN	V76INSEC	PHYSICAL	V31INTER	V30UNPLE	V77PROB	V78PROB	V98VOOR	DEFINITE										

NERVANX	-.1755 N(128) Sig .039	-.0195 N(137) Sig .821	-.0524 N(122) Sig .549	-.0046 N(130) Sig .959	-.0307 N(126) Sig .723	.2019 N(126) Sig .018	.0295 N(132) Sig .737	.1178 N(121) Sig .198	.1006 N(113) Sig .289	-.0634 N(132) Sig .470
V104XONT	.2224 N(165) Sig .004	.0938 N(165) Sig .221	-.1166 N(158) Sig .145	.0830 N(152) Sig .207	-.1156 N(164) Sig .141	.0023 N(164) Sig .976	-.0279 N(160) Sig .726	.0477 N(147) Sig .566	.1303 N(131) Sig .128	-.0081 N(158) Sig .919
V104CNT	.2424 N(166) Sig .002	.0953 N(166) Sig .222	.0124 N(158) Sig .877	.0211 N(154) Sig .795	-.1665 N(165) Sig .033	-.0748 N(165) Sig .340	-.0916 N(160) Sig .249	-.1005 N(147) Sig .226	-.0308 N(131) Sig .727	-.0335 N(159) Sig .675
V32MCM	-.0656 N(172) Sig .393	.0676 N(172) Sig .378	-.0657 N(164) Sig .403	.2365 N(160) Sig .003	.1968 N(171) Sig .010	.0745 N(171) Sig .333	.0823 N(165) Sig .293	.0842 N(152) Sig .301	.2053 N(138) Sig .016	-.1670 N(167) Sig .031
V32MCM	.0836 N(169) Sig .280	.0112 N(169) Sig .884	.0397 N(162) Sig .616	.0513 N(158) Sig .517	.0766 N(168) Sig .324	-.1162 N(168) Sig .134	-.0044 N(162) Sig .955	.0814 N(151) Sig .320	.1432 N(135) Sig .097	-.0296 N(162) Sig .707
V34MCM	.1823 N(173) Sig .016	.0450 N(173) Sig .557	.1267 N(165) Sig .105	.1161 N(161) Sig .142	-.1177 N(172) Sig .124	.0380 N(172) Sig .621	.1252 N(166) Sig .108	-.0058 N(153) Sig .943	-.0982 N(137) Sig .254	-.0856 N(166) Sig .273
V103RIT	.0282 N(175) Sig .711	.0322 N(174) Sig .664	.1060 N(167) Sig .173	.0879 N(163) Sig .214	-.0099 N(173) Sig .897	.0268 N(173) Sig .631	.0962 N(167) Sig .216	-.0909 N(155) Sig .261	.0909 N(138) Sig .289	.0012 N(168) Sig .988
V87RECOD	-.2474 N(99) Sig .014	-.1569 N(99) Sig .121	-.0687 N(94) Sig .511	.0108 N(92) Sig .918	-.0992 N(99) Sig .329	-.0053 N(98) Sig .959	-.0700 N(97) Sig .496	.0051 N(87) Sig .962	-.0229 N(75) Sig .846	.0009 N(95) Sig .393
V88RECOD	.1730 N(95) Sig .094	.2654 N(95) Sig .009	.1468 N(92) Sig .163	.1500 N(92) Sig .151	-.0288 N(95) Sig .782	.0146 N(94) Sig .889	.0825 N(93) Sig .432	-.0521 N(84) Sig .638	.0462 N(74) Sig .696	-.0779 N(92) Sig .460
V101RECO	.1156 N(93) Sig .270	-.1135 N(92) Sig .281	.1143 N(87) Sig .292	-.0187 N(89) Sig .862	-.0357 N(92) Sig .735	-.1938 N(92) Sig .064	-.1226 N(89) Sig .252	-.1837 N(83) Sig .096	-.0076 N(72) Sig .349	-.0707 N(89) Sig .510
COMRELXX	.0963 N(80) Sig .396	.0688 N(80) Sig .544	-.0618 N(76) Sig .596	-.1209 N(78) Sig .292	-.2374 N(79) Sig .035	-.1977 N(80) Sig .079	-.1778 N(79) Sig .117	-.2007 N(71) Sig .093	-.0345 N(64) Sig .787	.1841 N(75) Sig .114
V79COOR	.0496 N(166) Sig .526	.0870 N(165) Sig .267	.0114 N(158) Sig .887	-.0565 N(156) Sig .484	-.0755 N(164) Sig .337	-.0536 N(164) Sig .495	-.0948 N(158) Sig .236	-.0907 N(148) Sig .273	-.0522 N(132) Sig .551	-.2445 N(159) Sig .002
V80COOR	-.0197 N(120) Sig .824	-.0957 N(129) Sig .281	.1631 N(122) Sig .073	.0133 N(121) Sig .885	.0991 N(129) Sig .264	.0098 N(128) Sig .912	.0975 N(123) Sig .283	.0556 N(119) Sig .548	-.1074 N(100) Sig .287	.0036 N(124) Sig .969
V22NEGPH	-.1080 N(175) Sig .155	.0517 N(174) Sig .498	-.0388 N(167) Sig .619	.1311 N(162) Sig .095	.1198 N(173) Sig .116	.1594 N(172) Sig .036	.1579 N(167) Sig .042	.1413 N(155) Sig .080	.2152 N(138) Sig .011	-.0213 N(168) Sig .784
V22NEUTR	.0857 N(175) Sig .260	.0844 N(174) Sig .268	.0566 N(167) Sig .468	.0595 N(162) Sig .451	-.0572 N(172) Sig .455	-.0737 N(172) Sig .335	.0393 N(167) Sig .614	.0524 N(155) Sig .517	.0440 N(138) Sig .609	-.0237 N(168) Sig .760
V21OPL	.0343 N(79) Sig .764	-.0818 N(79) Sig .473	.1841 N(76) Sig .111	.0980 N(74) Sig .406	.1321 N(78) Sig .249	.1446 N(79) Sig .203	.3464 N(77) Sig .002	.1555 N(66) Sig .213	-.0315 N(63) Sig .807	-.0674 N(76) Sig .563
V83COOR	.0040 N(10) Sig .991	-.1714 N(10) Sig .636	.3091 N(10) Sig .385	.0035 N(10) Sig .992	.1825 N(10) Sig .614	-.6151 N(10) Sig .058	-.3984 N(10) Sig .254	-.6972 N(10) Sig .025	-.4880 N(8) Sig .220	-.0791 N(10) Sig .828
V106ONT	-.1208 N(144) Sig .149	.0141 N(144) Sig .867	.1276 N(136) Sig .139	.0938 N(135) Sig .279	.2170 N(142) Sig .009	.1056 N(142) Sig .209	.2124 N(139) Sig .012	.0749 N(129) Sig .399	.0274 N(115) Sig .692	-.0447 N(138) Sig .603
V107ONT	-.0249 N(147) Sig .764	.0068 N(147) Sig .934	.2211 N(140) Sig .009	.0876 N(138) Sig .307	.1241 N(146) Sig .136	.0059 N(146) Sig .944	.0986 N(142) Sig .243	.1723 N(131) Sig .049	-.0210 N(118) Sig .821	-.0343 N(141) Sig .686
	V28FREQ	V29INTEN	V76INSEC	PHYSICAL	V31INTER	V30UNPLE	V77PROB	V78PROB	V98VOOR	DEFINITE
NERVANX	.1041 N(56) Sig .445									
V104XONT	-.0320 N(63) Sig .803	-.0501 N(132) Sig .568								
V104CNT	-.0984 N(62) Sig .447	-.0627 N(131) Sig .477	.6872 N(161) Sig .000							
V32MCM	-.1262 N(87) Sig .309	.2111 N(125) Sig .014	-.0005 N(162) Sig .995	.0086 N(164) Sig .913						
V32MCM	-.0684 N(65) Sig .583	-.0411 N(134) Sig .637	-.0788 N(160) Sig .322	-.1187 N(162) Sig .132	.1142 N(168) Sig .141					
	CONSEQU	NERVANX	V104XONT	V104CNT	V32MCM					

V34MOM	-.3128 N(66) Sig .011	-.0626 N(127) Sig .467	.0719 N(164) Sig .361	.1035 N(165) Sig .186	-.1020 N(171) Sig .184	-.0476 N(169) Sig .539						
V103RIT	.0042 N(67) Sig .373	.1334 N(138) Sig .103	.0439 N(165) Sig .576	.1179 N(166) Sig .130	.0008 N(172) Sig .991	-.0556 N(169) Sig .473	-.0938 N(173) Sig .220					
V87RECOD	-.1610 N(98) Sig .334	.1301 N(78) Sig .095	-.2540 N(93) Sig .014	-.1586 N(94) Sig .127	.1152 N(97) Sig .261	-.0359 N(97) Sig .727	.1017 N(99) Sig .316	.2612 N(99) Sig .009				
V88RECOD	-.0534 N(35) Sig .761	-.0579 N(78) Sig .614	.0607 N(88) Sig .574	-.0583 N(91) Sig .583	.1500 N(94) Sig .149	.0749 N(94) Sig .473	.0438 N(95) Sig .673	-.1522 N(95) Sig .141	-.2788 N(70) Sig .019			
V101RECO	-.0205 N(36) Sig .906	-.0340 N(75) Sig .772	.0435 N(87) Sig .689	.0706 N(89) Sig .511	.0845 N(91) Sig .426	.0186 N(89) Sig .863	.0319 N(92) Sig .763	-.0455 N(93) Sig .665	.1724 N(52) Sig .180	.5283 N(50) Sig .000		
CCMRELXX	.1029 N(26) Sig .617	-.0039 N(66) Sig .975	-.0620 N(77) Sig .592	.0206 N(77) Sig .859	-.2110 N(78) Sig .064	.0931 N(78) Sig .417	.0000 N(80) Sig1.000	-.0096 N(80) Sig .933	-.3128 N(49) Sig .029	.0629 N(49) Sig .668		
V790OR	-.1760 N(63) Sig .168	.0825 N(132) Sig .341	.0838 N(156) Sig .298	.0237 N(157) Sig .675	.0751 N(163) Sig .341	.0838 N(160) Sig .292	.1057 N(164) Sig .178	-.0824 N(166) Sig .291	-.0516 N(95) Sig .620	.0537 N(90) Sig .616		
V800OR	-.1326 N(46) Sig .380	.0470 N(101) Sig .640	-.0214 N(123) Sig .815	.0762 N(126) Sig .397	.0907 N(127) Sig .311	-.0221 N(125) Sig .807	-.0722 N(129) Sig .416	.0630 N(130) Sig .476	-.0479 N(77) Sig .679	.0360 N(74) Sig .761		
V22NEGPH	-.0098 N(67) Sig .937	.0757 N(138) Sig .378	-.0740 N(165) Sig .345	-.1562 N(166) Sig .045	.1222 N(172) Sig .110	.0109 N(169) Sig .889	-.0609 N(173) Sig .426	.0064 N(175) Sig .933	.0372 N(99) Sig .715	.0030 N(95) Sig .977		
V22NEUTR	-.1574 N(67) Sig .203	-.1728 N(138) Sig .043	.1518 N(165) Sig .052	.1528 N(166) Sig .049	-.0507 N(172) Sig .509	-.0563 N(169) Sig .467	.0696 N(173) Sig .363	-.1167 N(175) Sig .124	-.0081 N(99) Sig .936	-.0431 N(95) Sig .678		
V21OPL	-.0530 N(27) Sig .793	.2582 N(62) Sig .043	-.0516 N(78) Sig .654	-.0856 N(77) Sig .459	.0827 N(77) Sig .475	.0080 N(76) Sig .346	.2927 N(79) Sig .009	-.0468 N(79) Sig .682	.1863 N(42) Sig .237	-.0424 N(39) Sig .798		
V830OR	.5000 N(3) Sig .667	-.3873 N(9) Sig .303	-.2057 N(10) Sig .569	.0079 N(10) Sig .983	-.2846 N(10) Sig .425	.0000 N(9) Sig1.000	.2041 N(10) Sig .598	-.2007 N(10) Sig .578	.6455 N(5) Sig .239	.3536 N(5) Sig .559		
V106CNT	-.0460 N(56) Sig .736	.2011 N(117) Sig .030	-.2501 N(138) Sig .003	-.1765 N(140) Sig .037	.0729 N(142) Sig .389	.0101 N(140) Sig .906	-.0436 N(144) Sig .604	.3373 N(144) Sig .000	.1307 N(85) Sig .233	-.0087 N(82) Sig .938		
V107CNT	-.1950 N(56) Sig .150	.0532 N(121) Sig .562	-.3268 N(141) Sig .000	-.2221 N(143) Sig .008	.0121 N(145) Sig .885	-.0309 N(142) Sig .715	.1797 N(146) Sig .030	.0079 N(147) Sig .924	.0771 N(86) Sig .481	-.0402 N(82) Sig .720		
	CONSEQUE	NERVANX	V104XCNT	V104CNT	V32MOM	V33MOM	V34MOM	V103RIT	V87RECOD	V88RECOD		
CCMRELXX	-.0383 N(44) Sig .805											
V790OR	.0814 N(88) Sig .451	-.0580 N(75) Sig .621										
V800OR	-.0034 N(73) Sig .977	-.0103 N(60) Sig .938	-.0333 N(125) Sig .712									
V22NEGPH	-.2437 N(93) Sig .019	-.1368 N(80) Sig .220	-.0262 N(166) Sig .738	-.0844 N(130) Sig .340								
V22NEUTR	.0920 N(93) Sig .380	.0398 N(80) Sig .726	.0483 N(166) Sig .537	.0624 N(130) Sig .481	-.1657 N(175) Sig .028							
V21OPL	.1960 N(46) Sig .132	-.1102 N(42) Sig .487	.1122 N(75) Sig .338	.0284 N(84) Sig .839	.1425 N(79) Sig .210	.0135 N(79) Sig .906						
V830OR	1.0000 N(6) Sig .000	-.3098 N(6) Sig .550	.3343 N(10) Sig .345	-.6333 N(6) Sig .177	-.3984 N(10) Sig .254	-.2656 N(10) Sig .458	.2357 N(4) Sig .764					
V106CNT	.0466 N(80) Sig .681	-.1319 N(65) Sig .295	.0862 N(137) Sig .316	.0724 N(108) Sig .457	-.0376 N(144) Sig .655	-.0789 N(144) Sig .347	.1314 N(67) Sig .289	-.2041 N(9) Sig .598				
V107CNT	-.0387 N(81) Sig .725	-.1152 N(67) Sig .353	.0254 N(139) Sig .767	.1002 N(111) Sig .296	.0731 N(147) Sig .379	-.0209 N(147) Sig .802	.1838 N(68) Sig .133	.0000 N(9) Sig1.000	.3269 N(138) Sig .000			
	V101RECO	CCMRELXX	V790OR	V800OR	V22NEGPH	V22NEUTR	V21OPL	V830OR	V106CNT			

(Coefficient / (Cases) / 2-tailed Significance)

" . " is printed if a coefficient cannot be computed

Table 16: Multiple regression of essential variables

A high number of variables seem to be involved in predicting the answers of the subject to the questions in which they describe SF as an important problem for themselves or not (V77PROB). At this stage we don't know which of these variables would be the best predictors. To find this out, a multiple regression procedure was performed. We are also interested in how PFI (V31INTER), Insecurity Before the Performance (V76INSEC), and Sum of Physical Symptoms (PHYSICAL) can be predicted from the other variables.

All the variables included in the factor analysis, plus added specific coping aspects, specific physical symptoms and control variables were entered into the analysis. This was done in groups, gradually excluding irrelevant variables. The chosen procedure for the selection of the relevant variables into the equation was ENTER. This means that relevant variables were entered into the equation one by one and only retained if its F-score remained significant (at .05 level) in the process.

Predicting SF as an important problem for oneself:

Of the variance in reported 'SF as an important problem for oneself' (V77PROB) 36.9% was predicted by the following variables. NATION contributed 1.9% to the explained variance.

Table .. V77PROB total explained variance 36.9%

----- Variables in the Equation -----

Variable	B	SE B	Beta	T	Sig T
V76INSEC	.082855	.026340	.216009	3.146	.0020
V31INTER	.062227	.025542	.166104	2.436	.0159
V29INTEN	.056474	.026263	.145644	2.150	.0330
CONSEQUE	-.104894	.038678	-.182051	-2.712	.0074
V78PROB	.155699	.064272	.167430	2.422	.0165
V103RIT	.029247	.012265	.160244	2.385	.0182
NATION	.124182	.054083	.159412	2.296	.0229
XV3ART	.147783	.059357	.163859	2.490	.0138
V21OPL	.221639	.071722	-.191032	3.090	.0024
KEEPQUIE	-.187401	.060007	-.190612	-3.123	.0021
BREATHEx	.176567	.052578	.207440	3.358	.0010
V28FREQ	.057345	.021413	.175385	2.678	.0082
(Constant)	1.461166	.272732		5.358	.0000

As it turns out, SF can be predicted to be reported as an important problem for oneself on the basis of reported high insecurity before a performance, high performance interference, low performance interference defined and seeing SF as an important problem for others as well. To a lesser degree a high intensity of SF and a high number of preparation strategies mentioned also contributes to SF being reported as an important problem for oneself. Furthermore, the Irish mention SF more as an important problem than the Dutch. Musicians mention SF more as a problem for themselves than actors. Trained performers who said they missed SF as part of their training also reported SF as more of a problem to them. None of the coping aspects related to what one does during performing had a predictive value for SF as a problem for oneself. However, two aspects of coping with SF before a performance were relevant. Subjects who reported that they kept quiet as a way of coping with SF before a performance (n=32) reported SF less often as an important problem for themselves. Subjects who reported doing breathing exercises also reported SF more as an important problem for themselves.

Surprisingly (again), a negative relationship was found between consequences of SF reported as part of the definition, and SF as an important problem for oneself. We must conclude that the more performance interference envisioned in the definition, the less SF is seen as an important problem. To have a horror picture of SF, seems to go together with seeing SF less as an important problem. Also, the irrelevance of physical symptoms is a notable finding. And finally, the picture of the unproblematic performer is confirmed by those subjects who reported that they simply tried to keep quiet and didn't see SF as often as an important problem. In contrast, the problematic performer would be busy trying to cope with SF before a performance, notably by doing breathing exercises.

Predicting Performance Interference:

For PFI 26.8% of the variance is explained by Unpleasantness (V30UNPLE), Frequency of SF (V28FREQ), SF as an important problem for the Self (V77PROB), 'Labeling of Activation' (NERVANX)), SF taking place during the performance (V32MOM). Almost 15% of variance in PFI was explained by Unpleasantness.

Table V31INTER total explained variance 26.8%
----- Variables in the Equation -----

Variable	B	SE B	Beta	T	Sig T
V30UNPLE	.534541	.093531	.390643	5.715	.0000
V77PROB	-.399864	.186604	-.149800	-2.143	.0336
NERVANX	-.388609	.162121	-.163644	-2.397	.0176
V32MOM	-.311806	.142724	-.146574	-2.185	.0303
SELTALK	.353727	.187568	.126670	1.886	.0610
V28FREQ	-.195073	.060050	-.223507	-3.249	.0014
(Constant)	4.383252	.644572		6.800	.0000

Reported performance interference goes together mostly with SF being reported as unpleasant. Other than that, if SF is experienced infrequently, it is reported as taking place during performance, it is defined as nerves rather than anxiety and reported as an important problem for oneself, it is also more likely that interference is reported. Facilitation is predicted by the opposite of the above.

Coping with SF during: Subjects engaging in self talk (n=29) reported significantly more interference and less facilitation than those who didn't

Coping with SF before: -

General preparation: -

It is no surprise that interference is only related to what performers do during the performance.

Predicting Insecurity before performing:

Of the variance in reported 'Insecurity before performing' (V76INSEC) 27.4% was explained by six variables (see Table ..):

Table .. V76INSEC total explained variance 27.4%
----- Variables in the Equation -----

Variable	B	SE B	Beta	T	Sig T
V28FREQ	.219683	.056905	.257712	3.861	.0002
PHYSICAL	.033375	.011927	.185707	2.798	.0057
V77PROB	-.502434	.175852	-.192718	-2.857	.0048
V107ONT	-.481531	.157172	-.201789	-3.064	.0025
FOCUSCHA	.644878	.257522	.166756	2.504	.0132
TEXTROLE	-.490926	.198180	-.160490	-2.477	.0142
(Constant)	2.912488	.574028		5.074	.0000

Subjects reported more insecurity when they also reported SF more frequently, more physical symptoms and when they reported SF to be an important problem for themselves. Those who reported that their SF had been influenced by experience reported higher insecurity.

Coping with SF during: Those who reported to focus on their character (actors, n=11) reported higher insecurity.

Coping with SF before: Those who reported to go through their text, role or music (n=20) before a performance reported lower insecurity.

General preparation: -

Predicting Physical Symptoms:

The 'Sum of physical symptoms' (PHYSICAL) can be predicted from six variables. In order of explained variance these are: AGE (8.3%), 'Insecurity before performing' (V76INSEC) (6.7%), 'SF occurring during the performance' (V32MOM) (4.9%), NATION (2.8%) and 'Intensity of SF' (V29INTEN) (2.0%), CONCENTR (1.5%). The total explained variance is 26.1%.

Table .. PHYSICAL total explained variance is 26.1%

----- Variables in the Equation -----

Variable	B	SE B	Beta	T	Sig T
V32MOM	-2.187064	.772016	-.189182	-2.833	.0052
V2LFT	-.136308	.033380	-.268790	-4.084	.0001
NATION	1.753264	.743923	.155150	2.357	.0196
CONCENTR	1.843334	.902710	.137175	2.042	.0427
V29INTEN	1.013695	.382325	.180218	2.651	.0088
V76INSEC	1.288898	.373898	.231642	3.447	.0007
(Constant)	23.943922	2.422960		9.882	.0000

The Sum of Physical symptoms was predicted to be higher for younger performers, those who were more insecure before performing, those who experienced higher intensities of SF and reported SF more during the performance. More physical symptoms were reported by the Irish than by the Dutch.

Coping with SF during: Those who reported efforts to concentrate (n=37) also reported more physical symptoms

Coping with SF before: -

General preparation: -

Appendix II: Study II

- Questionnaire for performing arts schools
- Letter to performing arts schools



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This questionnaire is part of a research project of Trinity College Dublin, Ireland, The project is multi-disciplinary and focusses on preparation strategies for performers in training. This questionnaire is on acting methods, performance preparation and performance stress

1- Are students in your school specifically trained in dealing with performance stress or stage fright?

yes 0
no 0

if yes: Can you say how? if no: Can you say why not?

2- Are your students being trained in the use of relaxation techniques?

yes 0
no 0

if yes: In which techniques?

3- What would you consider appropriate ways of teaching your students to cope with performance stress or stage fright?

4- How would you describe the methods taught in your training course?

5- Which authors have influenced your training course?

6- Is there a specific philosophy that forms the basis of your training course?

Please fill in your name and address here:

name position:

department

college of university

address phone

fax

country email

Thank you for your cooperation. Please send this questionnaire back to:

Drs. Jan M.A. de Vries
Department of Psychology
Trinity College
Dublin 2
Ireland
ph: +353 1 2808313

e-mail: jdevries@vax1.tcd.ie



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date: oct 27 1995

Dear

Further to our recent telephone call to your office, we are now enclosing the questionnaire for completion, as discussed. We'd be most grateful if you could return it to us as soon as you can.

The results will contribute to establishing an overview of the ways in which performance anxiety and related issues are addressed in training courses in the performing arts in the UK, the Republic of Ireland, the USA and Canada.

Thank you for assisting us with our research.

Yours sincerely,

Drs. Jan M.A. de Vries

(address)
22 Trafalgar Terrace
Monkstown (Co. Dublin)
Ireland
ph: +353 1 2808313

e-mail: jdevries@vax1.tcd.ie

Appendix IIIa: Study III

Workbook for programme Mental Preparation for Actors in Training

Mental Performance Preparation for Actors in Training.

WORKBOOK

name:

Drs. Jan de Vries

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The course has been developed by **Drs. Jan M.A. de Vries (B.A., M.Sc.)**. His experience as a **psychologist, lecturer in theatre studies, music teacher, professional musician and actor** has been integrated in the course. As a performer he has been involved in a variety of stage productions in the Netherlands. He has worked in theatre, dance and music theatre productions and a number of rock bands, as a pianist, keyboard player, singer and composer. He has performed as an actor in multi-media productions and as an extra in a television series (and even confesses to having done a couple of commercials). At the same time he studied psychology at Utrecht University. In the course of his studies he sought to integrate his involvement in the arts into his approach to psychology. Training as a drama therapist led him to direct a production with psychiatric patients and in the process of doing so he developed strategies for them to cope with performance stress. This became the topic for his Masters thesis. The research, involving interviews with over a hundred performers, was further developed as he worked for the Department of Theatre, Film and Television Studies at Utrecht University. This project is currently continued in Ireland where he is working on a Ph.D. dissertation at the Psychology Department and the Samuel Beckett Centre for Theatre and Drama Studies in Trinity College, University of Dublin. He trains performers in Ireland, the UK, Europe and the USA. Throughout his lecturing and training he combines his knowledge as a researcher and psychologist with his experience on the stage.

Session 1: A Model for Performance

diagram 1: The model:

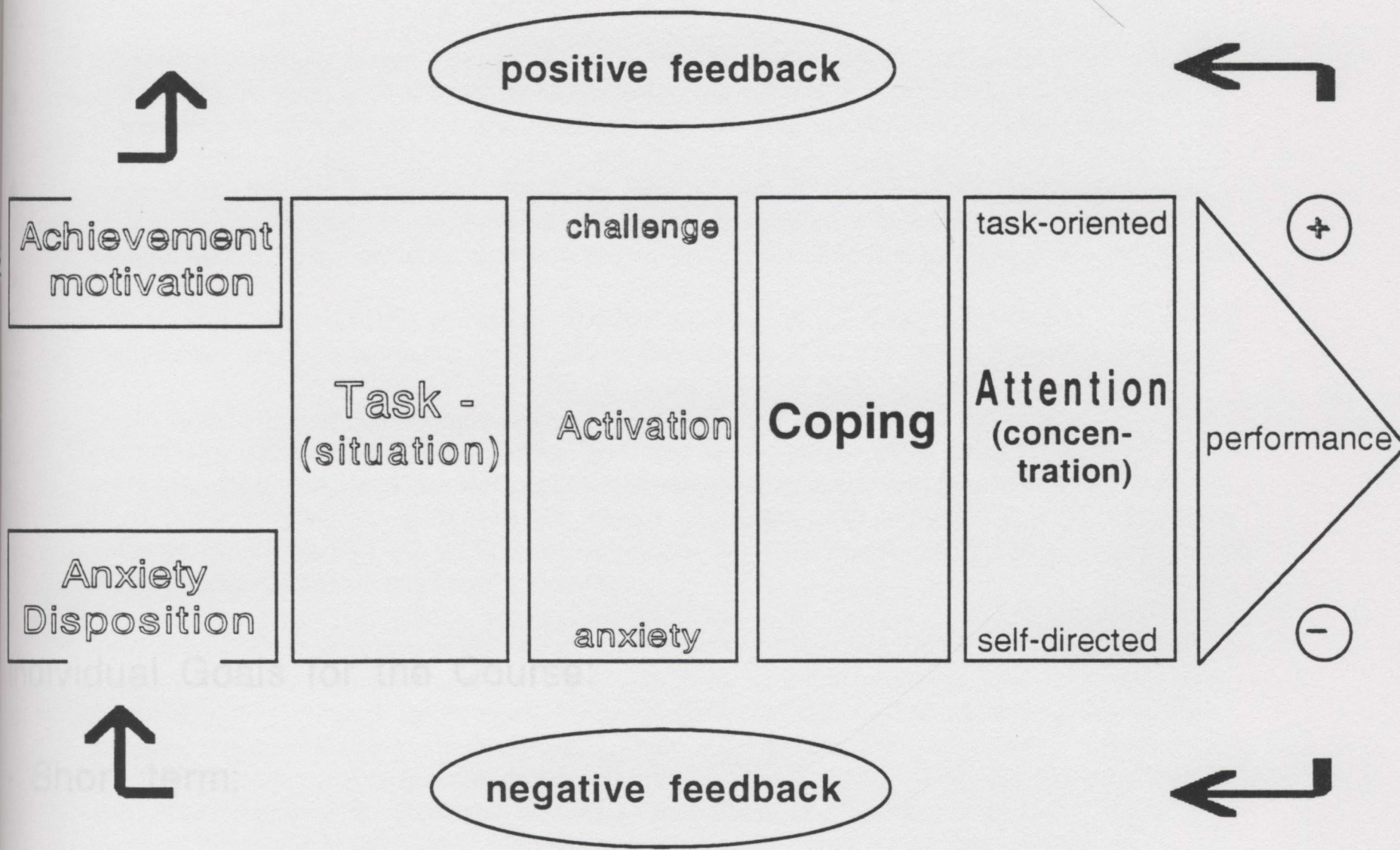
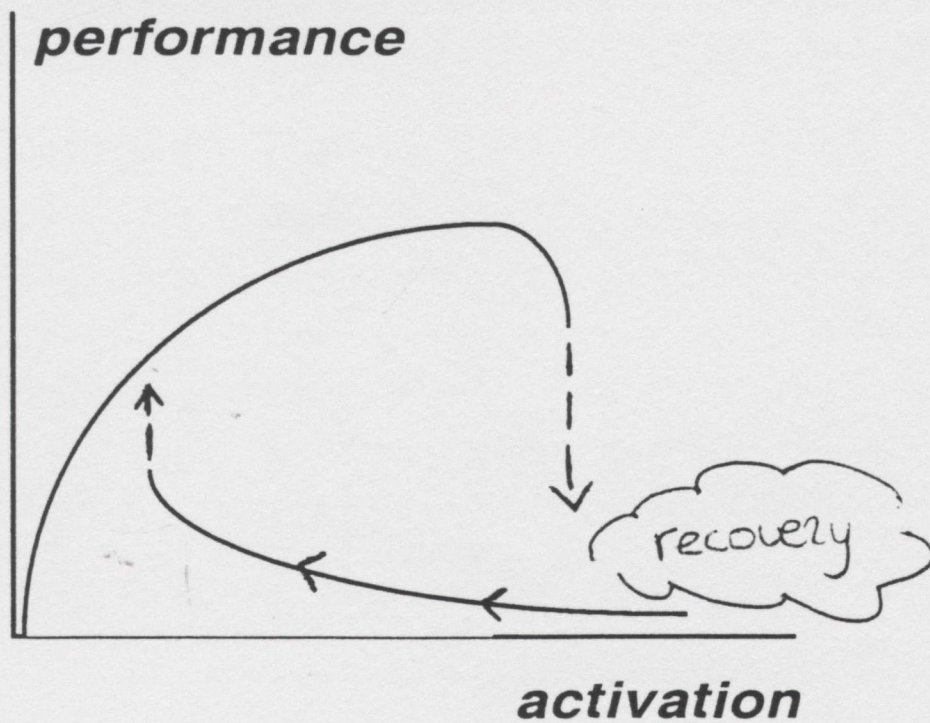


diagram 2: Performance Recovery graph



Preparation Strategies used:

Cue - Controlled - Relaxation (Benson, 1975; adapted by de Vries, 1998)

- 1. Sit down in a relaxed position and close your eyes. Make sure your position in the chair allows you to relax as many of your muscles as possible. Since you're in a chair you need some tension to prevent you from falling off. Become aware of where you need tension for your posture.
- 2. Begin to concentrate on your breathing, and slow it down. Breathe through your nose, making your exhalation longer. You will notice a nice tension associated with inhaling, and relaxation brought about by your exhaling. Concentrate on making exhaling feel as pleasurable as possible.
- 3. Pay attention to the position you are in, and feel each part of you being supported by the chair so that you can relax your muscles further. If you need to adjust your position, please do so.
- 4. Begin searching your body for any signs of tension. Start at your feet and work your way up. As you find any tension, focus your attention on it, and as you exhale, relax it away. Once you've reached your shoulders work your way down your arms first and finish with neck and head. We tend to store tension in hands, fingers, shoulders, neck and jaw. Pay extra attention to areas you know you find difficult to relax. Shoulders, neck and hands are examples. Remember to be gentle to relax by "instructing" them to feel "soft".
- 5. Keep breathing slowly through your nose, and begin to think or say the word "one" to yourself. You make sure that you move your lips to say "one". Keep doing this for five to ten minutes. If you get distracted, don't worry about it. Simply go back to saying the word and continue repeating it. (After a few sessions you may want to substitute a relaxation cue such as "soft". However, I have never actually used this substitution because the word "one" worked so well. Because of its neutral content it helps avoid the frantic monitoring of the level of relaxation achieved during the exercise.)

Individual Goals for the Course:

- Short term:

When you are ready to end your relaxation training session, open your eyes and sit up slowly. Take one or two more deep, slow breaths. Notice that you are both relaxed and alert. You have increased the amount of oxygen going to your brain, making you more alert and this is one of the main reasons why you will want to practice relaxing just prior to beginning any performance before an audience.

Practising Cue Controlled Relaxation:

- Long term:

hour	notes
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Session 2: Memorising Text & Relaxation Training.

A. Cue - Controlled - Relaxation (Benson, 1975; adapted by de Vries, 1996)

1. Sit down in a relaxed position and close your eyes. Make sure your position in the chair allows you to relax as many of your muscles as possible. Since you're in a chair you need some tension to prevent you from falling off. Become aware of where you need tension for your posture.
2. Begin to concentrate on your breathing, and slow it down. Breathe through your nose, making your exhalation longer. You will notice a little tension associated with inhaling, and relaxation brought about by your exhaling. Concentrate on making exhaling feel as pleasurable as possible.
3. Pay attention to the position you are in, and feel each part of you being supported by the chair so that you can relax your muscles further. If you need to adjust your position, please do so.
4. Begin searching your body for any signs of tension. Start at your feet and work your way up. As you find any tension, focus your attention on it, and as you exhale, relax it away. Once you've reached your shoulders work your way down your arms first and finish with neck and head. We tend to store tension in hands, fingers, shoulders, neck and jaw. Pay extra attention to areas you know you find difficult to relax. Shoulders, neck and hands are examples. Hands can be made to relax by 'instructing them' to feel 'soft'.
5. Keep breathing slowly through your nose, and begin to think or say the word 'one' to yourself. You don't need to produce sound as long as you make sure that you move your lips to say 'one'. Keep doing this for five to ten minutes. If you get distracted, don't worry about it, simply go back to saying the word and continue repeating it. (After a few sessions you may want to substitute a word that is more conducive to relaxing such as 'calm'. However, I have never actually made this substitution because the word 'one' worked so well. Because of its neutral content it helps avoiding the frantic monitoring of the level of relaxation achieved during the exercise.)
6. When you are ready to end your relaxation training session, open your eyes and sit up slowly. Take one or two more deep, slow breaths. Notice that you are both relaxed and alert. You have increased the amount of oxygen going to your brain, making you more alert and this is one of the main reasons why you will want to practise relaxing just prior to beginning any performance before an audience.

Practising Cue Controlled Relaxation:

	date	hour	notes
1.	----	----	-----
2.	----	----	-----
3.	----	----	-----
4.	----	----	-----
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9.	----	----	-----
10.	----	----	-----

B. Memorising Text:

Aspects of Memory:

- Short term - Long term
- Learning - Storage - Rehearsal - Retrieval
- The use of Association, Linking, Mapping and Imagery in learning
- Learning curves - Taking Breaks
- The Effects of Mental Rehearsal

Exercise 'Number Shape System':

(adapted from: Tony Buzan 'Use your memory', 1995)

1. Pen, pencil, pole, candle
2. Duck, swan, goose
3. Heart, cleavage, mole hills
4. Yacht, chair,
5. Hook, cymbal and drum, pregnant woman
6. Cherry, elephant's trunk, golf club
7. Cliff, fishing rod and line, boomerang
8. Snowman, hourglass, shapely woman
9. Balloon and stick, tadpole, sperm, tennis racquet
10. Bat and Ball, Laurel and Hardy, knife and plate

Your own Number - Shape System:

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

Learn these words:

- 1. Symphony
- 2. Prayer
- 3. Watermelon
- 4. Volcano
- 5. Motorcycle
- 6. Sunshine
- 7. Apple pie
- 8. Blossom
- 9. Space ship
- 10. Field of wheat

A Method for Learning Lines:

Layer 4:

Feedback during Rehearsal and Performance:
voice; place; cues; rhythm; instructions; character.

Layer 3:

Linking and Mapping

Layer 2:

Association with Images / Sounds / Movement etc.

Layer 1:

Understanding Themes / Text / Sentences / Words

text to learn 1:

Tony Kushner - Angels in America II (p. 144):

ANGELS IN AMERICA

Scene 10

That night. Louis and Prior remain from the previous scene. Joe is sitting alone in Brooklyn. Harper appears. She is in a window seat on board a jumbo jet, airborne.

HARPER: Night flight to San Francisco. Chase the moon across America.

God! It's been years since I was on a plane!

When we hit thirty-five thousand feet, we'll have reached the tropopause. The great belt of calm air. As close as I'll ever get to the ozone.

I dreamed we were there. The plane leapt the tropopause, the safe air, and attained the outer rim, the ozone, which was ragged and torn, patches of it threadbare as old cheesecloth, and that was frightening . . .

But I saw something only I could see, because of my astonishing ability to see such things:

Souls were rising, from the earth far below, souls of the dead, of people who had perished, from famine, from war, from the plague, and they floated up, like skydivers in reverse, limbs all akimbo, wheeling and spinning. And the souls of these departed joined hands, clasped ankles, and formed a web, a great net of souls, and the souls were three-atom oxygen molecules, of the stuff of ozone, and the outer rim absorbed them, and was repaired.

Nothing's lost forever. In this world, there is a kind of painful progress. Longing for what we've left behind, and dreaming ahead.

At least I think that's so.

text to learn 2:

Tony Curtis 'The suitcase' (from 'Irish Poetry Now' - G. Fitzmaurice (Ed) (p. 69)

TONY CURTIS

Tony Curtis was born in Dublin in 1955. He studied literature at the University of Essex and Trinity College Dublin. His first collection was *The Shifting of Stones* (1986), followed by *Behind the Green Curtain* (1988), both from Beaver Row Press. Forthcoming is *This Far North*. One of his poems is in *The Great Book of Ireland*.

The Suitcase

This is the Kilburn High Road
 running up towards Cricklewood
 away from England's Edgware Road
 where the homeless Irish come
 carrying their father's battered suitcase,
 although their father may have never left home.

They used to buy them at the summer fairs
 for that day when their time would come,
 or get them off a friend who died,
 his lifelong journey finally done.

That's how my father stayed in his fields.
 His suitcase travelled to him
 from an Irish woman with a soft Kerry voice,
 whose children's eyes were Irish blue
 and accents East End Cockney.

She had married three times in England
 and returned sadly widowed again.

The locals said 'she deserved what she got
 the saintless, unGodly woman.'

Yet they listened discreetly to the stories she told,
 of how one husband left in a blitz of booze,
 another in a blitz of bombs,
 the last one dying on a beach outside Calais

his toes never touching French soil.

She used to giggle at the thought,
 said it reminded her of once

when he danced on Brighton beach
 in nothing but his cotton drawers.

When she died the priest brought round her suitcase.

My father left it by the door.

In our kitchen someone was always leaving home.

Session 3: Eliminating Surprise & The Anchoring Technique

Eliminating Surprise:

(adapted from Desberg & Marsh, 1988)

The worst effects of stress or tension occur when you are not prepared for it. The best method for dealing with it is making use of your own previous experience. Once you know what it is like, and when it occurs, the element of surprise will be eliminated.

Go through the following steps to address your thoughts, feelings and physical symptoms:

- How does this performance make you feel ?
- Identify the content of your thoughts ?
- Predict what your symptoms will be (rapid heartbeat, trembling hands, perspiration etcetera).
- Indicate the highest level of tension you expect to reach ?

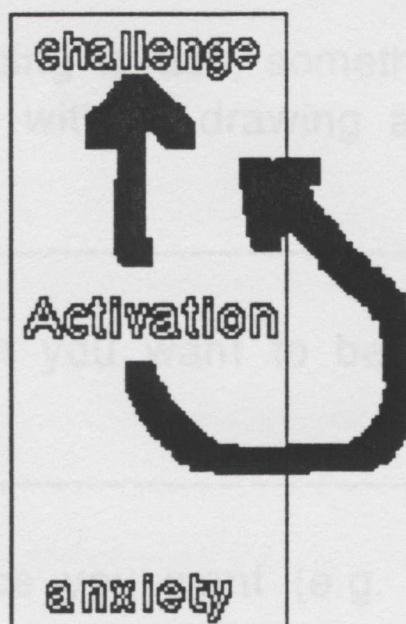
very low
tension

1 2 3 4 5 6 7 8 9 10

very high
tension

- As you actually experience something unpleasant, yawn and tell yourself; 'I KNEW IT !!'

The Anchoring Technique



Neuro-linguistic Programming (NLP) has grown out of the study of the mental processes of those who can do something exceptionally well. It is based on the realisation that we create much of our experience by the specific ways in which we see, hear and feel things in our mind/body. This is how it is possible for one person to feel terrorised by a task like performing in public or asking someone for a date, while someone else will feel energised or excited by it. This is in contrast to thinking of exceptional skills as being the result of inborn abilities, traits, or talents. NLP is a model of how individuals structure their unique experiences of life and a way of teaching patterns of excellence to others. It is practical and provides us with a set of models, skills and techniques for thinking and acting effectively in the world, both personally and professionally.

NLP's anchoring techniques are a way of using past resourceful states to help you to become more resourceful in the present.

The technique used in the course is adapted from O'Connor & Seymour, 1990.

INSTRUCTIONS FOR ANCHORING RESOURCEFUL STATES

Before starting with the instructions practice relaxation for a couple of minutes.

1. Select the anchors you are going to use, something you see, hear and/or feel, and which can be used without drawing attention.

2. Identify the situation in which you want to be more resourceful.

3. Identify the particular resource you want (e.g. confidence).

4. Find an occasion in your life when you had that resource.

5. Change your position by stepping forward or standing up and in your imagination put yourself fully back into the experience of that resourceful state. Experience it again, as if you were there right now and call to mind everything you could see, hear, touch, taste, smell or feel. When it has peaked step out of the experience and move back into your original position.
6. Change your position again to reexperience your resource state, but now as it comes up to peak, connect the anchors. Hold the state for as long as you want and then step out of it as you move back to your original position.
7. Test the anchors and their association with the resourceful state. If you are not satisfied, repeat step 6.
8. Practise the sequence as often as you can in order to strengthen the link between the resourceful state and the anchors.
9. You can now use these anchors to summon your resource state whenever you wish, for instance when you feel stress or worry.

Practising anchoring:

	date	hour	notes
1.	----	----	-----
2.	----	----	-----
3.	----	----	-----
4.	----	----	-----
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10.	----	----	-----

Worst consequences if it happened.
 How tolerable would consequences be?
 What could you do to cope?
 How likely is it that worst will come to worst?

- Logical flaws:
- Overgeneralising ('I always ...' or 'I never ...')
 - All-or-nothing thinking ('I am either a star or a loser')
 - Disqualifying the positive ('They liked my presentation, but they are dumb')
 - Catastrophising ('Once one thing has gone wrong, everything will go wrong')
 - Mental filter ('Whatever is said about the presentation, is about me')
 - Superstition ('If I don't worry, everything will go wrong')

Reasonableness Rating:

Unreasonable Uncertain Reasonable

1 2 3 4 5 6 7 8 9 10

Replacement Thought:

Session 4: Coping with Anxiety and Worry

A. Fear Provoking Thought:

B. Supporting Data:

from direct experience / from indirect experience / from rumour:

C. Worst Case:

Worst that could happen:

Worst consequences if it happened:

How tolerable would consequences be ?

What could you do to cope ?

How likely is it that worst will come to worst ?

D. Logical flaws:

- 0 Overgeneralising ('I always' or 'I never')
- 0 All-or-nothing thinking ('I am either a star or a loser')
- 0 Disqualifying the positive ('They liked my presentation, but they are dumb.')
- 0 Catastrophising ('Once one thing has gone wrong, everything will go wrong.')
- 0 Mental filter ('Whatever is said about the presentation, is about me.')
- 0 Superstition ('If I don't worry, everything will go wrong.')

E. Reasonableness Rating:

Unreasonable		Uncertain		Reasonable					
1	2	3	4	5	6	7	8	9	10

F. Replacement Thought:

Session 5: Application of Tools and Skills : strategy:

the elements of the course.

Overview Coping techniques:

the theoretical model

Cue controlled relaxation

reality testing in rehearsal

Coping strategies: -reality testing and two-faces technique

-suspending judgment

-accepting your performance

-affirming self-statements or instructions

-realistic controllable goals

-accepting your performance; avoid 'the paradox of perfectionism'

-self-rewarding

-focus on 'communication' instead of 'performance'

-affirming self-statements or instructions

-realistic controllable goals

Anchoring resourceful states

-dealing with procrastination and avoidance

-self-rewarding

-focus on 'communication' instead of 'performing'

.....

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Design individual multi-modal preparation strategy:

the elements of the course:

1. the theoretical model
2. Cue controlled relaxation:
3. Memory skills in rehearsal:
4. Coping strategies:
 - reality testing and two-tapes technique
 - suspending judgment
 - accepting your performance
 - affirming self-statements or instructions
 - realistic controllable goals
 - dealing with procrastination and avoidance
 - self rewarding
 - focus on 'communication' instead of 'performance'
 -
 -
 -
5. Anchoring resourceful states:

NOTES:

Individual Multi-Modal Preparation Strategy: First Draft.

(SPECIFY: WHEN, WHERE, WHAT, HOW.)

A series of horizontal dashed lines for writing, spanning the width of the page.

Session 6: Individual Multi-Modal Preparation Strategy: Final Version.

(SPECIFY: WHEN, WHERE, WHAT, HOW.)

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Yours sincerely,

Dra. Judith de Vries

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Further Readings

Thank you for your participation in the programme 'Mental Preparation for Actors in Training'. You may already have benefited from the material addressed in the programme, but only by putting it into practice in performance will the long-term effects of the course be proven. Since we are interested in monitoring the effects of the course and how you have applied the material as you continue with your training, we hope you will be prepared to co-operate with the follow-up evaluation. We will send you a questionnaire in a couple of months time, which we would ask you to complete and return to us. In the mean time, if you feel the need to communicate with us about any aspect of the training and the ways in which you've continued to apply it, we would be very interested in your comments. If needed, we would also be happy to provide you with advice.

Yours sincerely ,

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Appendix IIIb: Study III

- **Instructions for facilitators for programme Mental Preparation for Actors in Training**

Appendix IIIb: Instructions for facilitators using the programme 'Mental preparations for Actors in Training' .

In combination with the workbook these notes provide the trainer who would be interested in making use of the programme of most of the essential information on the techniques and strategies and the ways they should be taught to actors. The programme has been given by the researcher/designer and three other facilitators who were instructed for two hours for each session in addition to having been present at the programme being given by the researcher/designer. The ideal profile for a facilitator for this programme is to have a psychology, health or humanities background combined with teaching and performance experience, preferably in theater. Alternatively, an acting background with more than a superficial knowledge of psychology and training may be equally effective.⁶³

The programme is not a therapeutical intervention. This needs to be clear to the facilitator and be communicated to the participants before the programme starts. Discussion is an important aspect of the programme and needs to be invited. It also needs to be cut short when it interferes with the programme. The degree of discussion involved in the programme will depend on how many participants are involved and how talkative they are.

Session 1: A model for performance

The programme for the six sessions is introduced and the evaluation questionnaires are filled in by the participants. The workbook for the course is handed out. The *Theoretical model* (see Appendix IIIa: workbook p.1) addressing tension in performance is presented. The model breaks up the problem area into specific aspects to improve the participants' sense of control and insight in where change is possible. The main aspects are the distinctions between achievement motivation and anxiety, activation increase and reduction, effective and ineffective coping, concentration and distraction, performance facilitation and interference, and positive and negative feedback. Social-biological, ethological and cognitive-behavioural principles have been translated into layman terms with particular relevance to actors.

The concept of *activation* is presented as an essentially neutral concept not necessarily good or bad and related to anxiety, as well as challenge, excitement and ambition. Selye's (1976) concept of eustress and distress is mentioned. The mixture of emotions experienced in relation to activation are dependent on two aspects: 1) the level of activation, and; 2) the degrees to which motivation to avoid or approach are triggered. The level of activation and its relation to performance is discussed with the use of the inverted U-hypothesis (Yerkes & Dodson, 1970) and Hardy's (1990) catastrophe model of performance (see workbook diagram 2). The latter has been renamed the 'performance recovery model' (to avoid the term 'catastrophe'). The mixed emotions connected with activation are ascribed to the approach-avoidance conflict that lies at the basis of social interaction and performance in a hierarchical society. These mixed emotions are particularly pertinent if the subject is the centre of

attention of a group and vulnerable to loss of self-esteem.

A discussion with the participants of what can be gained and lost through the exposure of a performance is an essential part of the discourse. The facilitator brings in an ethological perspective based on Trower, Gilbert & Sherling (1990). The parallel is drawn with more primitive social units in archaic times in which seeking the centre of attention may have been synonymous with an attempt to move up in the hierarchy. Success would be honoured with a move upwards and increased access to resources of the tribe. The effects of not being successful could be incisive and potentially life-threatening: physical harm, loss of status, exile. The concepts of 'fight and flight' are introduced as instinctive reactions to the tensions caused by the dangers and opportunities of social interaction. However, we have evolved from these primitive and immediate reactions to planned activity based on *achievement motivation* and *anxiety dispositions* (Hermans, 1975). In terms of performance we would be inclined to approach situations in which we can excel and achieve social and professional improvement, while we would be more likely to avoid those situations which threaten to damage us. Stage fright may be seen as a remnant of a primitive warning and protection system for imminent failure and/or success. It may also be seen as the end product of a measured evaluation of the opportunities and risks involved in a particular performance. We may differ in how sensitive our system is to fear provoking and challenging information. We may also differ in our histories of response to performance situations. Past failures may have made us more alert to fear-provoking cues. In general, stage fright in this model is a useful emotion which accompanies our appraisal of performance situations and warns us of possible failure. It is a pity that a lot of performers have become so sensitive to it that they see unrealistic danger all around, which turns stage fright into a very unpleasant experience.

Follows a discussion of the *task of performing* and the aspects related to higher and lower degrees of tension. Issues like difficulty of the performance, degree of exposure, types of audiences and effective and ineffective preparation are addressed. One of the most important insights communicated here is that performance anxiety or stage fright (or whatever the participants wish to call it) is a 'normal' phenomenon inherent to the task and social interaction. So far, the first half of diagram 1 in the workbook has been covered.

Then the issue of how performers *cope* with all of this is addressed. Again participants are invited to discuss their coping strategies. The main points made after their input is that most coping efforts can be seen as addressing activation level, what goes on in our minds, or practical aspects of preparation. Coping is the aspect of the model most directly under the influence of the performer. The facilitator highlights the interaction between emotions, thinking and behaviour.

Attention is the next issue in the model. The distraction caused by anxiety or stress is discussed and illustrated with examples in Laurence Olivier's 'On Acting' (1986, p.114/117) (see in this study chapter 3.4). Olivier's examples of stage fright focus on internal discussions between voices representing intense fears and his realistic responses. These examples relate particularly well to the principles of rational emotive therapy (Ellis, 1962), which are used in session 3. Olivier's words tend to make an

impact, because he is such a well respected actor. The contrast between *task-oriented attention and self-directed attention*, principles described for musicians by Green & Gallwey (1986) are translated for the actor. Green and Gallwey use a division between two selves, one representing the mental activities necessary to complete the task and the other focussing on the aspects of the task related to our self image. They see the performer in performance as prone to intrusions from the latter self which then interfere with the concentration.

The accumulation of effects resulting from all of these aspects are then discussed in relation to the *impact on the performance*. The balance between achievement motivation- anxiety disposition, suitable or not suitable performance task, challenge - anxiety as interpretation of activation, effective or ineffective coping, and task-oriented and self-directed attention, effective or ineffective response to positive and negative feedback will eventually determine facilitation or interference: a positive balance leads to facilitation, while a negative balance leads to interference.

The interactive aspect of the model is represented most strongly by the resulting *feedback*. Feedback can be either from an external source, related to the observed quality of the performance, or from the performer himself. The former takes the shape of response or non-response during and after the performance, reviews and decisions to hire or not after an audition. The latter process is almost continuous and takes place during and after the performance. Positive and negative feedback influence how we proceed during or before a performance and how the next one is approached. Motivation and self-esteem can be affected as well as the perception of our command of the task. Tendencies to interpret our activation with challenge or anxiety can change as a result of feedback, coping strategies may be changed, and attentional processes may be influenced. In short, how feedback feeds back into the system is very important. Again the participants are invited to give examples from their own background in relation to this aspect of the model. Eventually they are asked to give it some thought and see if they can find a way to integrate the model into their way of approaching performance. The model may be illustrated with practical examples from the facilitator's own background. This was shown to be essential to be accepted as one of them rather than a foreign body (a psychologist).

Inventory of preparation strategies: actors use the workbook to make a list of the preparation routines they have. They are asked to analyse which purpose they serve in terms of the *model for performance*. This is done to make the connection between the material addressed and the actor's personal practice.

Individual goals for the course: participants are asked to formulate short term and long term goals. This could be done as homework if there is not enough time.

notes:

a) This session may come across as rather theoretical. Acting students are used to 'do' things, rather than just sit down and listen. Asking specific questions to the group like: 'Can someone give an example of this?' or 'What do you do to cope with?' are very helpful. Preparing the participants for

the fact that some thinking effort may be involved will also be helpful.

b) A blackboard can be used to draw diagram 1 block by block. A flashy approach (computer assisted or using many overhead sheets) may alienate actors and is therefore not recommended. Since they are actors they will be interested in seeing the facilitator 'act' rather than being invisible behind technical aides.

Session 2: Memorising Text and Relaxation Training

'Hurry to the Theatre' Warming-up

The second session starts with a physical warming-up while simulating stressful circumstances related to performing. The instructions are given with relatively long intervals, in order to allow the participants to warm-up, get a fast heartbeat and become engrossed in the imagery. Here are the instructions:

Start walking around the room. Choose a brisk pace. You are on your way to the theatre. Take sharp corners, but make sure you don't bump into anybody else. Start thinking about the play you are performing tonight. Which play is it, what is your role, think of the things you say and do. You realise that you are rather on the late side. You start running to be in time. You don't want to be all sweaty when you arrive, so you slow down into a controlled run or very fast walk. You are near the theatre now. Suddenly you realise you've forgotten something. An important prop, costume, instrument, make-up or something else of importance. Think of something. You can't go home to get it. So what will you do now. Think of how you are going to cope with this situation. You are very near the theatre now. You are late. You open the door and prepare for making excuses. You can sit down in your chair.

Relaxation Training using Cue-Controlled Relaxation

The session immediately continues with the first practice round of cue-controlled relaxation. I have adapted Benson's method so it can be used in the dressing room during the pre-performance preparation of performers. See instructions in workbook (p. 3).

After the exercise a brief sharing of experiences takes place, followed by this statement. 'Notice that you are both relaxed and alert. You have increased the amount of oxygen going to your brain, making you more alert and this is one of the main reasons why you will want to practise relaxing just prior to beginning any performance before an audience'.

In facilitating the exercise I became aware of the following:

- Some student will have problems in finding a comfortable position in their chair. They can be assisted with simple general instructions at the start of the exercise.
- Focussing on breathing 'low' can be ascertained by putting a hand on ones belly and ensuring that it moves in and out.
- A major source of distraction for the students may be the thought that they are 'doing it wrong'. I had to make sure to give them enough time and repeat that it is no problem if they get distracted (see 5.)

- A guided tour of the body to help the students look for signs of tension (see 4.) needs to be paced so that at least three exhalations can be done while focussing on a particular muscle group, especially when the exercise is first introduced to the participants. Many of them need some time to follow the instructions, so one exhalation has passed before they have actually focussed on the particular muscle group. Then they need another one to realise how they can use their exhalation to relax those muscles and the third one to apply the principle.
- It is important for the instructor to keep the voice as quiet as possible and to avoid unnecessary moving around while giving the instructions.
- Some students may threaten to fall asleep. Remind them that if they have no experience with relaxation exercises, their system may prepare them for sleep. If energy is low or if people are tired, the exercise should be preceded by a warming-up. I have made it a habit to precede the exercise with the 'Hurry to the Theatre' warming-up (as explained above).
- Saying 'one' out loud, is usually not a problem with actors. However, they may be shy in unfamiliar surroundings and dismiss the exercise as unsuitable if it is learned with too much emphasis on producing sound. Therefore it is important to the students to explain that it is not essential to the exercise to say 'one' out loud.

The first hour of this session finishes with a discussion of the long-term and short-term goals participants have chosen at the end of the first session. The second hour of this session focusses on memory

The importance of using your memory well: Introduction and context.

In my work with actors it has become clear that their training provides little or no instruction in how to learn lines. And since the fear of forgetting one's lines is reported to be foremost in the average actor's mind, it would seem a good idea to introduce a session on memorisation in the programme I designed for actors in training. In designing this session I have made use of psychological theories of memory, Tony Buzan's work on improving memory and talks with actors and directors. The material relates to aspects of acting methods like Stanislavski's sense memory and emotional memory (see also Strassberg's work) and Uta Hagen's work on breaking up text in units (which was further developed into the 'beat exercise' by Darryl Hickmann).

The general idea is that to optimise the retrieval of material from memory it is important to store it in multiple ways, making use of different strategies for information processing, integrating these processes and rehearsing the material at the right intervals.

Essentially, what many actors tend to do is to simply memorise their lines by rote learning, without thinking too much about methods or strategy. For young actors with a good memory this is often effective enough. And if it all seems easy, the use of whatever method is likely to look unnecessary and a waste of time.

The moment of truth comes when an actor finds out that he/she sometimes has difficulties remembering text when under pressure. Lack of training and insight in how memory works may lead to helplessness. The actor hasn't learned that the present problems in retrieving material from the brain is probably rooted in the way the material was stored and rehearsed. He doesn't know that some ways of learning hold up far better under stress than others.

Experienced actors are often more inclined to pay attention to the content and deeper meaning of the text and the context, as well as the style of the play and the role. This usually enhances the retrieval process. They have learned this through experience, often trial and error. Experienced and older actors may also have learned that as they get older their memory changes (to avoid saying declines) and the methods for learning need to be adjusted. However, if they have never received any training in memorisation they may feel that it is quite difficult to improve their memory and to change what has worked so far.

Furthermore, it may be difficult for someone to adopt a new strategy, if old (well learned) habits and methods of learning are getting in the way. Especially if one tries this under stress, it is likely that the old methods will come to the forefront. Any new strategy one wants to apply needs to be learned, rehearsed and tried out under low stress circumstances. Only after that can one expect someone to use a new memorisation method effectively under pressure. And still, one may feel somewhat uneasy when one tries a new approach because of the newness of it all and the uncertainty of its outcome.

Another issue one will encounter is that learning in a new way takes up extra time (especially in the beginning). However, this should not discourage the actors; in general it may be said that whatever extra time one invests in memorising material methodically, will be paid back in accuracy at the stage in which retrieval of the material is required.

A final aspect that needs to be mentioned is that the incentive to methodically learn a text may be particularly weak, as a result of the fact that many directors would discourage their actors to learn the lines too well, before going into rehearsal. They would argue that this could take away the flexibility of actors, which would make it more difficult to direct them.

The method presented here intends to offer young performers an alternative to an otherwise unmethodical way of learning lines. They are invited to experiment with the strategies and incorporate them in their individual preparation for a play. For older actors or actors for whom problems in memorising lines may have started to occur with age, the method may be incorporated integrally. Ideally the director they work with would know about the method and incorporate it into the rehearsal process.

To start this part of the session an exercise from Tony Buzan's 'Use your memory' (1995) was used. He calls it the 'number Shape System'. It is an exercise in which the students are asked to create a visual system for memorising words by connecting them to numbers. First the numbers need to be transformed into images. For instance '1' can become a 'pen' or 'pole' or 'candle'. In the same way '2' can

become a 'swan' or 'duck'. In this fashion all the numbers from one to ten are given an image. Once these images are created any list of ten items can be remembered by picturing these items in an image together with the number shape image for its number on the list. For instance, if the first item on a list was 'symphony' a picture of a person drawing notes with a 'pen' (the number shape for '1') could be created. If the second item was 'prayer', an image of a 'swan' (the number shape for '2') in prayer could be created. Thus all ten items can be memorised. The participants create their own number shape system, using images that they like and find easy to remember. However, they are discouraged to be too creative, because this leads to contrived and complicated systems which are useless as memory support. In the combined images of the numbers shape images and the items to be remembered creativity is encouraged. Although simplicity and the use of whatever comes to mind automatically tends to be most effective.

This method often works as an eye-opener. Most participants didn't realise how quick images can work in remembering words. Some people have problems with this method because they have problems creating vivid images. It is important to point out to the participants that if this doesn't work for them they shouldn't feel frustrated. They should try it at home, without the distraction of other people present and if it still doesn't work for them they now know that 'images' may not be the most vivid part of their memory. This will have repercussions for how they should interpret the memory method I have designed.

The Four-Track System for Learning Lines: a Memorisation Strategy for actors in four stages.

This technique (see workbook, diagram p. 5) is based on the idea that effective memorisation can be achieved by adhering to the following principles:

- People's brains are different; it helps to keep a record of what is effective for the individual.
- Most people learn best when they are relaxed and concentrated.
- Like with food the brain needs a bit of time to digest. This time is used to make connections with other material in the brain. To take a little break after every half hour or so enhances the process of learning lines
- Different memory processes are most effective, both in storing and retrieving, when first addressed separately. It is like developing a multi-track recording of a conversation. If one track is faulty, the other tracks will still transmit the message.
- Chances of retrieval of material are enhanced by making as many vivid associations in the brain as possible while in the process of learning the material.
- In memorising written material avoid storing any material that is not fully understood, it will create memory-blocks that will create problems in making associations with.
- Before storing material in the brain one needs to assign 'space' to the material. This is done by ascertaining how the material is related to what is already known, how it is build-up and mapped out in itself and which memory processes are likely to be the most effective.
- Material that is not actively used will deteriorate or become less accessible over time. Learned material is at its most vulnerable when it has just been aquired. Thus it needs to be rehearsed at regular

intervals, most intensively at the beginning.

Stage 1 (Track 1): Main focus: Meaning; Importance; Creating space in the brain

After receiving the text, the most important thing is not necessarily which role is going to be the one that needs to be learned. The first thing one needs to do is read the script with an openminded view to structure, content and context of the script. At this stage a dictionary is essential to look up any word one doesn't fully understand. Furthermore, a knowledge of the author, other works of the same author, style, context and period of the work and acting style involved are essential to make the script come alive, even before it has been looked at from one's individual perception.

Once it is known which role one is playing it is important to make connections with aspects that one considers of importance in one's own life. Struggles, issues, sensitivities and relationships are to be scanned for their relevance to one's personal life. (Very much in the way a psychologist tries to find out if there is transference between him/her and a client.) This leads to a detailed scanning for 'importance'. Anything that is considered important by the brain is remembered more easily.

The use of the 'beat exercise' at the end of this stage is a possibility to latch on to the character's 'intentions' and their development throughout the play. The use of this exercise can thus be seen as part of the memorisation process. One of the aspects of Stanislavski's acting system is the search for 'motives' and 'reasons for action' can also be crucial in remembering lines.

It is not recommended to already try and memorise the exact text. Reading at this stage needs to focus on putting the play in perspective from a theatrical and personal point of view. Thus, it creates 'space' in our brain and makes connections to other important issues. To use a relaxed approach to the memorisation process at this stage may be helpful too.

Stage 2 (Track 2): Main Focus: Visual, Auditory and Kinesthaetic Associations.

At this stage the actor already knows the content of the text and development of the play and role intimately. Now the opportunities for non-textual processing in the brain are explored. Can images, sounds, sensual information and movements be used to turn the textual material into more vivid chunks of information. To remember a sequence about a fire is easier if the words are translated into images of the fire, the sounds of the fire engine, the sense of heat on one's face and the general pandemonium of a fire, with people screaming, firemen shouting, water everywhere etcetera. In this example the other processes may be easily accessible in our brain. We may have witnessed a fire or maybe we've seen one on television or in a film. In some cases it may require a more effort. We may actually have to create new images or sounds to go with the text. The aim is to create a mental video and soundtrack with imagined sensations and movement that tells the story in its own way. Actors who have been trained in the use of 'sense memory' and 'emotional memory' techniques as used in Stanislavski's system and the Method will know how to do this. The original purpose of these techniques is to train the actor in acquiring insight in and experience with the 'world' of the character, but with the added emphasis on memory they can be used simultaneously for this purpose. (It needs to be said here that Stanislavsky

knew about Pavlov's work on classical conditioning. Stanislavsky's work seems to have taken these principles on board which may be why they can be so easily related to methods for memorisation.)

The layer will function as a continuous 'track' if one is prepared to spend enough time on it. If one doesn't want to do this the method can still be used to patch up points in the scripts that provoke particular problems in memorisation. The use of images of symbols to avoid confusion between seemingly interchangeable words like, 'this' or 'that', or meaningless words like 'the' or 'a' can also help. The more vivid the material used, the more positive the influence will be. (Buzan,...) Anything that makes us smile or turns us on, will be effective. Sometimes people make the mistake to actually draw the images without also seeing them in their minds eye, thus creating more material to memorise. This is not a good idea. However, to write the text out in longhand is often very effective. It creates a more personalised image of the written text and the movement of the hands and fingers during the process of writing often adds a kinesthetic element to the memory of the text that may be helpful. For some people sound is more vivid than images, for others it is the other way around. For some people kinesthetic or sensual elements are the most effective aspects of their memory, for others it doesn't work that well. It is advisable to use processing that creates the strongest memories. It may take a bit of effort to find out what is most effective for each individual. Some techniques of NLP (Neurolinguistic Programming) are very effective in training actors to find out more about preferential strategies for processing text material. This knowledge can be used to enhance effective learning. It needs to be said that about images that although they tend to be vivid and easy to remember, they tend to take a little time to emerge in the brain, whereas words can be spoken very fast. Thus layer will be more important in the earlier stages of rehearsal than later on when the words start to flow so fast the images don't really emerge anymore. However, they remain helpful in case one make a mistake or freezes.

Stage 3 (Track 3): Main Focus: Linking, Chunking and Mapping (Classical conditioning)

Linking is what actors usually start out with. It is basically connecting one word to the next word and memorising the connection. Every word becoming a conditioned stimulus for the next one. One sentence becoming a stimulus for the next and the other character's last words becoming a stimulus for the first word of one's own text. This creates a chain of stimuli and responses that is memorised. This process usually takes place subconsciously. We only become aware of it when a link is missing and we somehow seem to get stuck. Essentially the chain we create is as strong as its weakest shackle. If a shackle proves to be weak, for instance between the last word of one sentence and the first one of the next line, the connection can be strengthened by making extra connections to words earlier in the sentence. A kind of pre-queing.

Rhyme operates in such a way. Because of the similarity in sound a string of rhyme words can easily be remembered, thus providing us with a strong cue for remembering the next sentence of a text.

[illustration of piece of text with chains drawn through them and connections]

Chunking is what we do to increase the capacity of short term memory to contain more information.

Short term memory has limited capacity. It can contain around seven items of information. Suppose we have to remember a telephone number containing seven digits. This would mean that our short term memory is hereby full. Adding further bits to our short term memory would lead to forgetting some of the numbers unless we took time to store the information into our long term memory. However, we are able to turn the separate numbers into larger chunks which creates space in short term memory and is also the start of ordering the information. Say we had to remember the following sequence: 123 666 4. Instead of remembering the seven numbers separately we can chunk them as three units: 123 go together, 666 go together and 4 is kept separately. This creates space for four new items in our short term memory. We tend to do the same with words. Expressions and sayings are a good example of this process. As with linking this process is largely automatic. Awareness of this process and the principles that govern it may be helpful to the actor in dealing with memorising problems.

The connection between separate parts of the script can be strengthened by mapping out the script in order to create a mental map of the script. This map can have the shape of a tree with maybe the development of the character or the order of the acts drawn in. I used to perform with a pianist who, before a performance, always wanted to go through the programme of the night with the musicians working in his band. This gave him an integral overview of the show and although sometimes none of the pieces was played, we all felt a sense of control over the night's show, because we had been able to imagine the order of events beforehand. The events in a play are often much more complicated than a night of musical entertainment, but for an actor a similar sense of mental control will sprout from having a mental map of the play in his head that allows him to go over parts of the play without having to start at the top to pick up the beginning of the chain in which every word is the stimulus for the next word. How to construct this map is very much up to the individual. Some people may actually have to cut up the script and stick it on the wall, whereas other actors may be able to do this with the outline of the play, only filling in essential details. The 'beat exercise' is also making use of the processes described here.

Stage 4 (Track 4): Main Focus: Feedback of performative aspects

At this stage of the rehearsals the actors use whatever is effective for him or her to complete the process of memorisation. He may use his own taped voice or the taped voices of the other actors to practice with. Getting used to rhythm and inflections. He/she may use cues related to where he/she is on stage and the actions of his character and other characters to find reasons (stimuli) for saying certain things. Instructions of the director can be internalised and used as cues to remember certain transitions, actions or words. Props and costumes can be used to serve as stimuli for certain words or sentences. At this stage 'cross-track' connections may also be emphasised to form stronger cues or stimuli or create safety nets in case something goes wrong.

In this layer the process is completed. This includes testing the result. This may also mean having to go back to an earlier stage to repair a problem. We must keep in mind that we can train ourselves in doing things wrong just as easily as in doing things right. In general, unlearning is more difficult than learning something new. So to think we'll repair this mistake later is not a very wise idea. The mistake will be learned well in the rehearsal process or the moment of faltering will be learned so well that it can't be

changed easily. If something like this happens one may need to go back to layer 1 to look up the exact meaning of the word involved, or one may need to go back to layer 2 and connect an image, sound or kinesthetic aspect to the word to remember it. (A song I wrote had a third verse that I kept forgetting the first word of until I told myself to see the word 'Looking' with eyes in the two 'oo's.) One may have to go back to track 3 to strengthen a link or create a new one

Homework after this session is the memorisation of one of two texts from the workbook, with the use of this method. Students are asked to memorise the text to be produced at the next session. This puts just enough pressure on the students to take it seriously. The emphasis is on experimenting with the method. Too much pressure would make them revert to how they always learn a text.

Session 3: Eliminating Surprise & The Anchoring Technique

This session starts with a repeat of *CCR*. The session continues with the performance of the text learned with the use of the *Four-track system of learning lines*. The merits of the technique are discussed. Actors are encouraged to further explore the aspects they felt could improve their present memorisation methods. As part of this discussion it needs to be emphasised that whatever works for someone is the right thing to do. The emphasis of the memory techniques is to start a process by which memorising skills are actually tried out and consciously addressed.

After this the emphasis needs to be changed and participants should be asked about what they felt physically and emotionally when performing. Also the need to start thinking about their thoughts. They can fill in what they felt and thought in the *Eliminating Surprise* exercise (see workbook, p. 8). Allow a little bit of time for each person to reflect on this individually and let them make a few notes. Then discuss the issues that came up. Sharing of these symptoms is very useful. On the basis of this, they are advised to try out a technique called *Eliminating Surprise* (Desberg & Marsh, 1988) the next time they are performing. This exercise starts the reflection process which is going to be essential for session 4.

The focus in the last exercise was somewhat on negative aspects, now the focus is shifted to more positive ways of addressing performance and the preparation for it. The *Anchoring Technique* (O'Connor & Seymour, 1990) (see workbook, p.9-10) is introduced and practised with the participants. Anchoring is a way to induce positive emotions like confidence or a sense of flow, by referring back to past experiences in which the desired emotions were felt strongly. With the use of guided imagery a stimulus-stimulus relationship is established between the evoked positive memories and a simple gesture, like squeezing one's pulse (the anchor). A number of trials will strengthen this relationship. The aim is for the person to be able to instantly call up the desired emotion or state by performing the learned stimulus (the anchor).

The facilitator needs to go over the instructions carefully and memorise them (see workbook p. 10).

Also, the facilitator needs to have enough experience with the exercise to be able to give an example from his/her own experience. The introduction of the technique focussed on how we all make automatic associations between emotional and physical states and experiences. For example, we hear a song on the radio which reminds us of a time when we were madly in love with someone and instantly we feel like we felt then. Another example, you had an accident and you pass by the same spot again. The experience may actually come back and you may feel all the emotions related to the accident again. At this point it is good to ask for more examples from the participants. Then continue to say that these experiences seem to happen to us and that we don't have a lot of influence on it, however we sometimes on purpose go to certain places or listen to certain songs to remind us of certain things that have happened or we deliberately use the place or the song to bring ourselves into a certain mood. Sports people are very good at doing this on purpose. David Hemmery, a hurdles runner in the 70's won the Olympic 400 meters hurdles in the following way (see Jones & Hardy, 1990). He was in the dressing room. Annoyed with all the distractions of the other runners. So he went to the centre of the stadium and took off his spikes to run barefooted on the inner pitch. This reminded him of a specific experience in which he was running on the beach with the sun on his face and the wind in his back, feeling that he could go on and run forever. He not just reminded himself of this powerful experience of flow, but actually relived the experience and thus set all the parameters for a perfect race right in his body and mind. He went on to win the race. The simple connection between the contact of his bare feet and the sand helped bring on this connection. This example should be followed by an example of the facilitators own experience in which another 'anchor' and a performance experience of great confidence are used to bring about confidence in the here and now. Allow for a bit of discussion and answer any questions, then continue to address the exercise proper. Important is to first let the participants select their experience. A good way of doing this is by asking them to walk around and when they have found something to sit down. This way it will be clear if someone has problems finding a suitable experience. After that make sure that everybody has a good anchor. Make sure that everybody actually shows their anchor and correct anchors that are not clear enough, unbalance the person, or are attached to automatic reflexes. Then ask them to go through the experience and apply their anchor. Since people take very different amounts of time for this, it is best to ask them to do it twice whenever they see that the others are still busy. The anchoring procedure can be done standing up or sitting down. When they are finished make sure people keep quiet not to interrupt the others and keep their eyes open so the facilitator can see who has completed the exercise and who has not. Afterwards ask the participants to practice anchoring at home and, if they feel like it, even add another experience to the same anchor.

Session 4: Analysing Fear - Provoking Thoughts:

This session is a mixture of material derived from Albert Ellis' 'Rational Emotive Therapy' (adapted by Desberg and Marsh, 1988) and techniques adapted from NLP (Seymour and O'Connor, 1990) adapted by myself. The aim is to create a dual pathway to changing distracting and fear provoking thoughts. One pathway could be called 'the way of reason' (a la Ellis). The other pathway follows the principles of the

conditioned response applied to thoughts rather than overt responses.

The general idea is that a lot of our thinking is irrational and leads to unwanted responses. These thoughts often become automatic to the extent that we're no longer aware of the content of the thoughts but do experience the resulting emotional response. With negative thought content, this response may be anxiety. To change these thoughts, we need to be made aware of them again. This process can be helped by simulating stressful circumstances that elicit these thoughts and during or immediately afterwards write down the occurring thoughts. Like catching them before they fly away.

Once we are aware (again) of these thoughts and the feared consequences, it is through realistic reasoning that a basis for the change of the thought can be made. In this process we first address the sources of the thought. It is important to know if we learned the thought through personal experiences, experiences of others or if it based on rumours. This is followed with a focus on the worst case scenario. This is important especially if repression is used as a coping style. Going through the worst case scenario helps us get an idea of how bad things can get. We often put a lot of energy into trying to ignore it if we're feeling bad, we may repress the feelings and look for distractions. As a result of this we don't really know how bad it will get. Becoming familiar with this will take away a lot of the fear because inevitably emotions become less intense after we've focussed on them for a while. It also gives us a sense of control over our emotions. This part of the process is continued with a check for logical flaws in the thinking that is at the base of the fear-provoking thoughts and finally the thought is rated in terms of its 'reasonableness'. Then we can construct a more realistic and positive thought to replace the original thought. For instance a fear-provoking thought like 'If I make a mistake the night is ruined and people will think I am a lousy performer', can be replaced with 'If I make a mistake I'll simply go on and people will not remember the mistake.' It is important that the replacement thought does not negate that things can go wrong, but cuts off the pathway to catastrophic thinking.

The second part of the process deals with the fact that fear provoking thoughts may be too well learned. Even if we can see that the thoughts are unrealistic and maybe even ridiculous they keep occurring. Unlearning something is very difficult, without an alternative. But even with an alternative, the replacement thought may have trouble to become the dominant response. So instead of treating the thoughts as concurrent responses, it may be more effective to create an associative connection between a fear-provoking thought and the replacement thought, so that the occurrence of the fear-provoking thought automatically elicits the replacement thought. The technique used for this purpose also tries to break through the automatic emotional response resulting from the fear-provoking thoughts. The technique is an adaptation of an NLP technique and makes use of our knowledge of how a dual-cassette deck works.

The 'Two Tapes Technique':

Participants are asked to close their eyes after reading the fear-provoking thought they've written down to work with. And start saying the thought to themselves in their heads. Over and over again. Every time changing aspects of the thought like, the loudness, how fast it is being said and pitch. The text itself

remains unaltered. The participants are led through an experiment with these thoughts by hearing them as said by a good friend, father, mother, sister, a director, a television reporter, a colleague, a stadium, a garden gnome, a bird etcetera. During this process they focus on how the different versions make them feel. Eventually they choose the least fear-provoking version and make a 'tape' of it in their heads. This tape is replayed and tested and when satisfied participants can open their eyes.

The same procedure is repeated for the replacement thought. However, with the replacement thought the most convincing version is put on the imaginary tape. So now the participants have created two imaginary tapes in their head.

Now they are asked to imagine that they have a dual-cassette recorder in their heads. They put one tape in each of the slots, the fear-provoking thought in 'one' and the replacement thought in 'two'. I ask the participants to start tape 'one' and on my command start tape 'two'. This process is repeated a number of time. I try to have the replacement thought interrupt the fear-provoking thought as early as possible, to cut trough old response patterns. The end product of this exercise should be that the participants have:

1. a less threatening version of their fear-provoking thought in their heads
 2. they have made the automatic connection with a replacement thought that will be very hard to break.
- Homework is to become aware of other fear-provoking thought that are bothering them and find alternatives.

Session 5: Application of Tools and Skills

This session starts with a repeat of *CCR* and the *Anchoring technique*. This is followed by reflection and discussion of what has been learned so far and examples of fear-provoking thought and alternatives as they came up after the last session. It is good to address thought that have no alternatives yet and ask the group to create them. Following this, coping aspects that have not been addressed yet are introduced. Essential is to present these as 'pitfalls'. It is important that participants recognise the communality of certain problems. It may even be a good idea to divide the group into sub-groups to discuss the occurrence of certain pitfalls, like perfectionism, unrealistic goals, harsh judgements. They may also discuss effective coping mechanisms here. The groups can then report back to the main group.

At the end of this session participants design their *Individual Multi-Modal Preparation Strategy: First Draft*. This should be based on the new techniques learned and effective elements of their regular preparation. Participants are encouraged to integrate the new techniques into their regular preparation routine. Homework is to prepare an act or monologue to be performed the next time using the designed preparation routine.

This session can also be used to answer other questions or repeat material that wasn't understood well.

Session 6: Individual Multi-Modal Preparation Strategy: Final version.

This last session has one major aim: to put the *Individual Multi-Modal Preparation Strategy: First Draft* to the test. The participants are given the first half hour of the session to prepare in the way they've envisioned. Following this the acts or monologues are performed. After this the effectiveness of the preparations is discussed and adjustments to the preparation strategies are made. This will lead to the design of the *Individual Multi-Modal Preparation Strategy: Final version*. It is emphasised that this method should be used flexibly. The session ends with a question and answer session and an evaluation. In the research phase of the programme, evaluation was done afterwards with questionnaires. Now another way of evaluation could be chosen. The facilitator needs to be aware that at the end of the course a group evaluation in which the sceptics would have a lot to say, can be detrimental for some of the participants for whom the techniques could be very helpful. They may be discouraged by a session in which the focus would be on doubts and criticism. For the best effects of a programme like this, a positive last session is essential. An evaluation on the basis of the question: 'What have you learned?' is better than an open evaluation. Of course an anonymous individual evaluation should take place after the programme has been completed. This evaluation should explicitly invite criticism.

Appendix IIIc: Study III

- Tables evaluation of the programme

Table 1: Mean scores for three measurements on PAQ, Coping Confidence and PFI

- for research group: a= pre-course; b= post- course; c= follow-up after 2 months.

- for control group: three measures a, b, and c are done at corresponding time intervals.

For PAQ and PFI lower values on the second and third measurement indicate 'improvement', i.e. lower performance anxiety, and more performance facilitation. For CC higher values on the second and third measurement indicate 'improvement', i.e. higher coping confidence.

	PAQ			Coping Conf.			PFI		
	a	b	c	a	b	c	a	b	c
course means (n=84):	50.1	44.6	42.7	6.9	7.7	7.8	2.69	2.64	2.45
control means (n=111):	47.0	45.9	45.6	7.4	7.6	7.6	2.50	2.52	2.48
GENDER: course									
course male (n= 31):	45.6	41.1	39.0	7.1	7.9	8.0	2.5	2.5	2.3
course female (n= 53):	52.7	46.6	44.9	6.8	7.5	7.7	2.8	2.7	2.5
GENDER: control									
control male (n= 46):	45.0	42.5	42.1	8.1	8.0	7.9	2.5	2.4	2.6
control female(n= 65):	48.4	48.3	48.0	6.9	7.3	7.3	2.5	2.6	2.4
AGE: course									
17 - 18 years (n=33):	50.1	44.5	40.8	7.2	7.8	7.7	2.4	2.5	2.3
19 - 21 years (n=16):	51.0	44.3	43.0	6.8	7.6	7.9	2.6	2.6	2.2
22 - 26 years (n=22):	50.0	46.8	43.4	6.7	7.5	7.6	3.1	2.9	2.6
27 - 39 years (n=12):	46.0	42.4	46.4	7.0	8.0	7.9	2.8	2.8	2.8
AGE: control									
17 - 18 years (n=20):	47.0	49.3	44.0	6.8	7.1	7.5	2.3	2.9	2.2
19 - 21 years (n=27):	46.6	43.6	43.5	7.9	7.8	8.2	2.1	2.3	2.2
22 - 26 years (n=29):	48.7	45.6	46.5	7.4	7.6	7.2	2.8	2.5	2.6
27 - 39 years (n=35):	47.6	46.0	47.3	7.4	7.6	7.3	2.6	2.5	2.7
CULTURE: course									
course USA (n= 42):	50.7	44.1	41.5	7.1	7.8	7.8	2.6	2.5	2.4
course Europe (n= 42):	49.5	45.1	43.9	6.7	7.5	7.8	2.8	2.8	2.5
CULTURE: control									
control USA (n=25):	47.0	48.9	45.9	6.8	7.0	7.3	2.4	3.0	2.5
control Europe (n=86):	47.0	45.0	45.5	7.6	7.7	7.6	2.5	2.4	2.5

Table2: Mean scores on PAQ, PA scale, Coping Confidence and PFI for separate groups:condition and separate courses.

		PAQ			CC			PFI		
		a	b	c	a	b	c	a	b	c
2. Gaiety96	(n= 13):	50.5	48.9	44.7	5.3	6.5	7.2	3.2	2.8	2.5
12.Gaiety98	(n= 20):	50.8	44.5	43.5	7.6	7.2	8.0	2.6	2.5	2.2
3. Goldsmith96	(n= 4):	48.3	41.0	45.3	7.3	8.0	8.0	3.3	3.0	2.7
16.Central97	(n= 14):	44.8	40.7	40.9	8.4	8.9	8.0	1.9	2.6	2.0
4. Boghill96	(n= 5):	58.8	39.2	44.4	5.0	6.4	7.2	3.6	2.8	3.2
(no control group)										
5. Loyola196	(n= 32):	51.5	44.1	40.0	7.0	7.8	7.7	2.5	2.5	2.8
15.Loyola197	(n= 21):	46.2	49.2	44.7	6.8	7.0	7.5	2.7	3.2	2.4
6. Loyola2 96	(n= 10):	48.3	44.0	46.5	7.5	8.1	8.2	3.1	2.8	3.1
11.Florida 97	(n= 4):	48.3	47.5	52.3	7.0	7.0	6.5	2.5	3.5	3.7
13.Dartington	(n= 10):	51.0	53.0	54.1	7.2	7.8	7.0	2.2	2.4	2.4
7. Amsterdam97	(n= 5):	51.2	44.2	47.0	7.6	8.2	8.2	2.8	3.2	2.8
17.Amsterdam98	(n= 17):	49.5	48.9	48.2	7.3	7.5	7.7	3.2	3.1	3.2
8. Beckett97	(n= 8):	54.9	45.6	47.1	7.6	7.8	7.4	2.1	2.6	2.6
19.Beckett98	(n= 10):	40.7	42.5	44.6	7.4	7.6	7.4	2.9	2.5	3.0
9. Gaiety97	(n= 13):	44.9	42.3	39.5	7.2	8.2	8.4	3.0	2.5	2.4
18.Gaiety97	(n= 15):	42.7	41.9	44.0	7.4	7.7	7.2	2.7	2.7	2.7

Table 3: Multiple Regression GR: goals reached

Listwise Deletion of Missing Data

Equation Number 1 Dependent Variable.. eGR (goals reached

Block Number 1. Method: Stepwise Criteria PIN .0500 POUT .1000
 BTM_u BCCRu bMT_u bAT_u bCOP_u bDPS_u bINFL DIFPAQAB DIFccAB
 DIFPFIAB APAQ Acc
 APFI AGE SEX

Variable(s) Entered on Step Number 1.. bINFL influence of course on P.A?

Multiple R .45510 Analysis of Variance
 R Square .20711 DF Sum of Squares Mean Square
 Adjusted R Square .19187 Regression 1 3.72806 3.72806
 Standard Error .52389 Residual 52 14.27194 .27446
 F = 13.58321 Signif F = .0005

----- Variables in the Equation -----

Variable	B	SE B	Beta	Tolerance	VIF	T	Sig T
bINFL	.588640	.159716	.455098	1.000000	1.000	3.686	.0005
(Constant)	1.020654	.452268				2.257	.0283

----- Variables not in the Equation -----

Variable	Beta In	Partial	Tolerance	VIF	Min Toler	T	Sig T
bTM _u use of Theoretical model	.158249	.165177	.863832	1.158	.863832	1.196	.2372
bCCRu use Cue Controlled relax.	.117135	.125518	.910441	1.098	.910441	.904	.3705
bMT _u use Memory training	-.102580	-.103555	.808031	1.238	.808031	-.744	.4606
bAT _u use Anchoring	.059743	.065420	.950755	1.052	.950755	.468	.6416
bCOP _u use Coping w.fear and distr.	.277188	.297091	.910834	1.098	.910834	2.222	.0307
bDPS _u use Designed prep. strate	.007776	.008662	.983914	1.016	.983914	.062	.9509
DIFPAQAB pre-post difference	-.104346	-.111331	.902597	1.108	.902597	-.800	.4274
DIFCCAB " " "	.006440	.007209	.993627	1.006	.993627	.051	.9591
DIFPFIAB " " "	.186171	.208801	.997359	1.003	.997359	1.525	.1335
APAQ initial PA	-.138208	-.155190	.999704	1.000	.999704	-1.122	.2672
ACC " CC	.029889	.032232	.922037	1.085	.922037	.230	.8188
APFI " PFI	-.031011	-.034769	.996711	1.003	.996711	-.248	.8048
AGE	-.001531	-.001707	.985485	1.015	.985485	-.012	.9903
SEX	-.149667	-.167085	.988175	1.012	.988175	-1.210	.2318

Collinearity Diagnostics

Number	Eigenval	Cond Index	Variance Constant	Proportions bINFL
1	1.98750	1.000	.00625	.00625
2	.01250	12.608	.99375	.99375

Variable(s) Entered on Step Number 2.. bCOP_u coping with fear distraction

Multiple R .52640 Analysis of Variance
 R Square .27710 DF Sum of Squares Mean Square
 Adjusted R Square .24875 Regression 2 4.98774 2.49387
 Standard Error .50512 Residual 51 13.01226 .25514
 F = 9.77442 Signif F = .0003

----- Variables in the Equation -----							
Variable	B	SE B	Beta	Tolerance	VIF	T	Sig T
bcOPu	.193772	.087207	.277188	.910834	1.098	2.222	.0307
bINFL	.481582	.161354	.372328	.910834	1.098	2.985	.0044
(Constant)	.792530	.447984				1.769	.0829

----- Variables not in the Equation -----

Variable	Beta In	Partial	Tolerance	VIF	Min Toler	T	Sig T
bTMu	.148240	.161943	.862723	1.159	.801962	1.160	.2514
bCCRu	.095430	.106748	.904538	1.106	.846282	.759	.4513
bMTu	-.135276	-.142214	.798962	1.252	.765346	-1.016	.3146
bATu	-.068016	-.070589	.778612	1.284	.745919	-.500	.6190
bDPSu	-.125925	-.133420	.811512	1.232	.751238	-.952	.3457
DIFPAQAB	-.063687	-.070345	.881949	1.134	.804863	-.499	.6202
DIFCCAB	.055859	.064425	.961634	1.040	.881507	.457	.6500
DIFPFIAB	.209303	.245017	.990650	1.009	.904708	1.787	.0800
APAQ	-.082275	-.094216	.947966	1.055	.863695	-.669	.5065
ACC	.052321	.058899	.916106	1.092	.834502	.417	.6783
APFI	-.068855	-.080078	.977762	1.023	.893518	-.568	.5725
AGE	-.068903	-.078135	.929592	1.076	.859174	-.554	.5819
SEX	-.161214	-.188318	.986407	1.014	.898506	-1.356	.1812

Collinearity Diagnostics

Number	Eigenval	Cond Index	Variance Proportions		
			Constant	bcOPu	bINFL
1	2.93544	1.000	.00269	.00860	.00259
2	.05208	7.507	.08085	.98881	.06532
3	.01248	15.338	.91646	.00259	.93209

End Block Number 1 PIN = .050 Limits reached.

Table 4: Difference scores for groups divided into three groups according to their score on the initial PAQ: highest 33% / middle 33% / lowest 33%

	(N=)	PAQ		coping conf.		PFI	
		(a-b)	(a-c)	(a-b)	(a-c)	(a-b)	(a-c)
course PAQ3g							
- low 33%	(18):	1.61	4.06	-.17	-.39	.24	.44
- middle 33%	(36):	4.17	5.58	-.92	-1.00	.12	.18
- highest 33%	(30):	9.53	11.70	-.97	-1.21	.03	.33
control PAQ3g							
- low 33%	(48):	-2.73	-2.10	.21	-.39	.05	-.03
- middle 33%	(29):	.90	.48	-.31	-1.08	-.04	-.14
- high 33%	(34):	6.65	7.26	-.58	-1.44	-.03	.18

Table 5: Difference scores for three groups according to their score on the initial CC scale: high CC / medium CC / low CC

	(N=)	PAQ		coping conf.		PFI	
		(a-b)	(a-c)	(a-b)	(a-c)	(a-b)	(a-c)
course CC3g							
- high CC	(22):	5.45	8.27	.82	.64	-.14	.16
- medium CC	(27):	5.04	5.00	-.33	-.30	.19	.31
- low CC	(34):	6.29	8.56	-2.15	-2.47	.22	.36
control CC3g							
- high CC	(39):	.62	1.87	.45	.97	.11	.15
- medium CC	(41):	1.29	1.37	.17	.31	-.13	-.21
- low CC	(31):	1.42	1.00	-1.40	-2.03	.03	.13

Table 6: Difference scores for groups divided into three groups according to their score on the initial PFI scale: facilitation / both possible / interference

	(N=)	PAQ		coping conf.		PFI	
		(a-b)	(a-c)	(a-b)	(a-c)	(a-b)	(a-c)
PFI3g. course							
-facilitating	(31):	7.06	11.55	-.52	-.58	-.33	-.11
-both possible	(41):	4.71	4.95	-.50	-.68	.21	.38
-interference	(12):	6.75	5.50	-2.08	-2.50	.92	.92
PFI3g. controls							
-facilitating	(57):	.14	1.33	-.23	.09	-.26	-.27
-both possible	(35):	3.06	2.51	-.15	-.41	.26	.19
-interference	(15):	1.20	.07	-.20	-.21	.33	.71

Table 7: Means of difference scores pre-course - post-course(a-b); and post-course - follow-up (b-c) of PAQ, CC and PFI.

Scores are shown separately for subjects younger than 21 and 21 and older SC = Successful courses; MD = Minor Disruption courses; and Controls.

		a-bPAQ	b-cPAQ	a-bCC	b-cCC	a-bPFI	b-cPFI
SC	<21 (n= 39)	7.44	3.31	-.68	-.03	.14	.26
	21+ (n= 19)	4.68	.74	-.79	.11	-.11	.11
	tot:	6.53	2.47	-.72	.02	.05	.21
MD	<21 (n= 9)	2.11	.78	-.67	.22	.00	-.25
	21+ (n= 17)	3.94	.59	-1.00	-.76	.35	.41
	tot:	3.31	.65	-.88	-.42	.24	.20
Control	<21 (n= 34)	-1.76	3.56	-.21	-.23	-.36	.29
	21+ (n= 77)	2.35	-1.06	-.14	.22	.13	-.08
	tot:	1.09	.35	-.17	.09	.00	.02

Table 8: Summary results Analysis of Variance GR (goals reached) including factor Success.

Source of Variation	Sum of Squares	DF	Mean Square	F	Sig of F
Main Effects	3.100	4	.775	2.591	.046
SUCCESS	2.172	1	2.172	7.259	.009**
AGE	1.036	2	.518	1.731	.186
SEX	.398	1	.398	1.329	.254
2-Way Interactions	1.425	5	.285	.953	.455
SUCCESS AGE	.669	2	.334	1.118	.334
SUCCESS SEX	.847	1	.847	2.832	.098
AGE SEX	.487	2	.244	.815	.448
Explained	3.564	9	.396	1.324	.246
Residual	16.754	56	.299		
Total	20.318	65	.313		

Table 9: Multivariate Analysis of Variance for bINFL & cINFL: Tests of Between-Subjects Effects.

Tests of Significance for T1 using UNIQUE sums of squares

Source of Variation	SS	DF	MS	F	Sig of F
WITHIN+RESIDUAL	18.74	44	.43		
SEX	.31	1	.31	.72	.401
AGE	.83	2	.41	.97	.387
SUCCESS	3.53	1	3.53	8.28	.006*
SEX BY AGE	.22	2	.11	.25	.777
SEX BY SUCCESS	.77	1	.77	1.81	.185
AGE BY SUCCESS	1.09	1	1.09	2.56	.117
SEX BY AGE BY SUCCESS	.00	0	.	.	.

Table 10: Value and use of elements of the course for Successful course / Minor Disruptions:

(In each column the first score is the mean of the Successful courses (SC), the second score is the mean of the Minor Disruption (MD) courses, this is followed with an indication of the significance of a Mann-Whitney U- test : ** = sign. at .01 level; * = sign. at .05 level.)

	(SC: n=58, MD: n=26)		(SC: n=58, MD: n=26)		(SC: n=22, MD: n=10)		(SC: n=22, MD: n=10)		(SC: n=22, MD: n=10)			
	value	use	value	use	value	use	value	use	value	use		
	during	during	2 m after	2 m after	6 m later	6 m later	6 m later	6 m later	6 m later	6 m later		
theory	2.69	1.88**	1.74	1.41	2.47	1.85**	1.74	1.72	2.45	1.67*	1.83	1.30
ccr	3.12	1.88**	2.69	1.88**	2.82	2.34*	2.42	2.04	2.82	2.40	2.33	2.20
memory	2.84	2.06**	2.42	2.24	2.71	1.89**	2.24	1.85	2.22	1.60	1.83	1.20*
anchoring	2.83	1.94**	2.30	1.50**	2.76	2.15**	2.26	1.92	2.55	1.80	2.25	1.70
coping	3.20	1.88**	2.64	1.56**	2.92	2.00**	2.58	1.63**	2.55	1.90	2.21	1.50*
design- strategy	3.24	2.53**	3.00	2.41*	3.08	2.33**	2.82	2.27*	2.86	2.30	2.71	1.89

Table 11: Analysis of Variance: Contrasts for Between-Subjects Effects for PAQ, CC and PFI separately.

(Bonferoni, Individual univariate .9500 confidence intervals). Table contains effects for Sex and Success. For Success separate parameters (MD - SC) (MD - Control) & (SC - Control) represent the contrasts between the three groups. Other significant effects would also have been shown if there had been any.

	PAQ		CC		PFI	
	t	sig.	t	sig.	t	sig.
SEX	3.12	.002**	-1.30	.196	.70	.481
SUCCESS (MD - SC)	.37	.712	1.09	.276	-1.64	.103
(MD - Control)	.76	.446	.83	.410	-1.66	.099
(SC - Control)	.62	.535	-.50	.617	.05	.956

Table 12: Repeated Measures Analysis of Variance: Contrasts for all separate Within-Subject Effects for PAQ, CC and PFI.

(Bonferoni, Individual univariate .9500 confidence intervals). Used are a combination of: Difference (T2) and Helmert (T3) and (T2) Contrasts. For Success separate parameters (MD - SC) (MD - Control) & (SC - Control) represent the contrasts between the three groups. The effects for Agegroup by Success by Time plus Success by Time are shown. None of the other effects was significant for any of the parameters.

parameters	Difference T2 pre/post-course		Helmert T3 post/ follow up		Helmert T2 pre/post-foll	
	t-value	sig.	t-value	sig.	t-value	sig.
<u>PAQ:</u>						
TIME	-3.71	.000**	1.53	.127	4.60	.000**
AGEGROUP BY SUCCESS BY TIME						
(SC - MD)	-.77	.440	.03	.979	.80	.425
(SC - CONTROL)	-2.01	.047*	-1.42	.157	1.19	.236
(MD - CONTROL)	-.43	.668	-.92	.361	-.10	.923
SUCCESS BY TIME						
(SC - MD)	1.07	.284	-.16	.875	-1.17	.245
(SC - CONTROL)	3.70	.000**	.37	.711	-3.50	.001**
(MD - CONTROL)	1.16	.248	.39	.697	-.94	.350
<u>CC:</u>						
TIME	2.66	.009**	.82	.412	-2.30	.023*
AGEGROUP BY SUCCESS BY TIME						
(SC - MD)	-.05	.959	-1.99	.048*	-1.06	.289
(SC - CONTROL)	1.35	.180	.72	.475	.62	.535
(MD - CONTROL)	-.10	.918	2.50	.013*	1.48	.140
SUCCESS BY TIME						
(SC - MD)	.44	.658	.61	.543	-.12	.903
(SC - CONTROL)	-1.56	.121	-.69	.489	1.23	.220
(MD - CONTROL)	-1.41	.159	-1.06	.292	.88	.379
<u>PFI:</u>						
TIME	-.21	.831	1.33	.186	1.05	.293
AGEGROUP BY SUCCESS BY TIME						
(SC - MD)	-1.29	.200	1.02	.310	2.06	.041*
(SC - CONTROL)	-2.75	.007**	-1.53	.129	2.13	.034*
(MD - CONTROL)	.36	.722	-1.20	.048*	-.82	.412
SUCCESS BY TIME						
(SC - MD)	-.36	.720	.22	.823	.54	.591
(SC - CONTROL)	1.44	.151	.25	.802	-1.46	.173
(MD - CONTROL)	1.26	.211	-.08	.939	-1.45	.149

Appendix IIIId: Study III

- Questionnaires evaluation of the programme

SELF-EVALUATION QUESTIONNAIRE

Developed by Charles D. Spielberger
in collaboration with
R. L. Gorsuch, R. Lushene, P. R. Vagg, and G. A. Jacobs

STAI Form Y-1

Name _____ Date _____ S _____

Age _____ Sex: M _____ F _____ T _____

DIRECTIONS: A number of statements which people have used to describe themselves are given below. Read each statement and then tick the appropriate box to the right of the statement, to indicate how you feel when you are about to go on stage or perform in public. There are no right or wrong answers. Do not spend too much time on any one statement, but give the answer which seems to describe how you generally feel.

NOT AT ALL
SOMEWHAT
MODERATELY SO
VERY MUCH SO

- | | | | | |
|--|---|---|---|---|
| 1. I feel calm | ① | ② | ③ | ④ |
| 2. I feel secure | ① | ② | ③ | ④ |
| 3. I am tense | ① | ② | ③ | ④ |
| 4. I feel strained | ① | ② | ③ | ④ |
| 5. I feel at ease | ① | ② | ③ | ④ |
| 6. I feel upset | ① | ② | ③ | ④ |
| 7. I am presently worrying over possible misfortunes | ① | ② | ③ | ④ |
| 8. I feel satisfied | ① | ② | ③ | ④ |
| 9. I feel frightened | ① | ② | ③ | ④ |
| 10. I feel comfortable | ① | ② | ③ | ④ |
| 11. I feel self-confident | ① | ② | ③ | ④ |
| 12. I feel nervous | ① | ② | ③ | ④ |
| 13. I am jittery | ① | ② | ③ | ④ |
| 14. I feel indecisive | ① | ② | ③ | ④ |
| 15. I am relaxed | ① | ② | ③ | ④ |
| 16. I feel content | ① | ② | ③ | ④ |
| 17. I am worried | ① | ② | ③ | ④ |
| 18. I feel confused | ① | ② | ③ | ④ |
| 19. I feel steady | ① | ② | ③ | ④ |
| 20. I feel pleasant | ① | ② | ③ | ④ |



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Participants' Evaluation Questionnaires (starts with PAQ: see p. 88).

21*. Can you rate your current average level of performance anxiety just before going on the stage ?

(Please tick the number on the scale from 1 - 10 which best represents your answer; 1 meaning 'no performance anxiety' , 10 meaning 'very high performance anxiety'.)

1 2 3 4 5 6 7 8 9 10

22. How confident are you that you'll be able to deal with performance anxiety the next time you perform ?

(Please tick the number on the scale from 1 - 10 which best represents your answer; 1 meaning 'not confident at all' , 10 meaning 'very confident'.)

1 2 3 4 5 6 7 8 9 10

23. If you experience performance anxiety, what influence does that currently have on your performance ?

- 0 a positive influence
- 0 a mostly positive influence
- 0 sometimes positive / sometimes negative
- 0 a mostly negative influence
- 0 a negative influence

- 0 no influence

* Question 21 was excluded from the analysis because of the considerable overlap with the PAQ results.

The following questions are about the effects of the course.

24. How valuable have the different elements of the course been for you ?

(please tick the circle on the scale that represents your answer)

a. THE THEORETICAL MODEL:

not at all valuable	somewhat valuable	valuable	very valuable
0	0	0	0

b. THE CUE-CONTROLLED RELAXATION METHOD:

not at all valuable	somewhat valuable	valuable	very valuable
0	0	0	0

c. THE MEMORY TRAINING:

not at all valuable	somewhat valuable	valuable	very valuable
0	0	0	0

d. THE ANCHORING TECHNIQUE:

not at all valuable	somewhat valuable	valuable	very valuable
0	0	0	0

e. THE WORKSHOP ON COPING WITH DISTRACTING THOUGHTS:

not at all valuable	somewhat valuable	valuable	very valuable
0	0	0	0

f. DESIGNING YOUR OWN PREPARATION STRATEGY:

not at all valuable	somewhat valuable	valuable	very valuable
0	0	0	0

25. Can you give a description of the ways in which you currently prepare for a performance ?

26. Which of the elements of the course have you actually used in your performance preparation ?
(please tick the circle on the scale that represents your answer)

- a. THE THEORETICAL MODEL:
- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| not at all | somewhat | often | very often |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
- b. THE CUE-CONTROLLED RELAXATION METHOD:
- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| not at all | somewhat | often | very often |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
- c. THE MEMORY TRAINING:
- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| not at all | somewhat | often | very often |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
- d. THE ANCHORING TECHNIQUE:
- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| not at all | somewhat | often | very often |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
- e. THE WORKSHOP ON COPING WITH DISTRACTING THOUGHTS:
- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| not at all | somewhat | often | very often |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
- f. THE DESIGN OF YOUR OWN PREPARATION STRATEGY:
- | | | | |
|-----------------------|-----------------------|-----------------------|-----------------------|
| not at all | somewhat | often | very often |
| <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

If you are not using any of the elements of the course;
Why not ?

27. Has following the course had any influence on the way you experience performance anxiety ?
- yes
- no
- I don't know

Can you explain your answer ?

evaluation:

name:
address:
.....
.....

1. Which elements in the course would you consider the most valuable for you ?
2. In which ways has the course contributed to your training as a performer ?
3. Has the course contributed to achieving the goals you have set for yourself ?
4. Are there aspects that were not in the course that you would have liked to have seen addressed ?

5. Can you list three good features of the way in which the course was delivered?

How important is this aspect ?

- | | | | | | | | |
|---------|---------------|---|---|---|---|---|----------------|
| 1. | not important | 1 | 2 | 3 | 4 | 5 | very important |
| 2. | not important | 1 | 2 | 3 | 4 | 5 | very important |
| 3. | not important | 1 | 2 | 3 | 4 | 5 | very important |

6. Can you list three bad features of the way in which the course was delivered?

How important is this aspect ?

- | | | | | | | | |
|---------|---------------|---|---|---|---|---|----------------|
| 1. | not important | 1 | 2 | 3 | 4 | 5 | very important |
| 2. | not important | 1 | 2 | 3 | 4 | 5 | very important |
| 3. | not important | 1 | 2 | 3 | 4 | 5 | very important |

7. Should this course be a regular feature in the curriculum of an acting course ?
0 yes 0 no 0 no opinion

Why / why not ?

8. Further comments ?

Appendix IIIe: Study III

- Particulars of each of the ten occasions the programme was given

Particulars of the programmes given and notes on each programme

Pilot programmes:

0. Hogeschool Kunsten Utrecht, Naschoolingskursus Theater, 3 weekends in March, April, May in 1994; 15 - 2 participants.

The programme was titled 'Coping with Stage fright' and was given during three weekends over the period of 3 months. The participants were students or ex-students of drama in education in the school. Much of the emphasis in the programme as I presented it then was on self-analysis and thus of a somewhat therapeutical nature. This led to rather intense discussions, revelations but also defensive reactions. It turned out to be too much for most of the participants. The first weekend had 15 participants. During the second weekend it was down to 5 and for the last weekend only two participants returned. It struck me that they were the two who, at the beginning, had expressed the most serious problems with stage fright. For the majority however, a lighter, more educational approach would have been more successful. On the basis of this experience the approach and timescale of the course were considerably altered:

a. The course needed an educational approach with a less direct focus on anxiety. The majority of participants expressed a need for specific techniques to cope rather than the urge to analyse causes of stage fright. 'Heavy' parts of a session would need to be followed by something a little more 'light'. Aspects that required a lot of mental activity, needed to be followed by something to 'do'.

b. To stretch the commitment to a programme like this over a period of three months, was not a good idea. Even if the content had been a success, the drop-out rate due to unforeseen changes in circumstances would tend to be high, and it was difficult to build on aspects addressed in a previous weekend because it was too long ago.

1. University of Florida, Gainesville, Department of Theatre and Drama, MA acting programme; January 1996; 6 participants.

This second pilot programme almost completely followed the content as described in the text. Only the two-tapes technique was added afterwards. The only problem was that the length of the sessions was an hour and a half instead of two hours. This was This required more discipline from both facilitator and participants. The programme was fitted into the time slot normally used for one of the acting teacher's classes. He sat in with some of the classes. This was interpreted as a sign of interest and confidence by the students and affected their motivation in a positive way. The group consisted partly of mature students, who took responsibility to make my sojourn in Florida as pleasant as possible. Meeting with the group outside classes also boosted trust and interest in the course.

Research courses:

2. Gaiety School of Acting, Dublin, 2nd year students; April-May 1996; 17 participants.

This course was part of the official curriculum. The ethos of the Gaiety school is that no student would skip a class, unless there were very good reasons. Therefore attendance was never going to be a problem. The atmosphere was very good in this course. Of the elements taught, the CCR went down especially well in this group. The timing of the programme was at the end of the student's training and very close to their graduation showcase. Some students were distracted by this and found it difficult to implement changes in their performance preparation this late in their training.

3. University of London, Goldsmiths' College, Department of Theatre and Drama, London, MA acting programme; May-June 1996; 6 participants.

This programme took place in a much less well defined setting. Apparently there was a lull in the timeframe of the MA-course these students followed, therefore some of them had no other activities in the college and stayed away altogether. The group was coined the 'dysfunctional group' by the course director on the basis of their history. Discussions within the group often showed the tension that had built up between them. Some students wanted more theory and others more practical techniques, which also led to some friction. Regardless 6 participants completed the programme and some therapeutical effects were later reported by the course director. The CCR

was again reported to be the most successful technique.

4. Boghill Centre, Kilfenora (Co. Clare), Ireland, miscellaneous group; August 1996; 5 participants. The special programme was a collaboration with a Galway based drama teacher (Catherine Seale). We designed a programme in which my material would be integrated into a drama training week. At the end of this week a performance was given in a local pub, which had the great advantage that the preparation routines designed could be tried out under 'real' performance circumstances. The participants were all mature amateur actors and musicians who wanted to improve their performance skills. The programme as a whole was named 'Realising your performance potential'. Staying in a hostel in the middle of nowhere, with this group proved to be a very pleasant and rewarding. The participation of the staff of the hostel and other guests in the staging of the show at the end of the week gave the programme a special touch. The energy was high and the strong bonding was beneficial to the learning experience. The integration of drama training and performance preparation work also proved to be a success. Participants evaluated the integrated 'experience' as valuable rather than specific aspects.

5. Loyola Marymount University, Department of Theatre and Dance; first year theatre majors; September - October 1996; 35 participants.

This course allowed for more time to present the programme than was deemed necessary. However, because of the amount of participants involved especially the performance aspects of the programme took more time, so this time was needed. This programme was fully integrated in the classes given by one of the faculty in Loyola (Diane Benedict). She was present at all of the session and actively involved in the discussions and organisation of the programme. She also participated fully in translating aspects of the course into 'drama' terminology. This energy and commitment was translated into a successful programme. To teach this programme with the presence and help of a drama teacher again proved to be an advantage.

Another advantage may have been that the students didn't have to unlearn things to adopt the principles of the course, because it took place at the beginning of their training. The size of the group was sometimes problematic when discussion was required, however during the performance aspects it was more of an advantage. A larger audience makes for a more realistic performance situation. The fact that we had a real theatre at our disposal for half of the sessions, was also very helpful.

6. Loyola Marymount University, Department of Theatre and Dance; second year theatre majors; September - October 1996; 18 participants.

The contrast between the two courses given in Loyola was rather large. Two main problems occurred here: a. Although this second course was also part of one of the drama staff's classes, he was not as supportive. He wasn't always there and showed scepticism rather than support on a number of occasions. Attendance was affected. Although a small group showed consistent enthusiasm for the material, a larger group showed lack of commitment and distance.

b. The class was not assigned the amount of time I had requested. I was given 8 sessions of 50 min. rather than 6 times the two hours format. Although this was not directly a problem in terms of the assigned time, the short length of the sessions made it very difficult to engage the students in intensive discussion and the application of the material to their own personal circumstances.

The struggle in giving this class was at its most intense at the times when discussion was required.

7. Theaterschool 'Het Collectief', Amsterdam, part-time acting students; January 1997; 7 participants.

This course was given in the evenings. Three times a week for a fortnight. It was not part of the normal curriculum but most of the students of a year group signed up for it. However, in the end only 7 participants completed the whole programme. Circumstances were not optimal. Extremely cold weather made it difficult to heat an otherwise perfect room. We spent more time discussing the issues around the stove and moving around vigorously than on the CCR for instance. Nevertheless, the rapport with the group was excellent. The fact that most of the participants were mature students resulted into more discussion and more input from the group in the progression of the programme. A critical attitude also stretched me in backing up the rationale of the programme and specific exercises. Most of the sessions ran longer than the assigned two hours, which was often due to the discussion of rather intimate and personal aspects. This group was comfortable in doing this and my presence didn't interfere with this.

8. Trinity College Dublin, Samuel Beckett Centre for Theatre and Drama, first year acting students; January-February, 1997; 10 participants.

The Samuel Beckett Centre acting programme puts the same emphasis on commitment and discipline as the Gaiety School. This proved to be an important positive aspect again. The course director was present at two of the sessions. He had warned me that some of the students tended to draw a lot of attention to themselves, which could be very time consuming if engaged in discussion. I found that exactly this aspect was the only problem of this course. Some time was lost here and there over discussions that were not always related to the subject. I had to put in a effort to then steer things back to the issue at hand and regain the attention of the ones that had disconnected at a result. On the whole this was an interesting course in which a few people mentioned having made important discoveries. The fact that this was a course being given to people whom I saw regularly on the college grounds was an advantage. The odd chat between sessions with individual participants or subgroups was helpful. It was probably also the right stage in their training at which the programme was given. Early enough to allow new principles in, while having covered just enough acting material for it to make sense for everybody. In general it may be said that the probably most effective early in performance training, or in extra training given to actors who already have performance experience under their belt. Close to graduation showcases may find them reluctant to introduce change and distracted by the more important issues of the showcase, getting an agent and their future career.

9. Gaiety School of Acting, Dublin, 2nd year students; April-May 1997; 18 participants.

This programme was very similar to the one given at the Gaiety school a year earlier. We also encountered the same problems in that some actors considered the course too close to their graduation showcase, even although there were three more week between the programme and the showcase. The fact that the course had already been given the year before was an advantage. It was considered a more accepted aspect of the programme by the other staff and this reflected on the students. Also I must have learned something between the first programme and this lasy programme, because the sessions went smoother and I found it easier to deal with difficult questions. I think the entertainment aspect of the programme may also have improved since I first gave it. And I am sure my increasing confidence with the material pays off in terms of rapport and confidence of the participants in the material. A few people who had shown to be sceptical at the beginning of the programme, made a point of telling me that it all made sense now, at one of the later sessions. One student reported a major breakthrough in his perception of what hindered him as a performer in one of the sessions.

10. Players Theatre, Dublin, amateur actors; February 1997; 3 participants.

This programme was intended to be the first in a series of programmes given by others. The research would benefit if it could be shown that the same material could be taught with the same effects by someone other than me. So I trained a Master's student in counselling psychology (Loren Duffy) to give the course. The Player's Theatre invited us to give one (and maybe two) courses and we would be able to compare the results. However the set-up of the course proved to be problematic in the sense that a commitment to attend every session could not be obtained from the students. Only 3 people attended all of the sessions. The fact that these were amateur actors may partly explain this. The only thing this experience demonstrated that the material could be taught by someone else with a degree in psychology and enough affinity with the performance arts. When he moved to the USA, this way of trying to test the effects of the programme had to be abandoned.