

# Acting for Theatre and Camera: Does our experience of a story change with performance context...and how? What happens when we quantify this experience?

by Christine Brubaker

***A report on a workshop conducted as part of Nightswimming's Pure Research program, in association with the Centre for Drama, Theatre and Performance Studies, University of Toronto. Conducted at UofT's Glen Morris Studio Theatre, October 16-17, 2013.***

## 1. Abstract

The primary purpose of my research with Nightswimming was to investigate how different performance contexts affect an actor's experience of story – particularly if that story changes in tone or meaning from context to context. My secondary intention was to test a scientific tool called the Visual Analogue Scale to determine whether numerical data collection could add knowledge to this highly subjective experience of performance. In October 2012, I conducted a performance lab where 18 actors performed the same material in four different live and camera-driven scenarios. I measured their experience based on the following variables that I identified as core indicators of an actor's experience of story:

- **Connectedness** (to the story s/he was telling)
- **Difference** in the Story (either tone or meaning)
- **Audience Awareness** (actor's consciousness of an audience for whom s/he is performing)
- **Satisfaction** (his/her pleasure, joy and ease of storytelling)

I collected data via a Visual Analogue Scale (VAS) and analyzed the data using several standard statistical methods (indexing, frequency and correlation). Finally, I have attempted to summarize and visualize some of the findings using narrative, as well as bar charts, histograms and scatter plots.

The data collected revealed that different performance contexts do affect the majority of actors. In my small sample group, almost of 70% of the actors reported their experience of the story changed in the different audience contexts. Contrary to my assumptions, there was little consistency in what that change was, how significant it was to the performer, and only soft trends emerged when comparing the live audiences versus camera contexts. Actors had a varied response to how connected they felt in each medium, with almost even distribution of how many actors felt connected in each of the four performance contexts. The most consistent trend discovered was that of **Connectedness** and **Satisfaction**. There was consistent and positive correlation in the sample pool between these two suggesting the greater the connectedness of the performance the more possibility for pleasure and satisfaction on the actor's part. While this may seem like an obvious conclusion, it has potential implications in how we approach training which I discuss in greater detail in Section 6.D on Connectedness and Satisfaction.

With regard to the effectiveness of the VAS as a useful measurement of subjective experience in performance, it did prove to reveal some potent relationships. As a beginner in this field,

however, it became clear that the quality of the data collected is only as good as the VAS design. My inexperience with this tool greatly affected the ease of analysis and the specificity of the discoveries. It was a steep and long learning curve, and with this report I acknowledge that I am barely scratching the surface of the findings. I intend, however, to continue to pursue some of the moments of illumination. These discoveries have already inspired my thinking and practice in the areas of performance and training.

## 2. INTRODUCTION

As a professional actor, I work in theatre, film, television and voice. I consider myself well-versed in the different techniques these mediums require. I also teach acting for both camera and stage. One of the questions that has always intrigued me about acting is how much my **relationship to a story** can change from context to context, or even from night to night. I may be in a run of a play and if it's a good night, I feel like I am very close to that character – I have *complete authority over character and story*; there's a symbiosis of energy and belief. It is easy; it is pleasurable. I **discover** things about the story I never knew before. Even deep into a long run, the story can **surprise** me. Other nights, a cold response from an audience can have me doubting my abilities and the truth of the story. I feel unconnected, fake – or distracted. I may even just “phone it in”, boring myself with the story and choices that were made months earlier. On film sets, I have experienced the unsettling sensation of walking into a crowd of strangers fully preoccupied with their technical instruments (including their phones), and having to deliver a small sliver of a story, a fragment of something much much larger. My character may only be a plot device that launches the leads down some new path. My focus is on relaxing, staying connected and open to the moment which often involves ignoring the large machine surrounding me. And the story...what's my relationship then? Depending on the size of the role, it's quite possible I may have never read the whole script. I have no sense of what my contribution will look like in the final product. Though I am using the same skill set in theatre and film, my experience of acting and the story is completely different.

In my attempts to dig deeper into how these different performance contexts influence our experience of storytelling, I found plenty of research on how an audience is affected in live versus screen mediums but very little writing or research solely from the actor's point of view. There are reams of actor's biographies in which they may discuss the technical adjustments they've needed to make in their performances to suit the various mediums; i.e.: how to act for camera, but none of them really discuss **how it affects their experience of the story**.

It is this question that prompted my research proposal with Nightswimming. It's a big question, and part of the challenge was to design a test that could capture this information within the three day time frame of Nightswimming's **Pure Research** program. I devised an experiment that would have a group of actors each perform a self-selected piece in front of both live and camera audiences. While I recognize that I would not be able to replicate the circumstances of our professional lives with accuracy, I was hoping at the very least I would discover some nuances or even overt differences in the actor's relationship to story. I opted for four audience permutations – two camera based and two live audiences. The descriptions of the four audiences are outlined below in Section 3, Method.

A significant consideration in my research was how to gather and understand the information derived from these experiences. Anecdotal evidence was not going to deliver the specificity I desired nor provide the objectivity that might uncover the unconscious experience of the performer. I looked to the sciences to see if there were usable models. I initially wondered if one

could measure hormone levels and other indicators of pleasure/discomfort to actually get inside the physiological experience. I discussed this with a good friend who is also a lead researcher at the University of Toronto, Dr. Rachel Tyndale. She pointed me to the Visual Analogue Scale (VAS) which is a tool used in the scientific field to quantify and measure subjective experience. It is used widely in pain, depression and addiction trials. It works from a narrative question and the respondent indicates their answer in relation to descriptors. This answer is then quantified according to where the subject marked his/her answer on the line. For example:

When you woke up this morning, did you feel...Hungry?

Not very \_\_\_\_\_ X \_\_\_\_\_ Very

The line between Not Very and Very is exactly 10cm. The 'x' marked by the subject is measured with a ruler as to where the 'x' falls and that becomes the numeric value for that answer. For example the answer here would be 4.7. The data is most useful when it is in relationship to a series of questions to give a composite picture of an experience.

With the help of Dr. Tyndale and Brian Quirt, I created an 80 question VAS survey that asked questions of the actors in relation to their immediate performance experience. I used vocabulary from the acting world – words that are bandied about with regularity in our field such as truthfulness, engagement, self-consciousness, nervousness, relaxation and focus. I also collected quantitative information measuring actors' heart rate and blood pressure.

I used the following key indicators to group the data collected:

- **Connectedness** as a composite of Engagement, Focus, Confidence and Truthfulness
- **Difference** in the story (its tone or meaning)
- **Awareness of Audience**
- **Satisfaction** as a composite of Pleasure, Joy and Ease of Storytelling.

The Visual Analogue Scale is useful in that it not only quantifies, but acknowledges neutral states (or average states) as well. Based on 0-10 numerical value, where 0 represents the least amount possible (i.e.: the least connectedness, awareness or satisfaction), 5 represents a neutral emotional state, and 10 a significant state. I have summarized responses under the following categories:

*Low 0 - 2.5*

*Below Average 2.6 – 5.0*

*Above Average 5.1 - 7.5*

*High 7.6 - 10*

Note: I knew that I was collecting a lot of information and I was not entirely sure what would be useful. In many ways, I was **experimenting with the experiment**. Would this method of interpreting a highly subjective experience convey any information (or data, in science-speak) that reflects our experience of our craft? Would the VAS be a useful tool to gather data? What would the potent indicators from the VAS be? I acknowledge I was spreading the net wide – too wide perhaps. Each of these individual elements could be parsed down to get a truly synthesized picture of that experience. But as a first time researcher, and with no pre-existing data to work from, it seemed wiser to gather everything I could and work from there.

### 3. THE METHOD:

Actors would perform the same piece of material in front of the following four audiences:

- A) a full house audience;
- B) a camera and film crew;
- C) solo camera;
- D) solo mystery audience member.

The purposes of the solo camera and the solo audience member were to synthesize the experience of a human presence versus machine presence. Immediately following the performance the actor would fill out the VAS survey as well as be tested for heart rate and blood pressure.

Participants and materials:

I hired 18 actors over two days. The actors came from a range of experience and ages. They all work as professional performers; one exclusively in theatre, one exclusively in film/tv, and the rest work regularly in both mediums. The ages ranged from 26 to 55. We had 12 women and 6 men.

Each actor prepared a piece of performance material under five minutes. The material had to be something s/he had performed professionally in the past. I intentionally excluded new material as I wanted the variability of that “first time discovery” out of the equation. I did not curate the material i.e.: the actors each selected their own piece, although I did seek out different types of material – dance, direct address monologues, songs and scenes. For our lab, we had 3 scenes, 2 dance pieces, 1 song, 1 magic performance/monologue and 9 monologues.

The questions in the VAS were grouped according to four main areas:

Connectedness; Difference/Change in the story in either tone or meaning; Discovery of newness in the story; and Satisfaction. Under each of these I asked a variety of questions related to the emotional experience such as confidence, focus, embarrassment, self-consciousness and others. For each section I also asked questions about awareness of audience, the story and the physical surroundings. A sample of the VAS can be found here: <https://www.dropbox.com/s/l0wol01uxkd7j66/VAS.pdf>

### 4. MY ASSUMPTIONS:

I went into this performance lab with the following assumptions based simply on my own personal experiences and biases as an actor. I predicted:

- that trends might emerge that transcended the individual actor’s experience
- that the experience of telling the story would change significantly for the actor in the different audience contexts
- that this change would be expressed according to how connected the actor felt in each circumstance
- that connectedness to the material/story would be related to satisfaction
- that actors might feel less connected to their story when negotiating the demands of filming and the fragmenting of the story that happens with the various “takes” and pickups
- that actors might feel less connected with a preoccupied tech crew

- that a change in the context in which the story was told (according to technical adjustments made for the context) would permit new discoveries in the story
- that an attentive live audience would be deeply satisfying and that the solo camera would be the least satisfying.

## 5. FINDINGS

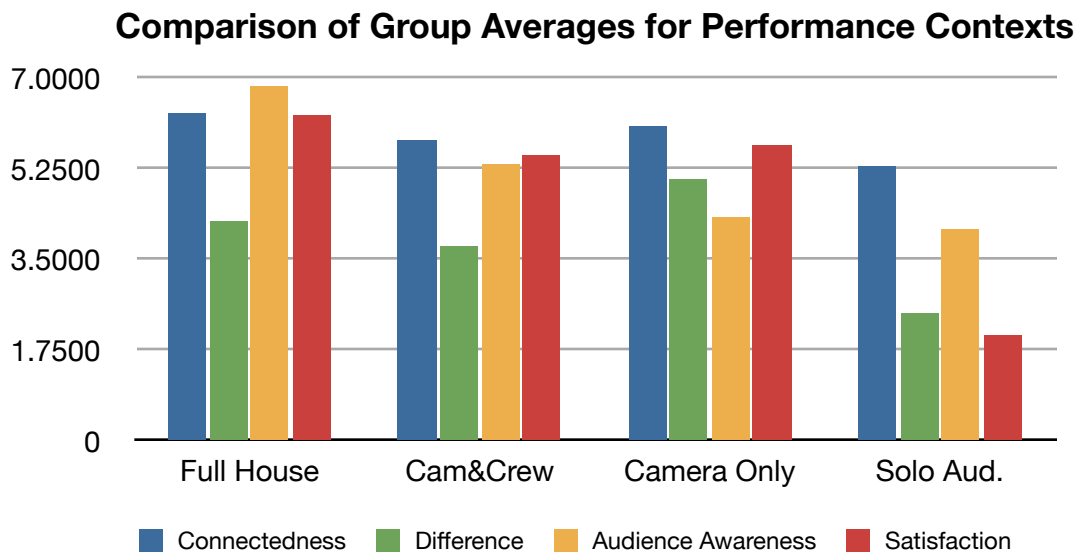
A significant amount of data was collected and it became quickly clear that as a solo researcher I could not follow all trails of information.

The Table of Data Collected:

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Within each of these areas there is a huge amount of detail that could be examined (for instance parsing the key indicators of Connectedness and analyzing their relationships), but due to time and knowledge resources, it was essential I limit my scope. I focused on finding the major trends particularly with an eye to how Audience Awareness impacted factors such as Connectedness, Difference and Satisfaction in Performance in the different audience contexts.

The following chart shows the averages of all participants with regard to the four key indicators and the four audience types. I chose to work with average (or mean) in the first analysis to get a broad picture of the overall impact of the four audience contexts.



This averaged data indicates that:

- Connectedness for the actors did not vary significantly between the four performance contexts
- Audience Awareness was significantly higher in the Full Audience. It was lowest in the Solo Camera and Solo Audience

- A high degree of Difference in how the story felt (tone or meaning) was experienced most significantly in the Camera Only context.
- Satisfaction did not vary significantly for the first three contexts, but was drastically reduced for the Solo Audience

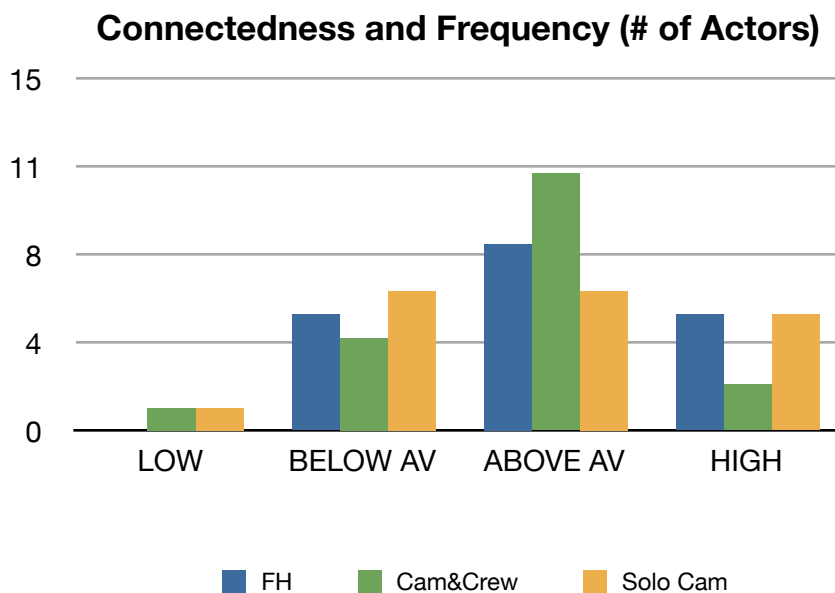
It must be acknowledged that the results are not fully representative of all participants for all audience types. Only one of my groups (10 of the 18 participants) was able to perform their material in this final performance context – the solo audience. On the first day of the lab, we ran out of time and we were not able to run the final performance context. In the above chart, (Comparison of Group Averages for Performance Contexts), I've included the Solo Aud. in the overall averages as the other relationships between groups were consistent, but for the more detailed analysis below, I've excluded the solo group.

## 6. MORE DETAIL AND OBSERVATIONS

### A. CONNECTEDNESS

The data presented above, while accurate, is not necessarily a useful indicator of what actually occurred during the research sessions. The average does not reflect the high variability amongst actors and between performance contexts. Analysis of that variability has yielded the most informative and thought provoking results.

The following histogram shows the frequency and how much connection or level of Connectedness they felt in the first three audience contexts. The Comparison of Group Averages chart referenced above in FINDINGS shows little change in Connectedness between the contexts, but when considered below at an individual actor level, there is greater variability.



This Connectedness and Frequency chart indicates that the strongest levels of Connectedness (combined Above Av and High) were experienced by 73% of actors in both the Full House Context and the Cam&Crew context. This data suggests the change in the contexts doesn't affect the majority of actors. There are equal numbers that feel focussed, engaged, truthful and confident in each. However, this reporting of strong Connectedness dropped significantly in the Solo Camera Audience with only 61% of the actors experiencing Above Average or High Level of Connectedness and 44% reporting Low or Below Average Connectedness. This data indicates that this Solo Camera scenario seemed to significantly erode feelings of focus, engagement, truthfulness and confidence for the actor.

This leads me to speculate on the following possibilities:

- Connectedness was high in Full House and Camera&Crew contexts because these are the most familiar performance scenarios for these professionals, therefore familiarity facilitates connectedness;  
**and/or, perhaps more interestingly,**
- human audience members, either in theatre or film, are a significant factor in our story telling experience. Perhaps we need a live body to legitimize our story telling role? Performing for simply the machine could create diversion, lack of confidence, and feelings of falseness or simply make it much harder to connect.

The following are a few of some of the comments the actors provided which seem to reflect this experience:

“Oddly, performing for no one is much more distracting than performing for a room full of people”

“Why tell this story...was all I could think? Yet the camera should be the ‘witness’ – it did not seem ‘enough’ – or I experienced an emptiness – not having the story ‘received’ by anyone – hmmm...very interesting.”

“Performing for JUST the camera made me feel more relaxed and more free to take risks. But it wasn't as exciting as performing for an audience or camera crew”

“Stakes were much lower. It's hard to do this piece for anything other than a live audience.”

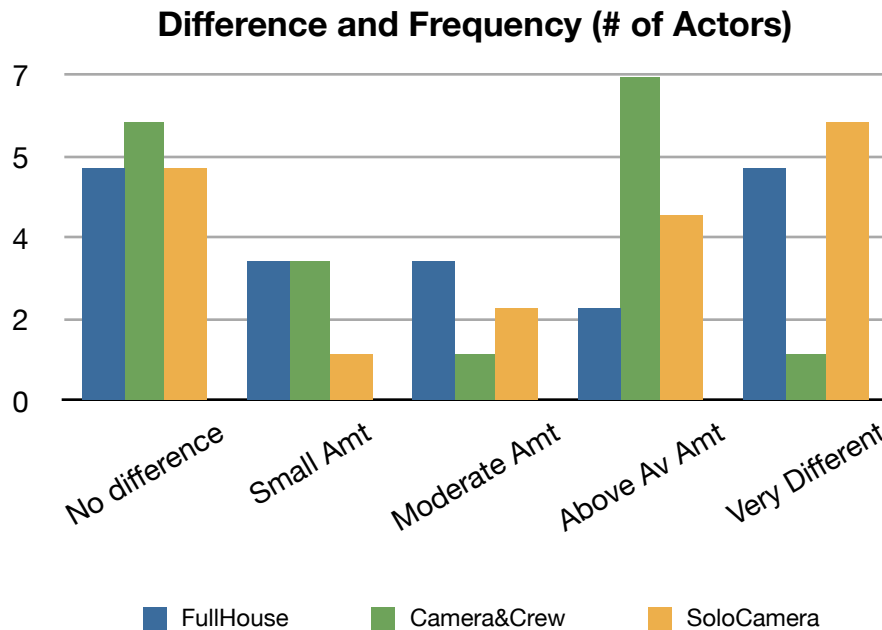
“Performing for just the camera made me feel more relaxed and more free to take risks. But it wasn't as exciting as performing for an audience.”

“I felt very anxious about the solo audience member throughout – it never got better.”

“I found the solo audience, the most anxiety inducing in that he was in a room meant to be full. Had he been in one chair in an empty room, it would've felt way less imposing. Most nerve wracking in that I could see and feel him fidgeting.”

## B. DIFFERENCE IN THE STORY

One of the main factors I was interested in for this performance lab was whether the story *felt different*, whether the meaning or tone changed significantly in different performance contexts. For this measurement, I asked the actors to compare each iteration to the previous experience, so for the Full Audience they measured their response against the last public performance of the story. For the Camera&Crew, they were to compare to the Full Audience etc. Actors responded as to whether the story felt different. A high number on the vertical Y axis represents the number of actors with the maximum of seven in a particular descriptor.



There was a surprising consistency of numbers of actors who reported *that the story felt different* from medium to medium (difference as a combined from Small Amt up to and including Very Different). 72% of the actors reported the story felt different in both Full House and Solo Camera, and 67% felt a difference in the Camera&Crew. And 50% (although not on chart above) reported the story felt different in the Solo Audience.

28-33% of the actors felt NO Difference at all from context to context.

When actors felt the story was Very Different or an Above Average amount of difference, this number was balanced out on the opposite end of the spectrum with an almost equal amount reporting no difference. This seems to suggest that perhaps there are a number of actors who are deeply sensitive to different mediums and changes, and an equal amount who are highly consistent story tellers and impervious to differences. This may be anchored to the type of material presented. I discuss the breakdown of *types* of materials and some of the factors that may be involved with Audience Awareness in the next section. Here are some narrative remarks from the actors reflecting the poles of experience:



“There was no need to “change”. We’ve performed it so many times that whatever variations occur, they are all within the known range...with this piece its all about the internal monologue, the stream of thoughts that are unspoken and as I am in control of that...”

“Found this very interesting! My piece changed dramatically and I discovered new things! Most comfortable either in front of an audience or just one person and that shocked me. Brings to mind the question: what is true? How much does context put us in or out of a story? When a tree falls in the forest...”

“When filming, I was aware for the camera that A) my first take I had too much tearing – was aware, toned it down in take 2 and B) I was aware part way through that I had put my hand to my heart – too close to the lav mike, worried for a sec that we’d have to do a redo or would in a regular setting.”

“Being able to speak lower (almost whisper for the camera) allowed me to play with the scene in a different way.”

“At first I felt comfortable/interested/intrigued by the action of addressing the camera, sort of like confession, but then I lost track of that confessional relationship and felt weird and self-conscious about the epic-ness and strangeness of my text.”

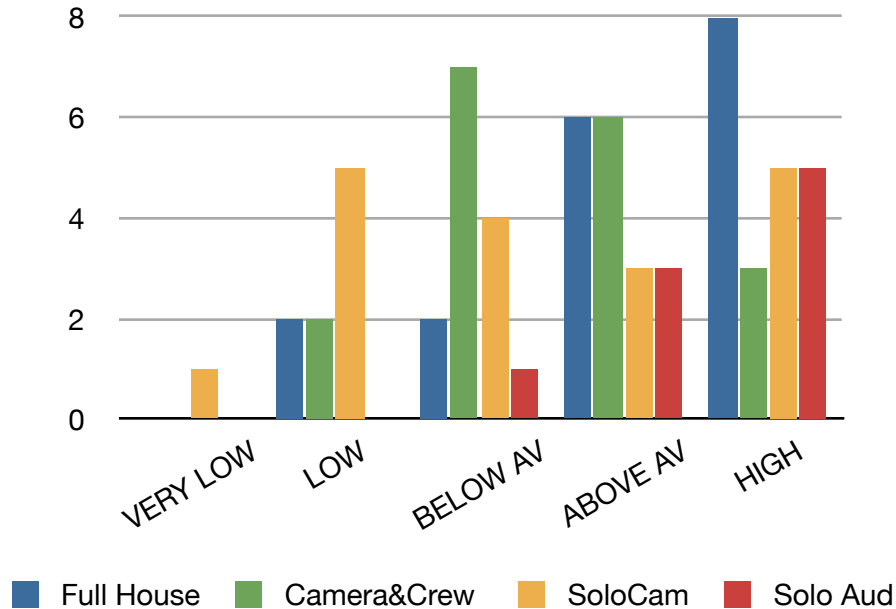
“So this was a familiar, non-judgmental procedure which felt very supportive. I found a new little thing for my character too – a secret life – it was all done in secret/fun/sharing it with no one else, this school girl’s life is full of intrigue and fantasy, that this situation fed into the character. I was able to go inside but yet, share it, with an outsider who was mute.”

## C. AUDIENCE AWARENESS

Measuring the audience awareness was a problematic question. When analyzing the data, I encountered a fault in my questionnaire. *Awareness* is a loaded question, as is *Audience*. Although not instructed to do so, some actors indicated in their response that the SOLO CAMERA was not an audience, even though they were *aware* of its presence and made it the object of their performance relationship either via direct address or staying within its framing range. I find this an interesting consideration of how we view technology in the absence of a human presence – this is another huge question which bears further investigation but is beyond the scope of this report. This interpretation, however, necessitated a new measurement category of VERY LOW awareness, i.e.: (0-1.9), suggesting that an audience really barely existed at all.

This histogram indicates the degree of Audience Awareness and the Frequency (how many actors in each category ranging from Very Low Awareness to High Awareness)

## AUDIENCE AWARENESS AND FREQUENCY



The data indicates that more than three-quarters of the actors experienced the highest Audience awareness (Above average and High combined) in both the Full House and the Solo Audience (78% for Full House and 88% for Solo Audience). Awareness was evenly distributed between above and below average for the Camera&Crew and Solo Cam (approximately 50% each). I'm not sure if this is due to the presence of the camera and/or the expectation of audience engagement.

This may point to the type of performance material and what it requires in terms of audience relationship. For instance, those 10 actors who identified their pieces as **Direct Address** (material delivered directly to the audience) averaged a +6.7 level of Audience Awareness (Audiences 1-3) whereas the 8 actors who identified their pieces as **4th Wall** averaged only a +4 in terms of Audience Awareness.

It is interesting to note that the performance material defined as a **Scene** (i.e.: two actors in relationship) experienced only a slightly lower average of audience awareness +3.9. I had wondered if a scene where two actors are relying on each other for the performance might override the audience effect, relative to an actor performing solo. The data indicates this change is only slight which might suggest that the "relationship" to another character in performance, whether real or imagined, carries equal potency in regards to awareness of the outside eye (i.e.: the audience).

Another observation in this consideration of audience relationship and awareness is that the scene that had the most CONSISTENT audience awareness also recorded the LOWEST AWARENESS of 1.9. It was a 4th Wall scene and one that had been performed quite recently in a very long run. Compared to another paired scene that hadn't been performed for a number of years that averaged at 5.2. This suggests, once again, that familiarity plays a large role in the

performance experience – particularly with regards to the perceived presence or lack of audience.

Here are few comments from the actors remarking on the audience awareness:

“Having an audience primarily made of other excellent actors was a little terrifying.”

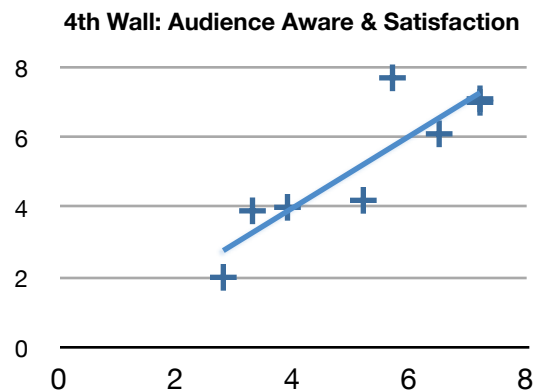
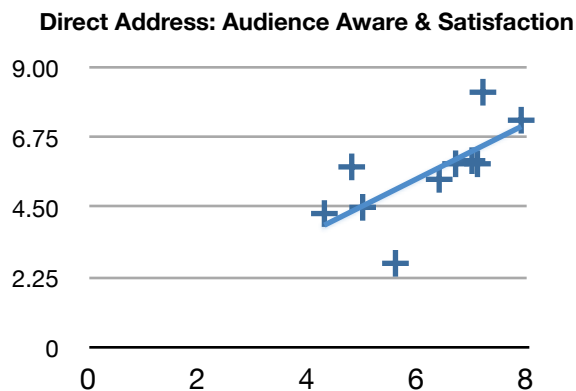
“Fascinating how the ‘ears’ of the audience and heart and mind of someone receiving the story, kinetically even, completely validates and alters the need to speak and be ‘heard’ and therefore enhances the joy and energy of my telling it.”

“Interesting that I cared less rather than more for the audience of one.”

“A little surprised at how much I want to please others and how FREE I felt when I didn’t have to for just the camera. “

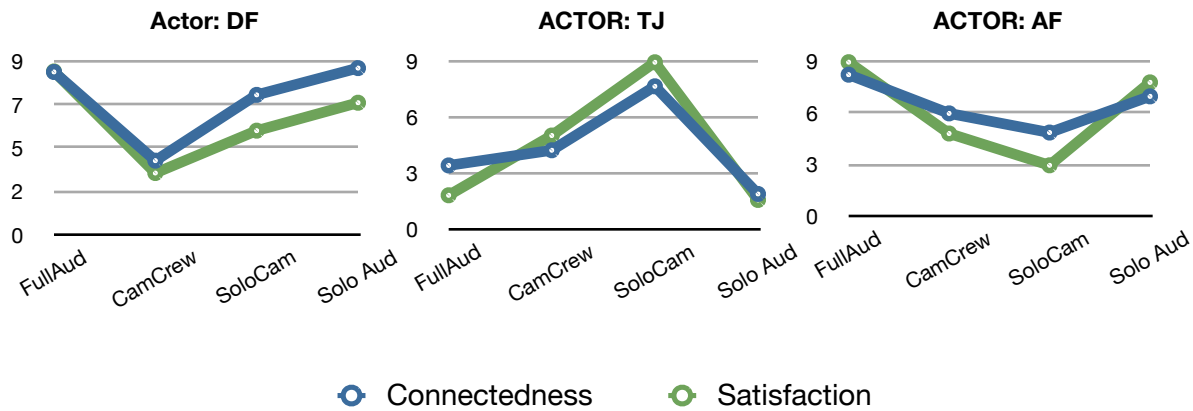
“Audience reactions, whether they were audible or visual helped make the storytelling easier and more fun. Knowing that they were invested helped me to delve deeper into the character without the sense of being ‘judged’. It was a great experience.”

A number of the comments above reflect an actor’s satisfaction/ dissatisfaction when reflecting on their awareness of the audience. One actor referred to feeling terror when he was aware the audience contained a number of other actors. Another actor talks of having the ‘ears’ of an audience enhancing his joy. Others spoke of energy, care and feeling free. I was curious as to how the relationship of Audience Awareness to Satisfaction would change depending on the **type of performance** material the actor performed. I examined via scatter plots the connection of Audience Awareness and Satisfaction in Direct Address monologues and 4th Wall performance material. The data revealed there is positive correlation for both scenarios although a significantly stronger one for Direct Address. Using the statistical r value (strength of correlation) for each performance type, the Direct Address r value is +0.7 and the 4th wall of +0.3 (a perfect correlation is +1) suggesting that **actors performing Direct Address pieces are more than twice as likely to have their experience of satisfaction or dissatisfaction be affected by the audience.** Again, this seems like an obvious conclusion, but what is particularly useful is that it is fully supported and revealed when quantifying the subjective experience via the VAS. This has powerful and positive implications for the use of this analytical tool in future performance-related experiments.

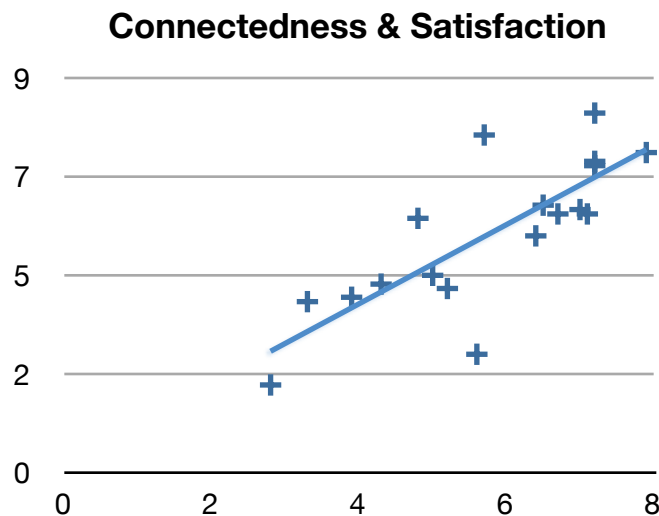


## D. CONNECTION AND SATISFACTION

One of the most interesting experiences reflected in the data of this experiment is the relationship between Connectedness and Satisfaction. When analyzed, they had the strongest correlation between any of the examined variables – meaning it appears they were deeply tied to each other in this particular experiment. Here are few examples of three actor’s individual data showing the progression of Connectedness and Satisfaction:



Below is a scatter plot of all the participants and a trend line. The r value (strength of the correlation between Connectedness and Satisfaction) = +0.8 which indicates a very strong and positive correlation (+1 is a perfect correlation)



With the exception of a few outliers, almost every actor experienced a direct relationship of CONNECTEDNESS to SATISFACTION, i.e.: if Connectedness was higher, so was SATISFACTION and vice versa. The question, then, for me is if indeed this it true, **does HIGH**

## **CONNECTEDNESS produce HIGH SATISFACTION or is it the inverse: HIGH SATISFACTION produces HIGH CONNECTEDNESS?**

This brings up all sorts of questions for us as professional performers and teachers of professional performers. If HIGH CONNECTEDNESS is considered an ideal acting state, should we train to the four criteria of CONNECTEDNESS: Engagement, Focus, Confidence, Truth? Some might argue that we do already – i.e.: development of acting craft often puts emphasis on voice and body technique, interpretation, text analysis, contextualizing in history – but I would suggest that while this may cover elements of confidence and focus, it may also inadvertently miss engagement and truthfulness. Or perhaps one area is more emphasized than another i.e.: you get lots of classes in voice, movement, text analysis, period work (technique) and very few in personal expression, i.e.: writing, individual creation (engagement, personal truth). Do these elements remain separate or can there be greater attention to balance between them? And where does SATISFACTION fit into all of this – and how do we train to that? Where do we find pleasure, ease and joy as storytellers? If we increase our SATISFACTION will we be more truthful, confident, engaged and focused?

I was recently teaching at local theatre school, running a tutorial for a scene from **A Doll's House**. The students, while prepared with their text and understanding of the period and relationships, were not CONNECTED. Their performances were stiff – their relationship awkward. There was a lot of focus, but very little truth, confidence or engagement in the work. We spoke about the scene and identified it as a *break-up*. I had them step outside of their *text and period analysis* for a moment and asked them to run it as a break-up on a reality show – improvising, using their own words, physicalizing it, exploring it from a place of over-the-top ridiculousness. There was lots of laughing – the SATISFACTION level increased immensely. When the students returned to the scene they were freer, had a personalized engagement with the work (accessing a known current reference), they had tapped into a SENSE OF PLAY which provided pleasure and ease and found an individual truth. It appeared that bringing the PLEASURE of play greatly increased their CONNECTEDNESS on the following pass, even while using Ibsen's words in a late 19th century world.

This technique of playfulness and engagement is used by many teachers and with a huge range of vocabulary i.e.: *finding the truth, getting inside, getting under the skin, close to the character* – but what is of interest is seeing these elements as part of a **delicate and complex matrix around how we think about acting and performance**. It also brings up very interesting possibilities about where put our emphasis in our current acting climate – perhaps engagement and truthfulness (if we choose to define it as our own) means we examine which stories we tell and why? Perhaps Satisfaction is related to some of the structures of our current acting economy in both screen and theatre where rehearsal time is limited and success measured by box office revenues? How does this affect the individuals who are telling these stories: the actors? Is there a paucity of Satisfaction in the professional community, in the young actor, or is this simply another assumption? Do we as actors feel engaged with all elements of the stories we tell – and again, how does the relationship of an audience, the hierarchy of the rehearsal hall, and finally, our understanding of the community, affect this?

## 10. CONCLUSION:

The performance lab confirmed and dispelled many of my assumptions. Most actors do experience the story they tell differently in different performance contexts (72% of this sample group experience Above Average and High Degree of change). For some, this is a positive experience and for other it is not. In this particular group there was great variability in terms of the levels of Connectedness, Difference and Satisfaction in each of the audience contexts. No distinct trends emerged.

There were consistencies, however, around Audience Awareness and what type of performance piece was presented. The data indicates overall how the **Direct Address** pieces were much more likely to be affected by an audience's presence and the **4th Wall** pieces much less. The presence of a camera, however, seemed to change that relationship. Audience Awareness was reported as lower than average for both camera mediums (crew and solo cam) – curious considering that humans are present as crew members, but perhaps the expectation of response is quite different. This makes me wonder if the response sought with the intermediary of the camera is defined differently for a performer. Again, this answer may seem obvious, but I believe it brings up questions with regards to an actor's reason for performing – who they believe they are connecting to and for. Supporting this question is the fact that the Audience Awareness relationship changed again when it was just the solo camera. Some actors did not consider it an audience at all. This opens up the question of what constitutes an actor/audience relationship and is particularly rich in the context of our digital media explosion. How do we construct our performances in the age of ubiquitous documentation? Does the knowledge that the captured moment and the possibility of an audience in thousands, if not millions alter the story we tell? Or is there an oblivion and belief that a singular and solitary moment does exist? We are witnessing artists explore both realms simultaneously. Marina Abramovic's *The Artist is Present* at MoMa had thousands of people spend moments face to face with her – and yet, in seeming contradiction to the very essence of the piece, it was broadcast live over the internet and recorded, reconstructed and replayed with painstaking detail.

Another notable consistency within this experiment was the strong correlation between CONNECTEDNESS and SATISFACTION. High reporting of CONNECTEDNESS appeared directly related to high SATISFACTION. This piece of the picture has implications particularly with regards to creating connectedness and how we can put our attentions to this matrix in our training and performance. My plan is to continue to explore the nature of the CONNECTEDNESS / SATISFACTION. I'm curious as to whether the space between these two could be measured, quantified and analyzed with a larger pool of performers in order to gain more insight into the nature of each of the key indicators of Connectedness: Focus, Confidence, Truthfulness and Engagement. I wonder if this experience of Connectedness and Satisfaction might be particular to this group? Would this same relationship be expressed in actors in Vancouver or Regina or Montreal? Is this a Canadian response? What about other major performing centers in the world? How would actors in London, New York or Delhi respond?

Finally, I want to acknowledge a small sample of other questions that arose in this experiment that still occupy a part of my curiosity.

Can a similar experiment be conducted 'in the field' i.e.: on fully mounted theatre productions and film sets?

How do age, race, gender or professional status express themselves in this work?

What other stories and knowledge can be gleaned from the data collected?

Having used a tool such as VAS from the science field in an art research context, is the inverse is possible? Can theatre itself – or performance – can become a methodology for science?

## THANK YOU

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