

ACTING AND IDENTITY

The Effect of Acting Upon the Human Mind

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The effect of acting upon the human mind

I hereby declare that I am the legitimate author of this ~~Long Essay~~/Dissertation/Thesis.

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Signature of Student

REBECCA SAMMUT

Name of Student (in Caps)

27th April 2013

Date

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Abstract

Acting is the art of wearing a temporary mask and portraying another character's life, thoughts and values. However, if one is not careful, this mask may become permanent. The purpose of this study was to explore the relationship between acting and psychology. More specifically, it focuses on the perceived effects of how character roles may affect the actor's personal identity. A total of four experienced actors were chosen through opportunity and snowball sampling methods and each respondent agreed to attend a semi-structured interview conducted by the researcher. The findings suggest that local actors are unlikely to experience identity confusion, however, they have all worked on roles which left temporary effects on them. The present situation of acting in Malta has also been discussed. The data presented in this study is valuable information for psychology in Malta as it is still undeveloped.

Keywords: acting, psychological effects of acting, acting and personality

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Introduction

1.1. Background of Study

“Man is least himself when he talks in his own person. Give him a mask and he will tell you the truth” (Wilde, 1981, p. 36)

Oscar Wilde, the famous playwright captured the essence of a sensitive issue to professional actors within the statement above. Acting is the act of embodying another person’s feelings, thoughts and values. However the process of preparing for a role may trigger various different emotions and thoughts in the actor performing the role. What goes into the preparation for the role? How much of yourself do you put in or keep aside from the role? Do actors try to keep their personal feelings away or do they use them to help the character develop? My study seeks to observe whether the actor changes their personal perspectives after taking on an intense role and how their identity can be jeopardized or remain neutral to a role’s demands.

1.2. Research question and purpose of study

My research question leaves me open to choose different aspects of the psychology of acting. However, I have decided to focus on the possible metamorphosis of an actor’s identity after taking on a particular role. There are different facets to identity but I will emphasise upon personal identity - an individual’s personality – which marks them as a separate entity. Although I might relate to the actors who participate in my study, since I also study acting, I will remain as neutral as possible to safe guard the quality of my work. I wished to explore this area both because I myself am an actress and because I was greatly impressed by Heath Ledger’s struggles after pursuing two challenging roles, which lead to the use of medication to calm himself because he found it difficult to switch from his work to reality. This ultimately contributed to his

early demise. Ledger's story instilled a deep curiosity in me to learn more about how acting and psychology are linked to one another.

1.3. Definition of terms

The key terms that will be used are: actors, professional actors, semi-professional actors, identity, identity change and character roles. When I speak of professional actors, I will be referring to actors who both earn a living from it and who have been crafting their art over the years whereas semi-professional actors are those who base their financial stability elsewhere. Identity will refer to the person's personality and who they are, whilst identity change will correspond to a shift in their personality. Character roles refer to the character they portray and what they present to the audience.

1.4. Significance of study

I believe that this study holds importance to the realm of psychology because it is vital for actors to know what to expect when they agree to embody a different person.

They should be aware of the psychological implications that may arise from their character roles. It would also help them to understand that there should be a balance between their work life as actors, and their personal lives so that they will avoid situations where they lose themselves as a consequence of their work on a role. Through this study, I hope to push the subject of acting more into the field of psychology, since there is an undeniable link between acting and everyday life.

1.5. Conclusion

The following chapters include a literature review where all the information related to acting and psychology will be discussed. The sub-sections will consist of the few theories that I found relevant to my study, examples of actors and their experiences with identity confusion, some information about in-depth acting styles, a study of acting from a psychological perspective amongst others. The chapter to follow will be the Methodology section where there will be information about which approach I chose for my research study, ethical concerns that I was attentive to during my study as well as my chosen method for data collection. The next chapter consists of my results, where analysis of the transcripts and discovering themes that emerged from my study will take place, as well as a detailed description of each theme. The discussion section will deal with the themes discussed in the previous chapter being linked to relevant literature provided in my literature review and my own personal evaluation of the results of my study. Finally, the last chapter concludes my work stating my studies limitations, its importance and usefulness, any considerations for future work as well as my own thoughts. Each chapter will be split into sub-titles in order to ease the reader into the study.

Literature Review

This section will discuss all the relevant literature that was found along the research process. Unfortunately, the material pertaining to my research study was already very limited and so research related to my subject from the Maltese context does not exist as of yet.

2.1. Psychosocial Theories

James Marcia put forward his theory of the four stages of identity formation. In both Erikson and Marcia's theories, the term "crisis" is a central theme.

This refers to the internal conflict that an individual experiences when one feels the need for a change in their identity. It is the time where individuals re-examine their beliefs and take in new information that could have an impact on their identity (Marcia, 1966).

Marcia identifies two stages which are relevant to my study. These are the Moratorium and Identity Achievement. The Moratorium corresponds to the aforementioned identity crisis, where the individual explores changes but has made no final decisions on whether to apply the change or not. Rather, they are exploring their possibilities. On the other hand, the achievement is the result of exploring and re-evaluating their values and committing to their preferred identity (Marcia, 1966). This typically depicts the process of an actor being influenced by a role they are playing which might eventually have a great impact on them and cause a change.

Erikson coined the term "ego identity" in this fifth developmental stage in his theory. The main focus in Erikson's psychology is to develop a strong ego identity. Therefore, going through all the psychosocial stages posited by Erikson is of vital importance to the appropriate development of the individual. During this stage, there is an identity crisis where the individual assesses what they have become and what society expects of them. Erikson also expects that

after the identity crisis has been solved, the individual must be solid in their beliefs about their identity (Ryckman, 2008).

Although both these theories revolve around the younger ages, it is important to mention that identities may change as time goes by.

2.2. Acting: An Insight

Zamir states that acting may be categorised under Existential Amplification (Zamir, 2010). Existential application is the ability to view the art of acting as existing as another entity and conforming to another's values (Callow, 2004). However, Plato believes that honourable people should not take on certain roles, because they may cause a conflict with their own identity. The roles that people take on do not necessarily affect people into becoming that type of character. Plato also saw that role playing does not guarantee a safety net for one's identity (*Republic*, 3.395c). On the contrary he believes that one may lose control over oneself and give in to the character role's identity. Nowadays, this mentality of roles casting such spells on a person's identity is viewed as an outdated idea (Zamir, 2010). However, certain demanding roles can certainly cause identity confusion, especially when such a character is portrayed over a long period of time (Harwood, 2009). The extent to which actors exercise existential amplification is what affects them during their character building process (Zamir, 2010).

2.3. Denis Diderot

Denis Diderot, an accredited academic, holds a very important position in the way actors view both their career as well as how they approach their character. His book, *Paradoxe Sur Le Comidien* (1922) includes his opinion about acting, what constitutes a good actor and how

characters should be portrayed on stage. He believes that a good actor is able to sculpt their character into any form and perform it mechanically without arousing any emotions in themselves. The only way to encourage the audience to relate to the character is by feeling nothing on stage. Diderot also adds that an actor who portrays a character and allows his or her heart to feel, will never be able to play intense roles properly (Konjin, 1997). Diderot's emphasis was on separating good actors from mediocre actors, that emotions on stage are more dense and intimate than those during rehearsal and finally, that the Paradoxe is used to produce the maximal emotion on stage so as to influence the audience (Konjin, 1997).

2.4. Emotions and Acting

With relevance to emotion and acting, in 2006, Schiffman published an article about pregnant women and acting. Women are particularly at risk of losing their work status if they become pregnant because they will have to leave early, work less hours and not give enough of themselves to their work in general. This proved to be quite a strain for actress Helen Hayes. She was just starting a production when she became unexpectedly pregnant and felt that her career was ending. On the other hand, from the aspect of pregnant women who kept up their jobs, some women felt connected with their characters which in turn affected their own personal emotions. Lewenthal, an actress, stated that her hormones made her more in touch with her emotions as a mother to be after playing a maternal role. Riddley, another actress, took part in an intense drama whilst she was pregnant and had to shoot her child in one of the scenes. She believed that it made her fall deeper in love with the baby growing inside her (Schiffman, 2006).

2.5. Techniques for encompassing a role

Actors will frequently distance themselves from the character roles that they portray. This is sometimes recognized in the Brecht theatre where actors are advised to place a wedge between reality and their character. However, most forms of acting assume that the role should be part of their being- that they should become the role. This is commonly noted in the Stanislavsky style of acting (Zamir, 2010). The Stanislavsky method of acting:

Stanislavsky (as cited in Zamir, 2010) “demands that an actor’s whole nature be actively involved, that he give himself up, both mind and body, to his part. He must feel the challenge to action can you say act? Physically as well as intellectually because the imagination, which has no substance or body, can reflexively affect our physical nature and make it act”. (page 237)

It involves an intricate level of commitment from the actors’ stance so as to delve deep into the character at hand until the mask they wear has become part of them (Marowitz, 2007). This method emphasises the constant formulation of actions, where every scene is analysed line by line to note all the changes that take place and which actions are appropriate in what areas. The character is never static, it is constantly changing and actors are also trained to be conscious of every emotional change that occurs in the play. Following this, actors over systemise the work they put into their script by dividing it into units. Every moment is planned and favours cognition over instinct, leaving no room for spontaneity and different interpretations that actors have to offer. Stanislavsky’s method has influenced twentieth century acting and its emphasis can be traced back to psychological roots. Most of what has been taught is still relevant nowadays, however Lee Strasberg has corrected many of the rules of this method to develop what is now commonly known as “Method Acting” (Marowitz 2007). An interesting note is that whilst Stanislavsky realised the flaws of his method and regarded it as being potentially dangerous,

Strasberg disregarded Stanislavky's opinion and kept using the same techniques (Sawoski, 2010).

It has been said that "the Method" is the most chosen acting style in contemporary American film, theatre and television (Wineberg 5-6). Bandelj (as cited in Ferris, 2011), claims that when actors are working on their characters, they use certain skills to portray somebody imaginable. She also posits that method acting involves the production of genuine feeling and psychological truth. In order to delve deeper into the character, actors make use of props and observations into the character to make their performance more real. Ferris (2011) claims that actors who adopt this technique must perform intense background research into the role, bring their personal experiences to the role to make it more real and there must be a psychological and emotional association between the actor and their character. This "reality" must be recognised by the audience. The main duty of actors conforming to this style is to make their emotions on stage as real as they can be.

Professor Brestoff (2009) believes that personal behaviours bring out the true character of a human being. Upon preparing for a character, one must ask questions of relevance to the character and try different things until they find what fits with their role. He believes that portraying a character without adequate preparation, experimentation and exploration will render the role to be received very weakly by the audience as it wouldn't be considered human enough.

2.6. William Archer's and the Psychology of Acting

William Archer examined and analysed Diderot's paradoxe to a great extent and also conducted a study on psychology and acting by interviewing several actors and actresses about

their experiences within their career. He tried to see whether Diderot's theories about sensibility on stage were present at the time of the study. Throughout the study, it was found that certain actors insisted on keeping their character alive even after performances. An example of this is that of "Provost, who played Napoleon's gaoler, Sir Hudson Lowe, at the Porte Saint- Martin, had to be escorted from the theatre lest the infuriated Gods should fall upon him and lynch him" (Archer, 1888, p. 33).

Emotions are a central part of the acting experience. However, there are certain emotions that are able to evoke physical changes. The physical effects of such emotions are considered to be emotional expression, which then goes on to be the "very groundwork of the actor's art" (Archer, 1888 p. 38). Shedding tears on stage is a common skill used by actors. They are copiously shed on stage and create more of an atmosphere for the audience where the bond between the actor and the audience may be strengthened. Archer also mentions the emotionalist and anti-emotionalist theory where the anti-emotionalists' beliefs are at par with those of Diderot.

Salvini, an established actor, states that unless one delves deep into their character, they will not influence their audience. Therefore, such a statement contradicts the arguments posited by the anti-emotionalists. Hermann Veizin also supports Salvini's comment as he notes that when there is a decline in emotional expression, the audience does not respond in a favourable manner. Conversely, Mary Anderson, an actress who participated in Archer's study, claimed that during a powerful performance she does not believe that the shedding of tears influences her audience. Rather, she believes it helps the general atmosphere (Archer, 1888).

William Archer found that Clara Morris, an American actress, showed a special, rare understanding of emotions in her characters. She stated that one must evoke emotion in

themselves in order to evoke emotions in the audience. She explained that she becomes nervous before a play because she fears that she won't express the right emotion and won't cry on stage. On the other hand, Arthur Pinero believes that tears on stage are often shed, but they do not encapsulate true feeling. He states that actors who conform to such measures are only deceiving themselves. An actor can also instill the emotions he is trying to convey to his audience without being consciously aware of what or how he is doing it (Archer, 1888).

Personal emotion may influence acting in two ways: the actor may consciously or unconsciously note the external manifestations of feeling during the play or the actor may mimic these manifestations on stage without becoming emotional. Archer (1888) mentions an actress who shared her experience. Her sister had passed away very close to her performance as Juliet at an event where a few scenes of the play were re-enacted. When the scene at Juliet's chamber arrived, the actress struggled so much because in her own words, Juliet's "desolation, her loneliness, became mine, and the rushing tears would have way" (p.81-82). Mr. Coleman, another actor, also supports the belief that personal emotion may take over one's performance when he adds that "it is certain that where a player is too obviously 'going his own thoughts', the effect cannot but be crudely painful, like that of a bull- fight or of a gladiatorial display" (p.85).

Experiences in life shape the way that an actor approaches a character. An actor's experiences affect the effort's one puts into acting. There are two particular instances where personal emotion strongly influenced performance throughout this book. Macready shared his story about a dream, where he saw a friend who had recently passed away address him with words of admonition. When he woke, the image of his friend was fresh in his mind, and upon portraying Hamlet, used his dream to produce the emotion necessary for that part. On the other hand, Mr. Leonard Boyne

explains how he was walking through the streets of Italy, when an Italian citizen ran up to someone and stabbed him to death. The intense emotion that he felt at that moment was imprinted in his mind, and when he had to play the scene where Tybalt stabs Mercutio, he transferred the same emotions of witnessing the murder unto the play. He expressed that the emotion was so affective that the audience thought that the actor was actually being stabbed. The phenomenon of personal emotion influencing performance was a common element in many of the actors that Archer studied. Mrs. Bancroft, another actress, stated that at times, she had been so shocked by certain situations in life that she had often reproduced them on stage (Archer, 1888).

2.7. Celebrity Impersonators

Celebrity impersonators are people who embody the role of a well-known person for the entertainment of others. These people must study the signature aspects of that specific person and be able to replicate it in front of an audience. Impersonators go through the decision of transforming their occupational status to that of an impersonator and also their personal identities into the person they are interpreting (Ferris, 2011).

In order for impersonators to emulate the person properly, they must be prepared to sculpt and change certain aspects of themselves. Impersonators must first go through physical changes, which is part of the job description. Apart from physical changes, the impersonator is also acting out the part of somebody else, so they must utilize a set of characterisation skills to fully immerse themselves in the character (Ferris, 2011).

Ferris (2011) states that for the impersonator to get into their character it takes physical, spiritual and psychological immersion. A Neil Diamond impersonator supports this point when

he claims that: “You have to “peel the onion”. You need to understand [your tribute] from the inside out and find subtleties, layers and textures to keep it real and spontaneous...” (p. 1197). A certain impersonator who interpreted Marilyn Monroe used a typical Method acting technique which has been previously mentioned, to get herself into the shoes of Monroe. She “rented all of Marilyn’s movies as preparation, and studied them, got the makeup and hair perfect, the body language, the clothes” (p. 1197).

For some, a physical change completes the transformation process into that certain character. Every impersonator has at least one piece of their costume that flicks the switch from reality to character. A certain Dolly Parton impersonator speaks of her wig which immediately puts her into her characters shoes and she won’t break out of her character until she removes the wig and switches back to reality. These actors use many different tools to produce their character properly, however, a Louis Armstrong impersonator claims that never falling out of character is very demanding. He states that “costume is one thing, but characterization, that’s a whole ‘nother thing...are they willing to up in front of people, deal cards, have fun and take a bruising?” (Ferris, 2011, p. 1200)

When it comes to removing the costume and makeup, most impersonators seemed to relish going back to reality and rarely do any of them come to terms with a sense of identity confusion. Rather, it is the audience who confuses their characters and feels that the impersonator is still the character even when they are not wearing any signature costume. A Little Richard impersonator enjoys falling back to his real self after his concerts, putting aside Little Richard until the next concert (Ferris, 2011).

2.8. Actors and their experiences

There have been various well-known actors that have adopted the Stanislavsky Method or the commonly known “Method” acting. Jim Carrey once took on the role of Andy Kaufman, where he became so immersed in his role that he never switched to reality. He remained in character even off set. Carrey actually believed he was Mr. Kaufman to the extent of calling Kaufman’s partner, Lynn Margolis, and living Mr. Kaufman’s life (Wolk, 1999).

Daniel Day Lewis, a successful British actor who is a renowned follower of the “Method” gave some inside details to how he approached his latest film portraying Abraham Lincoln. He explained that everyone on the set, including the director, had to address him as “president”. Additionally, he refused to speak to anyone on set, especially those with a British accent, for fear of breaking out of the accent he mastered for his character. Day Lewis claims that he knows he is not Abraham Lincoln, but in every film, he wishes to create the illusion of actually believing he is the character and makes a part of himself believe that for a while to ensure a sound performance (Cole, 2012).

Upon accepting the part of a former Nazi concentration camp guard, Kate Winslet experienced psychological problems when she had to return back to reality. She channeled all her emotions into the role, which left her unable to let go of her character. She explained that this role had a great effect on her because it was a character that she related to. When she needs to put a character to rest, she describes it as a long process of thorough analysis and change to come out of the tunnel safely and can take up to several months to return back to normal life (Contactmusic, 2009).

Finally, the most credible example that pertains precisely to what my study is about is that of Heath Ledger. Mr. Ledger depicted two very challenging roles in his acting career being that of Ennis Del Mar in “Brokeback Mountain” and The Joker in “The Dark Knight”. He found it very difficult to shake off these roles after the filming had ended because he immersed himself with both body and soul and didn’t worry about the aftermath effect on himself and his mental health. In particular, his iconic role embodying the Joker had the most effect on him. In order to depict it as best as he could, he locked himself in a hotel room for a month and experimented with different voices and characteristics that he felt would suit a psychopathic character such as The Joker. At the end Mr. Ledger found that the role left him exhausted, wrecked and deprived of energy. He also developed insomnia and was prescribed medication to help calm his mind as he would spend nights awake being haunted by the ghost of his character. Unfortunately, a culmination of personal problems, and becoming reliant on medication to help him shake off his past character roles lead to his untimely death at twenty eight years of age (Robb, 2008).

2.9. Conclusion

The following section describes the methodology where a detailed account of areas such as how the research tool was chosen, how my questions were influenced and what analysis technique was used throughout my research will be discussed.

Methodology

The following section will deal with the methods used in order to obtain the results of this study. This section will explain the research tool chosen, how participants were selected, data collection and analysis, reflexivity, validity and reliability and last but not least the ethical considerations that were taken throughout the research.

3.1. Research Method

In order to collect sound data about acting and the emotions that come with it, it was commendable to adopt a method which would allow respondents to elaborate and reflect on their experiences throughout their careers. The research tool that was best suited for this study was that of Interpretative Phenomenological Analysis. This involves studying the reactions of several people once they elaborate over their various experiences of a concept or phenomenon (Creswell, 2007). The researcher, thus, puts aside all his individual beliefs and opinions and goes in with an unbiased mindset. Accordingly he would be in a better position to understand the individual's experiences (Merleau- Ponty, 1956). Particularly, Hermeneutical Phenomenology was used, which van Manen (1990) elicits as research which aims to gain rich data about the lived experience of the participants. By enquiring and collecting research related to their experiences during their acting career, the researcher obtained a better insight into how they perceive acting roles and their effects on identity.

3.2. Participant Recruitment

The focus of this study was on semi- professional and professional actors. Three of the participants reiterated that their acting career has helped them financially, however it was not their sole source of income. One of the respondents did, however, depend on acting as a

profession abroad, but has now taken some time off. The four participants are listed as three semi-professional actors and one professional actor. Additionally, three respondents were local and one participant, a foreigner, residing in Malta.

The recruitment of participants was facilitated through the use of the snowball sampling method. This method involves current respondents in the study suggesting future respondents from their acquaintances (Katz, 2006). Two of the respondents were contacted directly whereas the remaining two respondents were contacted by aforementioned participants. Once affirmative replies were forthcoming, a date, venue and time were mutually agreed upon and meetings to conduct the interview duly convened.

3.3. Data Collection

All the interviews were carried out between February and March 2013. Data was collected by using semi-structured interviews. These were selected as an appropriate data collection method because they are well suited for exploring the perceived effects and opinions on acting and identity of every respondent (Barriball and While, 1994). They also allow the participant to elaborate on their experience signifying that the researcher gains more of an insight into the lived experience of the individual. The questions used were devised by the researcher, however, one of the questions was inspired by Willam Archer's book *Masks or Faces? A Study In The Psychology of Acting* (1888). My interview schedule (Appendix B) included ten in-depth questions pertaining to the individuals' experience of character roles and identity. Throughout the interview, where needed, short notes were listed, which were of assistance during the results and discussion sections of this study.

The interviews were all conducted in places where respondents felt comfortable in elaborating and in which audio recording was possible. The interviews lasted between 45- 60 minutes and the interviews were recorded using an Apple iPad 2 using an application called “QuickVoice”. After each interview, the audio files were transcribed verbatim.

Upon meeting the respondent, an information sheet (Appendix C) and consent form (Appendix A) were handed to them, to which they agreed to sign. The information sheet gave a more detailed description of my study, explaining the aim of the study as well as expressing my respect to them had they decided to terminate the study. The consent form which included the title of the research project, strongly emphasised the concept of anonymity, asked participants whether they will be comfortable with audio recording and confirmed that any information submitted will be destroyed after completion of the work. It also allowed them the prerogative to withdraw at any point without any questioning from my part and stated that if they are satisfied with the conditions of this research, to kindly sign in the space available. The researcher’s contact details featured at the bottom right corner of the form for ease of reference.

3.4. Data Analysis

Having transcribed all the interviews, the next step comprised analysis of the data and consequential results. Smith and Osborn’s (2007) technique was adopted for this research. Each transcript was read thoroughly and repeatedly in order to understand the person’s full experience. The transcription document has been divided into three columns. To the left side is the “Notes” section where interesting facts the respondents imparted may be found, the middle column includes the “Transcription” and the right column is that of the “Emergent Themes”. The notes

help to transform and give rise to the emergent themes. The above process is repeated for all the transcriptions.

The emergent themes were then all written separately on paper and connections were found between themes. At this point, some themes clustered together, some themes were discarded whilst others became superordinate themes. The table of themes was then devised including the four superordinate themes and the sub-themes related to each superordinate theme. Finally, each theme was taken separately and discussed in great detail including quotations from the transcriptions themselves.

3.5. Reflexivity of the researcher

Dowling (2006) asserts that reflexivity involves noting the relationship between the research study and the researcher, as well as knowing what influences the researcher's responses.

Being involved in the arts was partly what inspired me to carry out this research study. However, although my experience could have had a biased effect on my work, I took the stance of a researcher with a clean slate ready to learn about actors' experiences.

The initial draft of questions that I produced was biased, however, after thorough revision and research I managed to re-word them and focus more on collecting information about the respondents' experiences. I also bracketed my own experiences in order to gain in-depth insights from the respondent's input (Creswell, 2007).

3.6. Validity and Reliability

In terms of reliability and validity, there were precautions taken in order to sustain both these terms. However, certain mistakes were made by the researcher which may have put these in jeopardy. As stated beforehand, the researcher bracketed their experiences in order to allow fresh information to be collected without bias from their point of view. There was an issue with consistency with regards to the researcher asking questions. Since the interviews were conversational in nature, the researcher may have reworded some of the questions and this may have altered their meaning.

The data collection method implemented boosted the validity and reliability of the study since had the data been collected through questionnaires, the information would not have been of equal value to the data gathered through the semi-structured interviews used in this research.

3.7. Ethical Considerations

Prior to any interview, the consent form and information sheet were handed to the participants thereby acting as a precursor to the interview.

The possible ethical issues that could have arisen from this study were limited to the fact that respondents reminisced thereby spurring on memories of some delicate issues. There were some instances where participants expressed discomfort whilst going into depth about these experiences. The respondents were encouraged not to feel obliged to disclose such personal data, once sensitive issues were being touched upon.

The researcher respected all the decisions taken by the participants and ensured that a sound relationship was sustained between the interviewer and all respondents.

3.8. Conclusion

This chapter has described the research process step by step and in great detail. The next chapter will comprise of the results that emerged from the study.

Results

Throughout this section, the results of my study will be explained in greater detail. Below there are two tables: The superordinate themes and the sub-themes, and a table with details about my participants. I will then proceed to extensively discuss each theme using quotes from the participants to illustrate and support the results.

4.1. Table of Participants

<i>Name</i>	Jessica	Vanessa	Lorna	Martha
<i>Gender</i>	Female	Female	Female	Female
<i>Age</i>	55	50	57	50
<i>Occupation</i>	Secretary and part time actress	Drama teacher, part- time actress and director	Full- time actress	Drama teacher and director

Table 1: Table of Participants

4.2. Presentation of Themes

<i>Superordinate Themes</i>	<i>Sub- themes</i>
Lack of development of the arts in Malta	Maltese actors all have another job Financial input is not enough A lack of technique Maltese actors are not considered professional actors
Acting and personality changes	Acting as giving rise to another profession Letting go of inhibitions Awareness Influential roles and effect on identity
Distance from character roles	Identifying to a high level may be dangerous May affect mental stability Technique in acting is vital Never immersing themselves to the point of no return
Personal emotion and acting	May be positive or negative Emotional memory box Always used as a skill

Table 2: Presentation of Themes

4.3. Lack of development of the arts in Malta

Throughout the transcriptions, one may notice that a common theme amongst the respondents was the fact that Malta hasn't been exposed enough to the arts. This theme did not emerge from any questions deliberately asked about the subject, but came out of the reflection of each participant. The term 'professional' was only used by Lorna to refer to her acting career and earning a living from the arts. Any other referral to the word 'professional' was to emphasise the lack of it in Malta. Lorna and Jessica stated that actors who are focused in Malta cannot simply rely on the finances gained from each performance because they are not sufficient:

As I said before, the thing is in Malta since you don't do it professionally, you don't wake up in the morning and play Lady Macbeth... You have daily work, chores and you only do it for 2-3 hours in the evening. (Jessica)

Besides that and sorry I'm going to divert here... I mean it's a measly pay! I have a very good radio voice I can do child, funny etcetera... but this guy asked me to do this radio advert.. and I agreed but I asked how much I would be paid of course! Do you know... I charge 800 an hour in England.. and guess how much they agreed to give me?! 50 EURO for the WHOLE thing!! I was so shocked! (Lorna)

Jessica is a local Maltese actress who has never considered acting as her sole profession and so has become accustomed to the market of the arts here in Malta. However, Lorna is foreign and has spent most of her life as a professional actress and was 'shocked' at the 'measly' finances that are offered here as opposed to 'England'. Aside from this, in Malta the fact that these actors have other jobs, contributes to their dedication to specific roles.

According to Vanessa, the fact that people do not do drama for a living in Malta corresponds to the fact that their dedication also affects their performance: "...and the only straight plays I've ever done wouldn't require any character study really.. again.. script. But in Malta its very difficult to find this dedication to a role you know?"

Another important aspect that was brought up was that there are dry patches for actors sometimes, meaning that they wouldn't have work for a while and would keep trying to get into roles but get nothing in return. Although this is a common fear faced by all actors worldwide, in Malta it has been noted to be longer than the usual periods of no acting work: "There were gaps like in a year, I mean gaps.. Sometimes it's a year or 2 you don't get to do anything but then people think of you and say 'we have this part would you be interested?'" (Jessica)

The fact that acting jobs here are scarce and underpaid hinders Maltese actors' understanding of the true nature of being a professional actor. They struggle to be accepted into productions and make a living out of it: "... and this is coming from someone who earned their living from it, which I don't think people here have experienced the terror, the isolation, the hope, the disappointment.." (Lorna)

However, the strongest point made which was relevant to this theme is that Malta lacks proper acting teaching techniques which are essential to properly construct a role:

Let me tell you.... I think what we lack a lot of here is [pause] Because I've acted here and twice in Italy but still with a Maltese company.. But I find sometimes that we are not prepared or taught to let go of our inhibitions... so I really believe that people need to be trained and have workshops to be able to deal with their emotions. (Martha)

This lack of technique could also raise problems between actors and also in their own personal lives. Lorna, the professional actress, claimed that without proper technique, the effects on one's personal life may be debilitating:

You could turn in the most crushing performances, and if you don't have technique.. those performances will leave you wiped out, sick... tormented... but if you have to do it every week night with matinees... you won't last long.. you need technique!

4.4. Acting and personality changes

The respondents in my study all noted a significant change in their personality over the years. These changes were mostly on a personality level, involving the development of different traits. Jessica explained her change in more detail by going into their past and how she has changed since acting has been introduced into her life:

Yes.. First of all, acting helps in general and it helped me as well, to... to brush off inhibition. You will always be a bit shy on stage but I remembered myself as an 18, 19 year old as a really shy person, keeping myself back.

Removing 'inhibition' was one of the personality changes mentioned throughout the interviews. Jessica also goes on to elaborate that 'confidence' was another major change in her personality which in turn was also found to be very 'important' as an actor so as to be able to portray the character properly: "Acting helped me a lot because you gain some confidence in yourself at work, with friends."

Martha stated that acting brought out a calmer and more honest lifestyle where she feels that a 'clean slate' is always best:

Yes I believe acting really does help you. I remember I used to lose my temper very often in the past and I don't yet consider myself a calm person.. but I have realized that because of my acting experience that I have learnt to be calmer.... I think that's what I find- calmer and I blurt out things.

On the other hand, Lorna gave a more general answer to this question by emphasizing maturity and self-awareness and not a particular personality trait: "Oh yes, no question... partly because age brings maturity hopefully... but only as you observe it... the greatest you can achieve is self-awareness.."

In stark contrast to the changes in personality expressed by the subjects above, Vanessa did not go into detail with regards to changes in personality. Rather, she expressed that acting has also had an effect on her occupation. Through acting, she has discovered that directing is more suited for her:

.. and besides I find that I like directing better than acting.. Sometimes I listen to someone say a line and I think no it shouldn't be that way.. So I get more satisfaction out of you know... Bringing out the character in someone than bringing out mine (Vanessa).

Clearly, as previously stated, actors in Malta have had very little exposure to strenuous roles on the psyche. In fact, three of the four actresses that took part in my study strongly asserted that they were never affected long-term by the roles they have played. Lorna also supported this fact and although she has various experiences with intense roles, she has still managed to retain her sanity throughout her acting career with the help of 'acting training'.

However, apart from this, all the respondents have stated that they have, in some way or another, been affected to a certain degree by their roles. This was termed as a temporary effect of

roles on identity because, for a short while, the character roles they were presenting did indeed make a short lived appearance in their reality:

The worst maybe I had done a rape victim and I remember that affected me quite a bit, and it was in a dance form. Still even as a dance I kept going back home, looking over my shoulder you know? Sometimes when you put yourself in that person's shoes you start to feel their emotion a lot more and you get a tip of that iceberg feeling. (Martha)

Or, on the other hand, rather than affecting them during rehearsal time it would carry on for a few months after the production has ended. Vanessa said:

However one particular production that left a mark on me was the Vagina Monologues..

Where I had to read an introduction to a piece about the Bosnia war, and every time I read it I would get a lump in my throat and tears would well up in my eyes and I thought I'd get over it.. and thinking about it now I almost feel the same... I felt I was lacking in something, there was something I could do and for a few months after that I got myself involved in raising awareness and trying to do things...

Besides the emotional baggage that came with the role was her need to raise awareness about such issues. This role made her highly aware of one of the greatest tragedies of life which attracted her to help others who have faced similar situations.

Another participant played a character that was very 'challenging' especially at a time where Malta was even more inexperienced then it is now with acting. It had no adverse effects on her identity, however she claims that it has influences her to some extent:

The play was set where they brought in another dead son for her. It was quite a solid and strong character that I had to play... It could be that from these characters and the strength of these women who were created on paper I might have... Built a bit of my inner self (Jessica).

Even though the above quotes concern short term effects on identity, Lorna had a particular role that affected her long term. She thanks her 'technique' for bringing her out of each role safely and although they have changed her, she still claims that they were 'life-changing' in many ways and helped her to 'mature as an actor':

I played a woman called Myra Hindley... her and her lover Brady were found guilty of kidnapping, torturing and killing many young children and they recorded it... and I just remember who this.. monster was... so it's one of the few times I've played someone totally out with my experience and it was um.. it was very painful, very harrowing.. ran for 6 months... and I would never want to revisit it... but I can't help but be changed by it..

4.5. Personal emotion and acting

Bringing personal emotion to a role was a common tactic that was used among the actresses. Personal emotion refers to the experiences one goes through in life which have left a lasting impact on them. Whilst performing, they may bring those experiences to mind to strengthen their performance according to the situation. This tactic could have a positive or negative effect on the actor and the respondents in my study illustrate this clearly.

When it has a positive effect, the performance is strengthened and the actor can place the memory back safely without threatening their identity. Jessica states:

But yes personal emotion helps you... to think of my late father you know? Although he's nearly 16 years passed away, but if I need to do a weepy and emotional part I would probably think of my father because I feel sad remembering how much I miss him.

Lorna also supports this fact and makes it very clear that actors should make use of this skill:

As actors we use a technique of emotional memory... you need to be able to compartmentalize... you have a box where you put certain memories and close them up... as an actor you need to re-open that box but you must always be in control... to the extent that you can inhabit the character 99%... I believe 1% needs to be the observer...

However, Martha and Vanessa also highlighted the negative side to this. In one of these examples, Martha explains the experience of an acting colleague:

It happened to me when I was younger, we took part in a play. I was older so I dealt with my emotions better, but he was younger and he couldn't deal and I personally think it threw him a bit... and although obviously we acted extremely well but it affected him for a very long time and he would not let go of the intimacy between us. He couldn't accept that we had to go our separate ways. (Martha)

On the other hand, Vanessa experienced it herself and explained that although it did contribute to the performance, it still had brought out emotion she preferred to have kept to herself:

A friend and I weren't on good terms but we weren't seeing each other very often... and in this play we had together we had to say our goodbye's and I cried... and at one point the first

thing I did in the goodbye which wasn't scripted was hug her and say "We never said a proper goodbye.

Lorna was the only respondent that went into detail and explained how she managed to safely transfer personal emotion to her performance. She described it as a step by step process that becomes easier with practice. She focuses on the experience and pretends to be back in that situation at the time it happened:

A memory I can handle is my seventeen year old Border Collie being put to sleep at home... and all I have to do... is think about... Is think about Geordie now, and I can see it... and now I'm there in the moment... But... Now it's gone!

Once again, technique was stressed upon because the respondents claimed that without it, an actor may lose their way to the point of no return. Emotions are 'very fragile' and so training is imperative to acting.

4.6. Distance from character roles

All the participants in my study have never allowed character roles to affect their personal identity. Although they all appreciate the art of acting, they all felt that keeping a balance between character and their personality was healthy and necessary. However Lorna, the only professional, explained that she had gone to many lengths in order to understand the psyche of a character, but thanks to her technique, managed to stay grounded:

Yes I don't want to elaborate but I have gone through situations that the three things that are very important to me like family, being alone and being abandoned and rejected I have pursued yeah... not to the point of madness, to the point where I actually made it happen... It can become a self-fulfilling prophecy if you're not careful.

The other three actors focused on being careful not to enter such roles because they are certain that they would have an adverse effect on their identities. Vanessa expressed that she had done more comedy roles, however had the opportunity arisen to take on an intense role she would be worried about how she would approach it: “I haven’t had the opportunity or occasion to study a character in depth... If I needed to I would and I would lose my way totally and completely.”

Jessica also supports this idea however she decided not to delve much into this as she was clearly against taking such measures for acting: “I don’t get into it to that extent for my own safe mind. I just distance myself from it.”

Besides not immersing herself in her roles for fear of identity confusion, Martha also put forth an interesting thought about actors and the art of encompassing a character:

I believe if you are a good actor you don’t need to lose yourself in a role... I believe there’s something wrong if you have to lock yourself up for five days to do a role... I believe there’s a twinge of insanity... I’d never do that because I think I’d go mad.

4.7. Conclusion

The section to follow will tackle a more in depth discussion of my results, which will analyse and evaluate the themes and link them to relevant literature. It will also provide a description of what the research has suggested and the main principles that arose from my study.

Discussion

The purpose of this study was to discover whether actors who take on certain character roles find that their personal identity has been permanently influenced by such roles. I was quite satisfied with the results I obtained and have gained awareness of the situation present in Malta with acting and also about certain aspects of acting in general. Each superordinate theme shall be discussed in the light of the available literature as well as including a few personal opinions.

5.1. Interpretation of Findings

5.1.1. Acting and personality changes. This theme has two facets to it: the effects of character roles and how acting has changed them over time. Whilst the latter was a common theme in my results, unfortunately it was not so in the literature. All participants strongly agreed on the fact that they were all withdrawn and lacked confidence when they were younger, however acting in general brought different traits out which were evident in their present life.

When considering the data provided by participants, one may notice that in Malta the arts are not in demand. People will still be passionate about acting but cannot take it to a professional level locally. Therefore, Maltese actors have a minimal understanding of the life of a professional actor. They also have very little exposure to challenging roles which may affect the psyche, so identity confusion was never experienced. I disagree with Plato (Republic, 3.395c) that people should not act for fear of experiencing a conflict in identity, because if individuals conformed to this reasoning then acting as an art would cease to exist. However Zamir (2010) posits a belief which is congruent with my own about how the idea of character roles being dangerous is nowadays slowly dying out.

Although three out of the four respondents in my study claimed that they had never experienced any change in personal identity, they still insisted that they have had character roles which left a temporary effect on their identity but did not disregard it as an impossible happening. What I am trying to push forth here is that although here in Malta actors do not experience the full blown effects on their identity, there is still a possibility of this happening. Ergo, if there is already a slight, temporary effect here then I believe there is more chance for a professional actor to experience this identity conflict during their career.

Contrary to the local respondents, the professional actress in my study stated that she had many experiences to share which were life-changing. However, she always kept a clear wedge between her character and personal life. This, she explained, was due to being given adequate training and learning the necessary acting skills. Contactmusic (2009) described Kate Winslet's experience of being unable to let go of her characters. I agree with Contactmusic (2009) that it can be dangerous, but the process that she goes through when letting go of her character enables her to leave the experience safely. I agree that acting technique is of ultimate importance whilst constructing a role because in the long run, it may avoid harming one's personal identity. Wolk (2009) enforces my results when he describes Jim Carrey's experience. After playing Mr. Kaufman, Carrey remained in character off set and believed that he is the character he is playing.

5.1.2. Distance from character roles. Harwood's (2009) comments compliment my results when he explains that character roles can certainly bring about identity confusion in the actor, especially after doing it long term. A vital result that emerged from my study was that respondents kept a safe distance from their roles in order to avoid any identity confusion. This is not at par with Stanislavsky's (1989) teachings where he states that actors' whole existence must

be ready to immerse themselves deep into a role in order to portray it properly. Marowitz (2007) also supports Stanislavsky when he explains that an actor must treat the mask they wear as part of their being. However, my results are the complete opposite of this. Although not all respondents have empathized with their character to that extent, they are all aware of the dangers acting can bring and make sure that they can switch from character to reality unharmed.

Regardless of the fact that my results are against highly identifying with a role, I disagree with Diderot's (1922) beliefs when he posits that good actors should be able to perform their part mechanically without stirring any emotion in themselves whilst re-enacting it in front of an audience. This is because the essence of acting is to feel a character's emotions which will in turn transcend into the hearts of the audience. I believe that when an individual attends the theatre, they would want to relate to the character on stage. Therefore actors must evoke certain emotions in themselves to create an optimum portrayal of the character without going to extremes.

Marcia (1966) explains the term 'crisis' as a person experiencing an internal conflict with their identity, where individuals attempt to explore new beliefs and absorb information which could help this identity conflict. Identity achievement is when the individual finally decides and confirms their identity. It is important to note that here, the identity has shifted. This explains why the local actors that participated in my research explained that they try to avoid entering a challenging role because they are aware that it would take a toll on them. However this part of my results was not congruent with my literature. As opposed to the participants in my study, Robb (2008) explained that actor Heath Ledger went in to play two very taxing roles blindly without considering the consequences that could arise from such roles. After filming ended, Ledger experienced various psychological problems due to his characters leaving a lasting effect

on him. The professional respondent claimed to have gone to great lengths to encompass a character but without her technique, it might have swept her in another direction.

Ferris (2011) speaks about celebrity impersonators and the lengths they go to in order to portray the famous person properly. It was found that they never experience any identity conflict when letting go of their roles, therefore this compliments the remarks made by the professional respondent about the importance of technique in acting.

Since Maltese actors do not consider the arts as more than a mere hobby, they are not given the proper training here and it would be detrimental to their mental health if they had to take a role too seriously. Furthermore, I wish to shed importance upon the fact that although the local actors in my study do not experience the identity conflict that I was initially looking out for, they are still aware that this confusion does exist and may happen.

5.1.3. Personal emotion and acting. According to my findings, bringing personal emotion to acting makes it more real for the actor and the audience. I agree with Brestoff (2009) when he talks about how personal behaviours bring the character forward because it makes the character more unique and helps the audience to relate more. My results complimented the literature with regards to placing personal experience into a role. The professional respondent strongly claimed that it is refined with practice and makes it easier to slip in and out of memories. This was supported by Ferris (2011) where he explains that an imperative part of Stanislavsky's method was to bring personal experiences to the role so as to complete the process of immersing oneself in a role.

Another piece of literature which I found that was both interesting and could be linked to my results was that of pregnant women and acting. Schiffman (2006) gave examples of actresses

who were pregnant and playing a maternal character. He explains that they connected with their roles and were more in touch with their personal emotions as mothers to be. In this instance, personal emotion did not come from the actor, but rather from the character being portrayed.

The respondents believe that transferring personal emotions into acting can have both positive and negative effects. It could be a negative experience because painful memories might be harmful towards the actors' state of mind. One of the actors in Archer's (1888) study illustrated the concept of personal emotion and acting perfectly. The actor had witnessed someone being stabbed to death and the emotions he felt were imprinted in his mind. Upon performing the scene where Tybalt stabs Mercutio in *Romeo and Juliet*, he transferred the same emotions from the murder into his role.

5.1.4. Lack of development of the arts in Malta. As previously mentioned in the themes above, Malta has not yet been properly exposed to the arts. Unfortunately, no research has been attempted yet in Malta regarding the psychology of acting, so although this was a common theme throughout my study, there was no literature to illustrate it further. The respondents stressed that an actor in Malta cannot depend solely on acting jobs financially because the pay is insufficient. I assume that most Maltese actors have another job which grounds them financially, as well as most of them having families to care for, meaning it is very unlikely that a local actor has experienced the true life of being an actor.

What my results depicted was the clear contrast between the professional respondent and the local respondents. Local actors are sheltered by their primary occupations and see acting as a hobby, whereas the professional actress stated that it had been her only job for most of her life. I noticed that since it is considered more of a hobby in Malta, it provides a possible reason as to

why local actors haven't experienced any identity confusion when it came to preparing for a role. Their dedication towards character preparation would also be flawed as it wouldn't be the only constant in their lives.

I believe that Malta is slowly breaking away from the shackles of traditional thought and is now conforming to modern views. In fact, Malta has been introduced to local film productions, which demonstrates this change in thought. I am hopeful that the situation will improve further, introducing acting and psychology as a more prominent subject in Malta.

5.2. Conclusion

This chapter has discussed the main themes that emerged from my research in the light of relevant literature. The next section will give a concluding note, mention limitations and also recommendations for future research.

Conclusion

The aim of my study was to find whether acting roles can evoke identity confusion in the actor and cause permanent change. The results point to the fact that it is unlikely to notice such identity confusion in local actors but the concept I was looking out for does exist. This is especially possible when one is not equipped with enough technique to handle such a situation properly. Additionally, it has further reinforced that acting and psychology are intrinsically linked. The remainder of this chapter will discuss the strengths and limitations of my study, as well as some recommendations for future research and a concluding thought.

6.1. Strengths

My study is one of the first attempts in Malta to measure the relationship between acting and psychology. I believe that this is an advantage because it reinforces the available literature and adds new findings which might also interest future researchers who are interested in this area and wish to build upon what is already known. My experience in theatre was also an asset because it helped me understand the results better. However, as previously stated in my introduction and methodology, I put my own experiences aside so as to collect as much information as possible during the interviews. Finally the methodology chosen for this study allowed the participants to elaborate on their experience with acting in detail. Furthermore, this allowed me to gain a deeper insight into the subject.

6.2. Limitations

The most noticeable limitation is that my research only constituted of female participants. This only brought female perspectives whereas including males might have given a more detailed insight to this aspect of acting as a whole. A second limitation was that even though the aim was not to garner a general overview of the relationship between acting and psychology, in order to reach the level of detail needed for my study, a number of general questions had to be asked to the participants. Such questions may not have been directly related to my study, but they needed to be asked for the sake of context. Thirdly, a larger sample of participants would have given more reliable results and also, aiming at balancing professional and semi-professional actors in the study would have enabled me to analyse the difference between them. Another limitation arose from the sampling method used to recruit participants. Since the participants were not selected from a sample frame, this may have brought bias along with it, which in turn would have tainted the results of my study. Lastly, the high average age of the participants may have granted more experienced insight, however, it would have been healthier for the study to include younger participants to balance the study and to note the effect acting has over long periods of time.

6.3. Implications for Future Research

As mentioned above, a larger sample would have been better suited in order to obtain more information. Secondly, I believe that studying the subjects for a longer period of time with regular interviews would improve the quality of the results since more information would be acquired and it would be more valid to make an assumption about the results. Furthermore, a more clear focus on either stage or film actors would be useful in order to produce a more specific result.

6.4. Concluding thoughts

My first attempt at conducting qualitative research went smoothly and served as a valuable learning experience. Conducting interviews was very moving as they went into depth about their personal experiences with acting and allowed me to understand their situation in great detail. I believe that, despite the limitations that my study faced, this research provided a good insight into how there should be a wedge between actors and the characters they play. Additionally, the present situation in Malta with regards to acting was also indirectly analysed via the interviews. I strongly believe that this experience has given me a good foundation for future research endeavors.

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Appendix A

The document inserted below is a copy of the consent form administered to each respondent before each interview to ensure that they have accepted the terms of this study.

English Consent Form

I, the undersigned am willing to participate in Rebecca Sammut's research project entitled "The effect of acting upon the human mind".

I am aware that the interview will be recorded and that any relevant information shall be used solely for academic reasons. I also understand that no personal information will be collected or disclosed and that all recorded material shall be destroyed after completion of the project. My anonymity will be maintained through the use of a pseudonym, so as not to reveal my true identity.

I understand that I am allowed to withdraw from the project at any time and without having to provide a sufficient reason from my withdrawal. I have been briefed about the nature and aims of the study, and have had the opportunity to ask further questions and seek clarifications.

I am satisfied by these conditions and consent to participation in this study.

Participants Signature

Name: _____

Date: _____

Researcher's Contact Details:

Rebecca Sammut

Mobile Number: 79321666

Email: becky.sammut92@gmail.com

Address: Ta' Neider, Triq Il- Gizimin, Swieqi, SWQ 3540

Appendix B

The interview schedule that was utilised throughout each interview may be found below.

English Interview Schedule

- 1) What influenced your passion for acting?
- 2) Whenever you're taking on a role, do you have a particular set of steps that you follow to create your character? If so, would you care to elaborate on such a personal technique?
- 3) In your acting career, do you feel that you have changed over the years as a person? If so, in what way?
- 4) As an actress, you take on several roles. From those experiences, is there a particular role that has left a lasting effect on you?
- 5) Based on your experience, do you think that roles affect self-esteem in everyone?
- 6) If you ever went to lengths to play a character, how do you think this has affected you?
- 7) In your opinion, when acting and taking on the role of a mentally unstable character, do you think this is harmful or beneficial to your state of mind?
- 8) In your career, have you ever played a character for a long period of time? If so, how has this in any way affected you?
- 9) If in any way, you were conscious of the fact that you were lying whilst playing a character, how do you think this has affected you?
- 10) Has your personal emotion ever helped with a role? If so, was it a good or bad influence?

Appendix C

Below is a copy of the Information Sheet that was handed to all respondents before commencing the interview.

English Information Sheet

Dear Participant,

I am conducting an undergraduate research study in part fulfilment of my Bachelor of Psychology (Hons) degree, under the supervision of Ms Roberta Zahra De Domenico, Clinical Psychologist and Family Therapist. I will be focusing on how acting and psychology work hand in hand, how certain roles may affect one's personality positively or negatively and how the temporary mask of acting may become the actual reality of an actor who takes on certain roles.

The data that is needed for this study will be collected through semi-structured interviews, that will last for approximately forty-five minutes to an hour. I would like to emphasize that any of the data that has been recorded and transcribed will be treated with the strictest confidence, and all recorded information will be destroyed after being analysed for my results.

Furthermore, I would like to point out that participation in this study is entirely voluntary and you are free to withdraw from participating at any time. Moreover, you have the right to refrain from answering any question that in your opinion does not deem appropriate.

I would like to take the opportunity to thank you for your time and participation. Should you have any queries, please do not hesitate to contact me on 79321666 or via email: becky.sammuto92@gmail.com

Kind Regards,

Rebecca Sammut

