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Job Analysis Report for Actors Including Selection Procedures and Training Recommendations

Catherine M. Pagliaro
Sacred Heart University

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Job Analysis Report For Actors
Including Selection Procedures and Training Recommendations

Catherine M. Pagliaro

Sacred Heart University

Key Words: Job Analysis, CJAM, Selection, Training, Actor, Summer Theatre

Contact information: cathypags92@gmail.com;

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Executive Summary

This Job Analysis Report for Actors summarizes the results and recommendations (i.e., selection requirements and training opportunities) for summer positions in a local community theater acting company. The actors selected for this company will perform in a minimum of three shows from June through August. Each actor will work for different directors depending on which shows they are cast in. Successful candidates will be required to collaborate with and take direction from a variety of artistic directors, work with diverse professionals and cooperate with multiple technical crews. The successful candidates will also demonstrate previous acting experience through formal degree programs (BA, BFA, MFA), community theater roles or through professional experience on stage.

An adjusted Combined Job Analysis Method (CJAM) approach was used with inputs from the O*Net Summary Report 27-2011.00 for Actors. A diverse group of six subject matter experts (SMEs) from Indiana University's Bachelor of Fine Arts Program provided expertise, guidance and ratings for tasks and knowledge, skills, abilities and other requirements (KSAOs) via an email survey. This analysis was used to develop an actor job description, identify selection procedures (i.e., personal data review, audition, structured interview and a Big 5 personality assessment) and determine two training opportunities (i.e., creative problem solving and personal energy management). Minimum requirements for these positions were established via results of the survey and through vetting with SMEs. Specifically, analyses were conducted on performance expectations versus an entry level candidate, and the importance, difficulty and ability of the requirements to differentiate between superior and average performance (Brannick, Levine and Morgeson, 2007).

The CJAM approach was effectively adjusted to work with a virtual group of SMEs. However, there were some limitation which should be addressed to improve the quality of the job analysis. Two opportunities include: 1) increasing the number of SMEs who input into the list of tasks and KSAOs prior to the virtual ratings and 2) expanding SMEs to include those were not formally trained as well as from a broader range of institutions to provide different perspectives for this analysis.

Job Analysis Purpose and Approach

Job analysis is used for multiple purposes within organizations to enable workforce management (Brannick, Levine & Morgeson, 2007). This job analysis was used to develop an Actor Job Description (Appendix A) for summer positions in a community theatre acting company, identify selection procedures for that job and determine any additional training needed for this type of role. The O*NET (27-2011.00) Summary Report for Actors states that this job includes playing parts in various entertainment venues and interpreting roles to entertain or inform audiences. It may also include singing and dancing. Aspiring actors who are currently enrolled in a Bachelor of Fine Arts (BFA) university program participated in the analysis as subject matter experts (SMEs). In addition to contributing their expertise, they have learned more about the specific articulation of the knowledge, skills, abilities and other requirements (KSAOs) of their future profession. They also are expected to benefit from discovering potential training opportunities which may complement their university degree programs.

The Combination Job Analysis Method, CJAM, (Brannick, Levine and Morgeson, 2007) was used with actor occupational information obtained from O*NET (2018). Six SMEs from Indiana University BFA program were chosen with consideration to diversity of gender, age and acting experience. Demographics of the SMEs are summarized in Table 1. One student’s data was incomplete so it was not included resulting in five SMEs. Average years of experience in acting was twelve, supporting their depth of expertise about the role. All SMEs also had at least two years of formal training through their degree programs and an average of three years in the program. Gender diversity was balanced, though slightly higher for males at 60% versus 40% females.

Table 1

Demographics of SMEs

BFA Student	1	2	3	4	5	
Gender	male	male	male	female	female	<u>Average</u>
Year in Program	4	3	2	3	2	3
Age in Years	22	20	19	21	19	20
Acting Experience (years)	10	14	8	16	10	12

The CJAM approach was adjusted slightly to accommodate the virtual interactions which happened predominately by email. The exception was the lead SME, a second year BFA Musical Theatre student who also participated in several phone calls as the primary source for inputs and to help create the job analysis survey. Once developed, the five SMEs received the survey in order to rate tasks and KSAOs. The adjustments to the CJAM approach (Brannick, Levine & Morgeson, 2007) that were required to address the virtual nature of this analysis are summarized in Table 2.

Table 2

Adjusted Approach to CJAM Analysis

CJAM Process Steps	CJAM Adjusted Approach
Task Generation Meeting	<ul style="list-style-type: none"> • Use O*NET tasks as basis to create starting list • 1:1 check for inputs/edits with lead SME via email and phone • Develop a job analysis survey
Task Rating Meeting	<ul style="list-style-type: none"> • Share Task List as part of survey via email to 6 SMEs using 7 point scales with request to rate task difficulty and criticality • Include ‘open end’ question for any information that may be missing • Include basic demographic questions on age, gender and experience
Analysis of Task Importance	<ul style="list-style-type: none"> • Analysis and summary completed as per equation: Task Importance = Difficulty + Criticality
KSAO Morning Session	<ul style="list-style-type: none"> • Use O*NET KSAOs as basis to create starting list • 1:1 check for inputs/edits with lead SME via email and phone
KSAO Afternoon Session	<ul style="list-style-type: none"> • Share KSAOs as part of survey via email to 6 SMEs with request to rate them using the four scales of necessity, expected in market, extent of trouble if ignored and extent of differentiation between average and superior performance • Include ‘open end’ question on any additional information that may be missing
Analysis of KSAOs	<ul style="list-style-type: none"> • Analysis and summary completed per CJAM method (Brannick, Levine & Morgeson, 2007).
Summarize CJAM Results	<ul style="list-style-type: none"> • Results summarized with proposed selection methods and potential training for Actors

Note: Task Rating and KSAO Afternoon Session rating were combined into one survey sent to each of the 6 SMEs after the inputs and edits were reviewed with the lead SME.

Task Generation and Rating

The initial task list developed from O*NET (2018) included fifteen tasks. A discussion with the

lead SME resulted in the elimination of six tasks, simplification in how several of the tasks were phrased and the addition of three new tasks (Appendix B). These eleven refined tasks were included in the Job Analysis Survey (Appendix C) and rated by the SMEs on a seven point scale for both task difficulty (i.e., scale anchors from ‘one of the easiest tasks’ to ‘one of the most difficult of all tasks’) and criticality (i.e., ‘not at all important’ to ‘extremely important’). Six functional task categories were identified based on a subjective grouping of the eleven specific tasks. Task Importance Values were calculated for each task (Brannick, Levine & Morgeson, 2007) using an excel spreadsheet. The results are summarized in Table 3.

Table 3

Task List for Actor Jobs

	<i>Functional Categories and Related Tasks</i>	<i>Task Importance Value</i>
	<i>Acting</i>	
1	Use various skills to portray a truthful interpretation of a character to an audience.	10.4
2	Portray and interpret roles on stage through the use of actions, speech, gestures, and body movements.	10.2
	<i>Auditioning</i>	
3	Attend auditions and casting calls to audition for roles.	10.2
	<i>Researching</i>	
4	Develop a solid foundation for your character through research, text analysis, and imagination.	9.8
	<i>Rehearsing</i>	
5	Work closely with directors and playwrights and have the ability to take direction.	9.6
6	Study/rehearse roles from scripts to interpret, learn and memorize lines, stunts, and cues as directed.	9.4
7	Learn choreography and blocking quickly and effectively.	9.0
	<i>Collaborating with and understanding others</i>	
8	Develop a capacity for empathy	8.8
9	Collaborate with other actors as part of an ensemble.	8.6
10	Work with other crew members responsible for lighting, scenic, costumes, make-up, and props.	7.0
	<i>Singing and Dancing</i>	
11	Sing or dance during dramatic or comedic performances.	7.8

KSAO Development and Categorization

KSAOs were developed initially through the O*NET (2018) Actors Summary Report and included 23 items. Discussions with the lead SME reduced this list to 19 KSAOs that were deemed relevant and useful to include in the Job Analysis for Actors Survey. However, during the development

of the survey, an administrative error occurred resulting in the omission of several KSAOs. This was not discovered until the analysis phase. Appendix D includes the details of how the KSAOs evolved throughout the analysis and the impact of this error on the final list of KSAOs chosen for the survey. In summary, three gaps were identified due to missing KSAOs related to Fine Arts, Active Listening and Social Perceptiveness. The final analysis therefore only included the 13 KSAOs that all five SMEs rated for the four required questions: 1) necessity for a new hire (rated either yes or no), 2) practical to expect in the labor market (rated either yes or no), 3) extent of trouble if this attribute is ignored in the selection process rated on a five point scale from 1=very little to 5=to a very great extent, and 4) the ability of the attribute to differentiate between superior and average performance rated on a five point scale from 1=very little to 5=to a very great extent. KSAOs recommended for training were chosen based on two analyses. The first was using the criteria recommended by Brannick, Levine & Morgeson (2007). This included those KSAOs that were not rated as essential for selection by the majority of experts and that had a higher than 1.5 rating on the *Distinguish Superior from Average Workers* scale. Additional training opportunities were also identified through a review of common themes received from qualitative feedback in the SME surveys. Outcomes from both analyses are included in the recommendations for training. Table 4 summarizes how the KSAOs were categorized in relation to the associated tasks, including individual KSAO ratings and relevance to either new hires or future training opportunities.

Table 4

Actor KSAO Categorization and Ratings

#	Knowledge, Skills, Abilities and Other Requirements	Associated Tasks	Practical to Expect	Likely Trouble	Superior From Average
<u>NECESSARY FOR NEW HIRES</u>					
1	Oral Comprehension — The ability to listen to and understand information and ideas presented through spoken words and sentences	1,3,6,8,10	Yes	4.6	4.2
2	Memorization — The ability to remember information such as words, numbers, pictures, and procedures	2,4,6,10	Yes	4.6	3.6
3	Oral Expression — The ability to communicate information and ideas in speaking so others will understand	1,2,3,6,8,10	Yes	4.4	4.4
4	Speech Clarity — The ability to speak clearly so others can understand you	1,2,6,8	Yes	4.4	4.2
5	Monitoring — Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action	1,3,5,6,7,8,10,11	Yes	3.4	4.2
6	Selective Attention — The ability to concentrate on a task over a period of time without being distracted	3,4,6,10	Yes	3.4	3.4
7	Speech Recognition — The ability to identify and understand the speech of another person	1,3,6,10,11	Yes	3.2	3.6
8	Critical Thinking — Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems	1,2,3,5,8,10	Yes	3.0	4.2
9	Time Management — Managing one's own time and the time of others	4,5,6,10	Yes	3.0	2.6
10	Written Comprehension — The ability to read and understand information and ideas presented in writing	4,5,6	Yes	2.8	3.4
<u>RECOMMENDED FOR TRAINING</u>					
11	Originality — The ability to come up with unusual or clever ideas about a given topic or situation, or to develop creative ways to solve a problem	2,5,6,7,8	Yes	2.8	4.6
12	Problem Sensitivity — The ability to tell when something is wrong or is likely to go wrong. It does not involve solving the problem, only recognizing there is a problem	1,3,6,11	Yes	2.8	4.0
13	Near Vision — The ability to see details at close range (within a few feet of the observer)	1,3,6,10	Yes	1.8	2.4

Development of the Actor Job Description

Task Importance Value, KSAO’s determined to be necessary for new hires, and input from the SMEs were all incorporated to develop the Actor Job Description for the specific purpose of selecting aspiring actors for a summer community theatre. Although all SMEs who participated in this process have formal training in the fine arts, the consensus is that formal university or professional training may not be required if a potential applicant has sufficient innate ability and has had experience performing on stage. The job description incorporates the feedback from the SMEs on other potential skills that could be useful in the profession including: resiliency, working well under pressure, being able to react in the moment as needed and having the freedom to separate oneself from their current reality so they can take

on the role that needs to be portrayed. Many of these are personality or behavioral attributes that can be assessed during the selection process.

Selection Procedures

The selection procedures for this job were determined by analyzing the KSAOs necessary for new hires and choosing the ones that had the highest rating for the extent of trouble likely if this attribute was ignored during selection. Specifically, three criteria were used to determine KSAOs to include in selection: 1) majority of the experts must have voted for the KSAO as necessary for new hires, 2) majority of experts agree the KSAO is practical to expect in the labor market and 3) the Trouble Likely rating if the KSAO is ignored was 1.5 or greater. The SME's experience on selection processes for actors was also integrated into this recommendation. Four selection procedures are proposed due to the importance of choosing candidate who have both the needed KSAOs for acting and who have the personality/temperaments to work in an intensive professional theatre company. Personal history data will be reviewed via a professional performance resume as the first step, since the validity of personal history data as a predictor of future work behavior is quite good and the effort/cost is medium/low (Cascio & Aguinis, 2011). If minimum requirements are satisfied through the resume review, an audition will be scheduled which will include a monologue, dance combination and song requirement. Since the audition is a direct assessment of the candidate's capability, it is expected to be highly valid, and similar to work sample tests which have validity estimates of 0.54 (Cascio & Aguinis, 2011). Candidates successfully completing the audition will be sent an on-line Big 5 Personality Assessment (Robbin & Judge, 2016) and scheduled for an interview. While interviews are not common for actor roles (Hoeft, 2018), the Director of this summer theatre company believes it is important to have a more holistic understanding about the candidates to assess person-organization fit. Key factors in the personality assessment will be an understanding of conscientiousness, emotional stability and openness to experience (Robbins & Judge, 2016). Validity estimates for a structured interview are estimated to be 0.51 while personality assessments are 0.3 (Cascio & Aguinis, 2011). Together, it is believed these selection

processes will have high validity and enable selection of strong, successful candidates for the job. Table 5 summarizes these recommended selection procedures relative to the priority KSAOs.

Table 5

Recommended Selection Procedures for a Summer Theatre Company Actor Job

#	Knowledge, Skills, Abilities and Other Requirements	Associated Tasks	Selection Procedures
1	Oral Comprehension — The ability to listen to and understand information and ideas presented through spoken words and sentences	1,3,6,8,10	Audition
2	Memorization — The ability to remember information such as words, numbers, pictures, and procedures	2,4,6,10	Resume & Audition
3	Oral Expression — The ability to communicate information and ideas in speaking so others will understand	1,2,3,6,8,10	Structured Interview
4	Speech Clarity — The ability to speak clearly so others can understand you	1,2,6,8	Audition
5	Monitoring — Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action	1,3,5,6,7,8,10,11	Resume & Personality Assessment
6	Selective Attention — The ability to concentrate on a task over a period of time without being distracted	3,4,6,10	Personality Assessment
7	Speech Recognition — The ability to identify and understand the speech of another person	1,3,6,10,11	Audition
8	Critical Thinking — Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems	1,2,3,5,8,10	Structured Interview
9	Time Management — Managing one's own time and the time of others	4,5,6,10	Resume & Structured Interview
10	Written Comprehension — The ability to read and understand information and ideas presented in writing	4,5,6	Personality Assessment

Note: KSAOs derived from survey data using the criteria recommended by Brannick, Levine & Morgeson (2007)

Training Opportunities

An analysis of the KSAOs ratings and feedback from the SMEs indicates that there are opportunities for formal training to enhance actor effectiveness. Two common themes of originality/creativity and problem sensitivity/problem solving were identified in both the CJAM results and in the qualitative SME feedback. In addition, SMEs expressed concern about managing the intense demands of the performing arts. Training in three skill areas will be explored to address these themes

including creativity, problem solving and overall personal energy management. While these are not recommended for new hires, they could be built into the summer program experience. A creative problem solving course could address the first two opportunities and provide useful skill building for the aspiring actors. It will be important to select a training course that fits with the culture of the acting company to ensure success. One suggestion is to use improvisation techniques. This enables individuals to explore new ways of solving problems building off their core performance skills and also could help them open up to creative solutions in situations that may trigger anxiety (Braunschweiger, 2016). A second course recommendation is personal energy management. Given the intense work context these actors will experience in a summer acting company position, this type of training would expand on their time management skills with consideration for mental, physical and emotional energy health, all of which were identified as important and challenging from the SMEs. The Human Performance Institute (HPI, 2018) is an organization that designs specific training courses focused on helping individuals reach their fullest potential through energy management. These course can be tailored to the needs and schedule of the acting company if desired.

Limitations of this Actor Job Analysis

The CJAM approach was adjusted to work with a virtual group of SMEs. This provided an efficient and streamlined process to complete the job analysis and worked well for piloting the approach. However, there were some limitations which should be addressed to improve the quality of the job analysis. The major missed opportunity was that the feedback on the survey questions was limited to one lead SME prior to sending out the surveys to the rest of the SMEs. In an actual CJAM session, this would have been done in a focus group context where all inputs could be integrated into the list of tasks and KSAOs prior to the virtual rating. The SME's inputs were integrated into the overall report/analysis, but were not able to be included in the actual ratings which were fixed without sufficient time to follow up with a revised survey. The other major limitation is that all of the SMEs were formally educated via a university level fine arts program. It is known in the industry that there are highly successful actors who

have not had formal training, but do have the innate skill, capability and opportunities to become successful. Adding SMEs to the process who could represent these types of actors (i.e., not formally trained, but highly successful) as well as identifying SMEs from other institutions would inevitable add new perspective and further insights to this analysis.

APPENDIX A

Job Description

Job Title: Actor

Brief Summary:

A local community theatre is establishing its first summer theater acting company for aspiring actors for both dramatic plays and musicals. This is a new community endeavor to recruit local and nationwide talent for the 2018 summer season. The actors selected for this company will perform in a minimum of three shows this summer. Each actor will work for a different director depending on which show they are cast in. Successful candidates will be required to collaborate with and take direction from a variety of artistic directors and work with a diverse technical crew. The successful candidate will also demonstrate previous acting experience through formal degree programs (BA, BFA, MFA), community theater roles or through professional experience on stage.

Work activities/tasks:

- Portray/interpret roles on stage through the use of actions, speech, gestures, and body movements
- Attend auditions and casting calls to audition for roles
- Develop a solid foundation for your character through research, text analysis, and imagination
- Work closely with directors and playwrights and have the ability to take direction
- Study and rehearse roles from scripts to interpret, learn and memorize lines, stunts, and cues as directed
- Learn choreography and blocking quickly and effectively
- Develop a capacity for empathy for characters and other
- Collaborate with other actors as part of an ensemble
- Work with other crew members responsible for lighting, scenic, costumes, make-up, and props
- Sing or dance during dramatic or comedic performances

Tools and equipment used:

- Personal Computer and linked mobile devices for electronic mail communications
- Advanced office Software for communications and artistic research (e.g., Microsoft Outlook, Word, Project, PowerPoint, Access, and Excel applications) & Adobe
- Video and music creation and editing software
- Internet browser software and social media applications

Work Context

- Full time for summer season, June to August
- Irregular work schedule depending on production demand
- Extended days as needed during pre-show technical weeks (~10 hrs)

- Highly competitive environment with time pressure
- Expected to work interdependently with cast and crew and in close proximity
- Expected to spend about 50% of the work day standing or in motion on stage
- Fast paced, high energy, dynamic environment
- Minimal travel expected

Job Competencies/KSAOs:*Minimum Requirements:*

- 4+ years' experience in acting and theatre
 - Experience in formal theatre productions and working with a director
 - Ability to portray and interpret roles on stage through the use of actions, speech, gestures, and body movements
 - Basic capability and understanding of musical theater dance combinations
 - Ability and willingness to sing, preferred but not required
- Demonstrates command of the English Language
 - Oral expression with speech clarity
 - Written comprehension, including memorization
 - Ability for impromptu communication under pressure
 - Ability to identify and understand the speech of another
- Effective collaborator
 - Works well with other actors
 - Understands and works well with technical crew
 - Takes direction and guidance from director
- Flexible, adaptive and works well in high pressure, fast paced environment
 - Adapts quickly to changing direction, demonstrates resiliency
 - Ability to separate oneself from current reality to become fully focused on role
 - Demonstrates conscientiousness, creativity, curiosity, assertiveness and cooperation

Minimum Education Requirements:

- High School Degree or Equivalent
- General performing arts training desired but not required

Skills expected to be developed after hire:

- Time management
- Advanced choreography
- Advanced Fine Arts knowledge

APPENDIX B

Evolution of Task List with SME Input

	Initial Proposed Tasks	Final Tasks on Survey	
1	Collaborate with other actors as part of an ensemble.	Collaborate with other actors as part of an ensemble.	1
2	Portray and interpret roles, using speech, gestures, and body movements, to entertain, inform, or instruct radio, film, television, or live audiences.	Portray and interpret roles on stage though the use of actions, speech, gestures, and body movements.	2
3	Work closely with directors, other actors, and playwrights to find the interpretation most suited to the role.	Work closely with directors and playwrights and have the ability to take direction.	3
4	Study and rehearse roles from scripts to interpret, learn and memorize lines, stunts, and cues as directed.	Study and rehearse roles from scripts to interpret, learn and memorize lines, stunts, and cues as directed.	4
5	Learn about characters in scripts and their relationships to each other to develop role interpretations.	Develop a solid foundation for your character through research, text analysis, and imagination.	5
6	Attend auditions and casting calls to audition for roles.	Attend auditions and casting calls to audition for roles.	6
7	Sing or dance during dramatic or comedic performances.	Sing or dance during dramatic or comedic performances.	7
8	Work with other crew members responsible for lighting, costumes, make-up, and props.	Work with other crew members responsible for lighting, scenic, costumes, make-up, and props.	8
Task 9-15 eliminated		Three New Tasks Added	
9	Tell jokes, perform comic dances, songs and skits, impersonate mannerisms and voices of others, contort face, and use other devices to amuse audiences.	Use various skills to portray a truthful interpretation of a character to an audience.	9
10	Read from scripts or books to narrate action or to inform or entertain audiences, utilizing few or no stage props.	Learn choreography and blocking quickly and effectively.	10
11	Promote productions using means such as interviews about plays or movies.	Develop a capacity for empathy.	11
12	Prepare and perform action stunts for motion picture, television, or stage productions.		
13	Write original or adapted material for dramas, comedies, puppet shows, narration, or other performances.		
14	Perform humorous and serious interpretations of emotions, actions, and situations, using body movements, facial expressions, and gestures.		
15	Introduce performances and performers to stimulate excitement and coordinate smooth transition of acts during events		

APPENDIX C

Actor Job Analysis Survey

Hello!

Thank you for taking the time to participate in this survey. You are helping me with a project that is part of my Master's Program (Applied Industrial-Organizational Psychology). My current course is about job analysis, which is important for many things, including creating accurate job descriptions, identifying training needs and assessing performance (to name just a few).

I have chosen the occupation of "Actor". The data you kindly provide me will be summarized and analyzed as part of a job analysis project. You will be asked for some general information below that will help me analyze the data. You will then be asked 5 different survey questions, which will require you to rate different items on different scales. **Please read each question carefully as the rating scales change each time.** Please type your information directly in this document and save it when you are done.

In order to use your information, I need to receive it by midnight Mon Feb 19st.

Thank you in advance for your sharing some of your precious time with me.

With gratitude,

Cathy Pagliaro (Dom's Mom ☺)

Please provide the following general information:

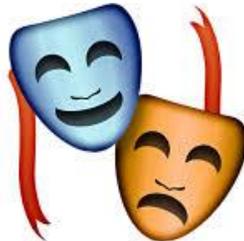
	Please Fill in Your Answers for Each Row
<i>Your Name</i>	
<i>Degree Program (e.g, BFA MT, BA, etc)</i>	
<i># Years You Have Been in Your Degree Program</i>	
<i>Gender</i>	
<i>Age</i>	
<i># Years of Experience as an Actor</i>	

1st PART OF THE SURVEY

**In this part of the survey, the tasks Actors must perform in their job will be evaluated.
There are two different questions. Please provide an answer for all the questions.**

**When you respond to the questions,
please consider the job of an Actor in general,
not necessarily your specific roles/jobs or experiences.**

THANK YOU



QUESTION #1: Please rate the following on degree of difficulty for an Actor using the scale of 1 to 7.

1 = the task is one of the easiest and **7** = the task is one of the most difficult

Please type an X in the box that corresponds to your rating. When you respond to the questions, please consider the job of an Actor in general, not necessarily your specific roles/jobs or experiences

	1	2	3	4	5	6	7
	One of the easiest tasks	Considerably easier than most tasks	Easier than most tasks performed	About half of tasks are more difficult, half less difficult	Harder than most tasks performed	Considerably harder than most tasks performed	One of the most difficult of all tasks
Collaborate with other actors as part of an ensemble.							
Portray and interpret roles on stage through the use of actions, speech, gestures, and body movements.							
Develop a capacity for empathy.							
Work closely with directors and playwrights and have the ability to take direction.							
Study and rehearse roles from scripts to interpret, learn and memorize lines, stunts, and cues as directed.							
Develop a solid foundation for your character through research, text analysis, and imagination.							
Attend auditions and casting calls to audition for roles.							
Sing or dance during dramatic or comedic performances.							
Work with other crew members responsible for lighting, scenic, costumes, make-up, and props.							
Use various skills to portray a truthful interpretation of a character to an audience.							
Learn choreography and blocking quickly and effectively.							

QUESTION # 2:

Please rate the following the degree to which an incorrect performance or mistake would result in negative consequences using the scale of 1 to 7 where

1 = consequence not at all important & 7 =consequence is extremely important

Please type an X in the box that corresponds to your rating. When you respond to the questions, please consider the job of an Actor in general, not necessarily your specific roles/jobs or experiences

	1	2	3	4	5	6	7
Consequences of an Actor Making an Error or Mistake Are	Not at all important	Of little importance	Of Some Importance	Moderately Important	Important	Very Important	Extremely Important
Collaborate with other actors as part of an ensemble.							
Portray and interpret roles on stage though the use of actions, speech, gestures, and body movements.							
Develop a capacity for empathy.							
Work closely with directors and playwrights and have the ability to take direction.							
Study and rehearse roles from scripts to interpret, learn and memorize lines, stunts, and cues as directed.							
Develop a solid foundation for your character through research, text analysis, and imagination.							
Attend auditions and casting calls to audition for roles.							
Sing or dance during dramatic or comedic performances.							
Work with other crew members responsible for lighting, scenic, costumes, make-up, and props.							
Use various skills to portray a truthful interpretation of a character to an audience.							
Learn choreography and blocking quickly and effectively.							

2nd PART OF THE SURVEY

**In this part of the survey, the general knowledge, skills and abilities Actors need to perform in their job will be evaluated. There are three different questions.
Please provide an answer for all the questions.**

**When you respond to the questions,
please consider the job of an Actor in general,
not necessarily your specific roles/jobs or experiences.**

THANK YOU



QUESTION #3 has two parts, please answer Y=Yes or N=No for each.

You should have two answers per row. When you respond to the questions, please consider the job of an Actor in general, not necessarily your specific roles/jobs or experiences.

	Y=Yes or N=No	Y=Yes or N=No
Knowledge & Skills	Is this necessary for newly hired actors?	Is it practical to expect people in the labor market to have this?
Fine Arts — Knowledge of the theory and techniques required to compose, produce, and perform works of music, dance, visual arts, drama, and sculpture.		
English Language — Knowledge of the structure and content of the English language including the meaning and spelling of words, rules of composition, and grammar.		
Reading Comprehension — Understanding written sentences and paragraphs in work related documents.		
Speaking — Talking to others to convey information effectively.		
Active Listening — Giving full attention to what other people are saying, taking time to understand the points being made, asking questions as appropriate, and not interrupting at inappropriate times.		
Social Perceptiveness — Being aware of others' reactions and understanding why they react as they do.		
Critical Thinking — Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems		
Monitoring — Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action		
Time Management — Managing one's own time and the time of others		
Oral Expression — The ability to communicate information and ideas in speaking so others will understand		
Oral Comprehension — The ability to listen to and understand information and ideas presented through spoken words and sentences		
Memorization — The ability to remember information such as words, numbers, pictures, and procedures		
Speech Clarity — The ability to speak clearly so others can understand you		
Written Comprehension — The ability to read and understand information and ideas presented in writing		
Originality — The ability to come up with unusual or clever ideas about a given topic or situation, or to develop creative ways to solve a problem		
Near Vision — The ability to see details at close range (within a few feet of the observer)		
Problem Sensitivity — The ability to tell when something is wrong or is likely to go wrong. It does not involve solving the problem, only recognizing there is a problem		
Selective Attention — The ability to concentrate on a task over a period of time without being distracted		
Speech Recognition — The ability to identify and understand the speech of another person		

QUESTION # 4

Please rate the following on the extent of trouble likely if this attribute is ignored during the process of selecting someone for an Actor job. Please rate on a scale of 1 to 5, where

1 = very little trouble likely and 5 = a great extent of trouble likely

Please type an X in the box that corresponds to your rating. When you respond to the questions, please consider the job of an Actor in general, not necessarily your specific roles/jobs or experiences.

	1	2	3	4	5
To what extent is trouble likely if this attribute is ignored in the selection process?	Very little or none	To some Extent	To a great extent	To a very great extent	To an extremely great extent
Critical Thinking — Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems					
Monitoring — Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action					
Time Management — Managing one's own time and the time of others					
Oral Expression — The ability to communicate information and ideas in speaking so others will understand					
Oral Comprehension — The ability to listen to and understand information and ideas presented through spoken words and sentences					
Memorization — The ability to remember information such as words, numbers, pictures, and procedures					
Speech Clarity — The ability to speak clearly so others can understand you					
Written Comprehension — The ability to read and understand information and ideas presented in writing					
Originality — The ability to come up with unusual or clever ideas about a given topic or situation, or to develop creative ways to solve a problem					
Near Vision — The ability to see details at close range (within a few feet of the observer)					
Problem Sensitivity — The ability to tell when something is wrong or is likely to go wrong. It does not involve solving the problem, only recognizing there is a problem					
Fluency of Ideas — The ability to come up with a number of ideas about a topic (the number of ideas is important, not their quality, correctness, or creativity)					
Selective Attention — The ability to concentrate on a task over a period of time without being distracted					
Speech Recognition — The ability to identify and understand the speech of another person					

QUESTION # 5

To what extent do different levels of performance of each of the following attributes distinguish a superior performer from an average one?

1 = very little and 5 = a great extent

Please type an X in the box that corresponds to your rating. When you respond to the questions, please consider the job of an Actor in general, not necessarily your specific roles/jobs or experiences.

	1	2	3	4	5
To what extent does each attribute distinguish superior performance from average performance?	Very little or none	To some Extent	To a great extent	To a very great extent	To an extremely great extent
Critical Thinking — Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems					
Monitoring — Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action					
Time Management — Managing one's own time and the time of others					
Oral Expression — The ability to communicate information and ideas in speaking so others will understand					
Oral Comprehension — The ability to listen to and understand information and ideas presented through spoken words and sentences					
Memorization — The ability to remember information such as words, numbers, pictures, and procedures					
Speech Clarity — The ability to speak clearly so others can understand you					
Written Comprehension — The ability to read and understand information and ideas presented in writing					
Originality — The ability to come up with unusual or clever ideas about a given topic or situation, or to develop creative ways to solve a problem					
Near Vision — The ability to see details at close range (within a few feet of the observer)					
Problem Sensitivity — The ability to tell when something is wrong or is likely to go wrong. It does not involve solving the problem, only recognizing there is a problem					
Fluency of Ideas — The ability to come up with a number of ideas about a topic (the number of ideas is important, not their quality, correctness, or creativity)					
Selective Attention — The ability to concentrate on a task over a period of time without being distracted					
Speech Recognition — The ability to identify and understand the speech of another person					

LAST QUESTION:

Are there any other important tasks, knowledge, skills, abilities or other characteristics that were NOT included on this survey that you believe should be? If so, please feel free to write them in below. You can also provide any other feedback you'd like in the text box below.

THANK YOU FOR YOUR PARTICIPATION!



APPENDIX D

Evolution of KSAOs & Impact of Administrative Error on Survey Items

KSAO Initially Proposed	KSAO Status in Final survey	#
Fine Arts — Knowledge of the theory and techniques required to compose, produce, and perform works of music, dance, visual arts, drama, and sculpture	Missed GAP	
English Language — Knowledge of the structure and content of the English language including the meaning and spelling of words, rules of composition, and grammar	Missed but covered with several others	
Communications and Media — Knowledge of media production, communication, and dissemination techniques and methods. This includes alternative ways to inform and entertain via written, oral, and visual media	Eliminated	
Sociology and Anthropology — Knowledge of group behavior and dynamics, societal trends and influences, human migrations, ethnicity, cultures and their history and origins	Eliminated	
Psychology — Knowledge of human behavior and performance; individual differences in ability, personality, and interests; learning and motivation; psychological research methods; and the assessment and treatment of behavioral and affective disorders	Eliminated	
Customer and Personal Service — Knowledge of principles and processes for providing customer and personal services. This includes customer needs assessment, meeting quality standards for services, and evaluation of customer satisfaction	Eliminated	
Reading Comprehension — Understanding written sentences and paragraphs in work related documents	Missed but covered with written comprehension	
Speaking — Talking to others to convey information effectively	Missed but covered	
Active Listening — Giving full attention to what other people are saying, taking time to understand the points being made, asking questions as appropriate, and not interrupting at inappropriate times	Missed- GAP	
Social Perceptiveness — Being aware of others' reactions and understanding why they react as they do	Missed – GAP	
Critical Thinking — Using logic and reasoning to identify the strengths and weaknesses of alternative solutions, conclusions or approaches to problems	Included	1
Monitoring — Monitoring/Assessing performance of yourself, other individuals, or organizations to make improvements or take corrective action.	Included	2
Time Management — Managing one's own time and the time of others.	Included	3
Oral Expression — The ability to communicate information and ideas in speaking so others will understand	Included	4
Oral Comprehension — The ability to listen to and understand information and ideas presented through spoken words and sentences	Included	5
Memorization — The ability to remember information such as words, numbers, pictures, and procedures	Included	6
Speech Clarity — The ability to speak clearly so others can understand you	Included	7
Written Comprehension — The ability to read and understand information and ideas presented in writing	Included	8
Originality — The ability to come up with unusual or clever ideas about a given topic or situation, or to develop creative ways to solve a problem	Included	9
Near Vision — The ability to see details at close range (within a few feet of the observer)	Included	10
Problem Sensitivity — The ability to tell when something is wrong or is likely to go wrong. It does not involve solving the problem, only recognizing there is a problem	Included	11
Fluency of Ideas — The ability to come up with a number of ideas about a topic (the number of ideas is important, not their quality, correctness, or creativity)	Missed	
Selective Attention — The ability to concentrate on a task over a period of time without being distracted	Included	12
Speech Recognition — The ability to identify and understand the speech of another person	Included	13

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