



PODIUM FEAR WITH ARTISTS

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“To be human means to be afraid”.

Claudio Arrau

Abstract

This article is devoted to the study of the experience of stress by people of art, especially in the situation of speaking to an audience. In this case, paraclinical disorder caused by stress is called fear of public speaking or stage fear, it is in many ways determinant for the further creative growth and even professional career of people in the arts. So, stage fright is a panic anxiety that arises in both expected future and real social situations of public interaction. Numerous studies have identified the main symptoms of stage fright and possible signs of high levels of individual stress. The epidemiology and frequency of occurrence of stage fright were revealed approximately equally in 50% of professional musicians and 70% of music students, their anxiety is associated with the fear of failure, poor performance of a piece of music. At the same time, psychological, physical and cognitive reactions, classical symptoms of stage fright and other physical reactions were identified. The article identifies two important groups of reasons for stage fear – personal factors and external factors-requirements, which include both personal factors (personal and professional biography of a person), the environment and prospects of a non-artistic plan, character and personality, characteristics of orchestral musicians, and factors - requirements, the artist's attitude to the audience and appearance.

The study focuses on psychophysiological explanatory models, the starting point of which is a hypothetical relationship between physical and psychological reactions and behavioral level of response. According to these models, fear is associated with pronounced physical reactions. In the event of stress and tension, “mutual synchrony” arises, which is dangerous for the artist's health. When physical and psychological problems arise, it is difficult for artists to find the right psychotherapist. Without prior experience in this field,

the therapist is unlikely to be able to grasp the stress characteristics of the artistic profession and treat them effectively.

Therefore, it is important to teach people of art the skills of public speaking, speaking to the public as part of psychological trainings during their studies at the university, as part of teaching them strategies for coping with stress in general, both on stage and in everyday life.

Keywords: people of art, fear of public speaking, stage fright, paraclinical disorder, individual stress, epidemiology and frequency of fear, psychological, physical and cognitive reactions, classic price symptoms, psychophysiological models.

Introduction

Stress – is a normal reaction even with artists. A stress-related paraclinic disorder is the fear of the podium. Even a negative assessment by other people can threaten the positive view of yourself and your skills – self-esteem. Almost everyone is excited when they are asked to speak to others, whether it is a short, improvised table speech or the performance of a Rachmaninov prelude on the piano.

Performing stage artists such as musicians, actors or dancers regularly perform in front of an audience. For her, public appearances are not just a by-product, but the core of her artistic career. The external pressure is high. Often a single appearance can decide whether an artist is successful or unsuccessful and can have ramifications for the entire career. But great demands are also made on the actual performance of the performers. From childhood on, highly trained and automated skills have to be used, mostly in a very fixed time frame and with almost no correction options.

If this succeeds without problems, ideally a very high artistic achievement can arise in front of an audience. But the more perfected and automated an activity is, the more susceptible it is to failure. Numerous factors, e. g. The artist's daily form, lighting and temperature conditions influence the individual performance. One of the most natural processes and major disruptive factors for successful public appearances

is fear of and during the performance, also known as platform anxiety, stage fright or fear of performing.

Podium fear – what is it?

“Panic anxiety encompasses anticipated and / or real social situations in which people have to present themselves on a podium / stage in a vocal, instrumental or acting manner and perform. Panel anxiety is seen as a psycho-energetic state of provision that occurs before, during and / or after situations of public service provision, whereby the degree of activation is incorrectly regulated. Basically, panel anxiety is nothing more than a normal stress reaction in a performance situation. The “performance situation” includes the mental preoccupation with a performance, the preparation for the performance, the time after a performance and of course the performance itself.

Slight stage fright usually improves performance by increasing concentration and energy potential. However, as the anxiety response grows, so do numerous debilitating symptoms, such as distraction, trembling hands, and memory problems. In this case one speaks of fear of the podium. Anxiety and stress become a symptom when they interfere with the performance. A model from psychological stress research, the Yerkes-Dodson law, is well suited to illustrate the relationships described above. The curve shows the relationship between the activation or

tension of a person and the performance (here called "productivity") that person can bring in a performance situation. There is an area of optimal medium activation where the best performance is possible. This area is called positive "stage fright". The balance is right here, enough energy is provided to be able to perform at its best. If the activation is too low, the power remains below the available possibilities due to a lack of energy. If tension is too high, physical and psychological fear mechanisms set in, which impair smooth running. In this case one speaks of fear of the podium. The boundaries between too low, optimal and too high activation are fluid and different for each Artist.

Methods

Explanatory models

Various psychological schools have thought about the emergence of podium anxiety and developed explanatory models. At this point, the different views are briefly summarized.

Psychophysiological explanatory models

The starting point is an assumed relationship between physical and psychological reactions and the behavioral level. According to these models, fear is triggered by noticing the physical reactions. In the case of stress and tension, a "responsesynchrony" occurs. All three reaction systems are "switched in line", which means that there is a linear connection between an increase in heart rate, thoughts of fear and avoidance behavior.

Learning theory approaches

The learning theory school assumes that stage anxiety is learned through conditioning. Frustration through punishment, criticism or a lack of praise is linked to the originally neutral performance situation. The result is avoidance behavior.

Depth psychological explanations

Unconscious conflicts and fantasies, the revival of early childhood object relationships such as the parent-child relationship through the relationship with the conductor and audience as well as self-esteem-related topics are at the center of the development of podium anxiety after the acceptance of the depth psychology school.

Stress theory explanatory models

The interactional stress approach developed by Lazarus and Launier (1978) forms the core of these explanatory models. Stimuli from the environment or one's own body are first evaluated in terms of their importance for one's own well-being based on one's own experience (primary appraisal). This gives the strength and direction of the subsequent emotion. The requirement is then compared with one's own coping and reaction options (secondary appraisal). If this comparison turns out negative, fear can arise.

- Treatment: opportunities and problems

For decades, research on the topic of fear of the podium has been carried out. Much is now known about causes and manifestations. There has also been an effort to do something about it for just as long.

options

- Use of your own coping strategies
- Literature on "self-therapy"
- Relaxation procedures
- Course programs
- Individual therapy

Use of your own coping strategies

Those who perform a lot usually find themselves or with the help of ways to deal with stage fright. Most artists have more or less effective coping strategies. Frequently z. B. caffeine or relaxation procedures applied.

Literature on "self-therapy"

Books on “self-therapy” are surely the medium that has affected the most affected artists so far. They are often written by musicians, dancers or actors and provide a generally understandable level of basic knowledge about the phenomenal complex of fear of the podium as well as self-tested, experience-based ways to counter this. Examples include “Courage to stage fright” by cellist Gerhard Mantel (2003) and “Stage fright. Causes and Overcoming with Special Consideration of the Violin Playing ”by the violinist Kato Havas (1993).

Results

Symptoms of podium anxiety

Here are possible signs of a high level of individual stress due to fear of the podium.

- Loss of performance compared to situations in everyday practice
- a highly stressful and suffering subjective experience situation
- an avoiding attitude and a pronounced state of suffering before the performance
- correlates in the physical area that are detrimental to health (e.g. an increased concentration of stress hormones and longer recovery times after exertion)

For the performers and music and art students concerned, podium anxiety can be a serious problem in everyday working life, which in the worst case can hinder their careers and lead to health problems of a physical and psychological nature. Therefore, especially if the above-mentioned factors occur, a targeted influence should be taken where possible, in which one learns to regulate the excitement.

Epidemiology and frequency

About 50% of all professional musicians and 70% of music students suffer from disturbing fears of performance, which

in some cases even lead to a career break. This means that musicians have a three to four times higher risk of suffering the consequences of fears than the normal population. In addition to acute and chronic pain, stage fright and other psychological stress are the most frequently reported complaints in musicians. Most of the studies on fear of the podium were carried out on music students, and a few on professional musicians, dancers and actors. Some interesting results are mentioned here as examples. In a study by Krawehl and Altenmüller from 2000, 38% of the music students surveyed stated that they always had stage fright when they performed, 60% at least sometimes. When interviewing young musicians by Samsel et al. (2006) describe 43% of those surveyed that stage fright and fear of appearances and rehearsals represent a strong or very high burden for them. Studies on the connection between podium anxiety and psychosocial factors as well as personality traits showed that women generally tend to have higher podium anxiety than men. The reason for this could be that women in western societies are allowed to show their fear, while men tend to suppress them for cultural reasons. Instrumentalists have higher overall performance anxiety scores than singers. So far, there have been few results on using anxiety-reducing strategies. Overall, it can be assumed that relatively few musicians know and apply suitable strategies for fear management. Relaxation exercises are the most common. About 40% of the students surveyed by Krawehl and Altenmüller (2000) do not take any action against fear of the podium.

Development over the lifetime

Children are usually not afraid to perform because they have a healthy self-

confidence. As a rule, they have not yet been confronted with excessive external and self-criticism and therefore have no reason to doubt their abilities. From around the age of 11, children begin to see themselves increasingly in the context of their environment. Evaluation by other people is becoming more important. Experiences in this stage of life can point the way for future performance. The beginning of a performance anxiety stress often lies at this time. Adult artists no longer have a clear correlation with age. A habituation effect can occur through frequent occurrence and good "management" of the performance situations. That a tendency towards lower podium anxiety was found in older musicians in studies can also be due to a selection effect. Some musicians with high anxiety levels may end their careers earlier.

Appearances of Podium Anxiety

"Oh this excitement, this fear. I could never get rid of them, neither then nor later. [...] Some of my upcoming public concerts depress me like a nightmare, even today." Pablo Casals

Most of the performers will probably be able to understand this statement. Whether world star or orchestral musician - the symptoms are similar.

Here is an overview of the many possible manifestations of podium anxiety. Body, mind and soul are closely related. The psychological and physical reactions mostly go hand in hand. The symptoms are not limited to the actual performance situation. For some people, the fear of performing can even lead to changes in everyday behavior.

Psychological level

At the level of psychological phenomena, a distinction is made between the emotional and the cognitive factor.

Emotional reactions:

- Anxiety overload
- Concrete fear of failure or embarrassment
- excitement
- irritability
- Feeling of being delivered and helpless

Cognitive reactions:

- Self doubt
- Failure expectations
- Fears of failure
 - Thoughts of danger
 - Fear of loss of control over movements and design skills
 - fear of gaps in memory
 - "Stand by yourself" (depersonalization)

- Difficulty concentrating

Physical-physiological level

The physical anxiety symptoms arise from an increased activity of the autonomic nervous system. This should create the conditions for an escape reaction in dangerous situations.

Classic anxiety symptoms:

- Palpitations
- Sweat
- Dry mouth
- Hand or knee tremors
- Dizziness
- nausea
- Urinary or stool urge
- Difficulty concentrating
- Gaps in memory
- Difficulties in fine motor coordination

Other physical reactions:

- Increased muscle tone
- Heart rate increase before and during the performance
- Increase in blood cortisol concentration
- freezing, tightening the muscles, holding the breath (freezing)
- Hyper ventilation.

The symptoms increase strongly in the

run-up to an appearance. They are most intense in the stage situation and return to the starting level after the performance has ended. The longer this normalization lasts, the higher the burden on the organism. The release of the stress hormone cortisol is closely related to physical or psychological stress.

These basically natural responses are often misinterpreted at the cognitive level as worrying and can themselves become anxiety triggers. Relationships between fear of performance and the intensity of hearing sensitivity could be demonstrated in professional musicians, in which case it is not known what is the cause and what is the consequence.

Behavioral level

In the case of severe anxiety stress, behavior patterns spill over into situations in daily life. Exhaustion occurs in people who tend to use the “escape and avoidance” pattern in fearful situations. Situations that could trigger fear are avoided and there is a tendency to withdraw externally and internally. Social withdrawal can be the result.

Other victims are more prone to “attack”. They show increased activatability and willingness to perform. There is a kind of “hyperactivity” with constant overwhelming in dealing with yourself and others.

Chronological course

The exact timeline of fear of performance is different for every person and for every performance. As a rule, the fear curve is wavy. The strongest rashes can be seen either immediately before or at the start of the performance. In some cases, panic attacks occur days before.

Even during the performance, changes in the level of fear are e.g. with sudden increase in short memory gaps or distractions. After the concert has ended,

the rest level is usually reached relatively quickly.

Discussion

- Causes of Podium Anxiety

“All success has its secret, all failure has its reasons”. Joachim Kaiser

As individual as the effects of podium anxiety are, the causes are also different. Every person is shaped by their origins, dispositions and experiences in previous life and develops throughout their lives due to ever new impressions.

Basically, one can differentiate between the innate reaction potential in performance situations, which is used as a performance-enhancing mechanism and the effects of which must be endured or kept at a regulated level, and the disruptive, performance-reducing podium anxiety. The former is unique to everyone from birth. It enables the provision of special services in the first place. This mechanism should be viewed as a friend rather than an enemy and should never be turned off. On the other hand, the occurrence of stronger fear reactions that go beyond what is beneficial can have many causes. Regulatory competencies must be acquired here in order to reduce the reactions to an appropriate level.

Often, the causes of the fear of performing for the person concerned are in the dark. As a result, stage fright is often simply accepted. However, following the preceding quote, it would be important to think about possible causes of podium anxiety and failed performances. In this way, at least a little more clarity can be created for the individual. Since podium anxiety is a very individual matter, general solutions are only of limited use anyway. On the basis of personal causes, customized solutions can be developed.

It can be assumed that in the rarest

of cases there is only one cause for fear of the podium. As a rule, various factors add up. Here two important groups of causes of podium anxiety – personnel and requirements-side – are to be dealt with.

Personal factors

biography

The private and professional biography of an artist definitely plays a major role in the development of performance, because nobody is born with a fear of the podium.

Some important aspects of artist biography:

- Parent-child relationship
- Environment
- Family conditions
- Teacher and training
- Unprocessed events
- Performance experience
- Existence pressure
- Social environment and non-artistic

perspectives

- predisposition and personality

Parent-child relationship

The parent-child relationship is of great importance for the entire personality development. The education of particularly gifted children is often more difficult than that of "normal gifted" children. Many parents are overwhelmed with it. The child can perceive the child's excessive demands as a rejection.

Aspiring professional dancers usually leave their parents' homes very early and spend a lot of time during their childhood training in the dance school, so that family support is often lacking.

Environment

Gifted children are treated as exceptional by their environment early on. The focus is on the child's eye-catching talent. That is why later self-esteem is often based only on this area of ability. The pressure arises to have to prove yourself in this area and have to measure yourself

against others. Failure damages self-esteem. The fear of loss of self-esteem leads to a fear of situations in which the special achievements have to be demonstrated in public – of performance situations.

Problems can also arise if a child is overwhelmed early due to high performance requirements. The excessive demands are integrated into your own thinking and considered normal. This can lead to later overwhelming oneself and ignoring the limits of resilience.

Family conditions

Many musicians come from families in which at least one parent is a musician. You are born into this milieu, learn an instrument yourself and are often gifted. It is not uncommon for the career path to be mapped out, and there is often no thought of career alternatives. When it comes to the role of the family, there are two common options for choosing the instrument and choosing a career path: agreement or protest.

In the event of a match, the child responds to the wishes of his parents with regard to the choice of instrument and takes up the music profession because the parents have intensively promoted the musical development. When parents act out their own ambitious or unfulfilled desires about their children, conflicting delegations can arise. The children do not learn to perceive and implement their own needs. In this case, fears express an unconscious rejection of the profession that was not learned based on one's own decision.

Taking up music studies can also be a protest reaction to the rejection of this plan by a close person. The musician is then under pressure to have to prove to himself and others that he can achieve particularly high performances to justify the decision

for this career. This can lead to stage fright and other stress reactions.

The problems just explained naturally occur not only with musicians, but also in other artistic disciplines.

Teacher and training

The professional biography of an artist must also be taken into account when looking for causes of podium anxiety. Especially with instrumentalists, the first teacher is often later rated as "too nice", with too few demands on the instrumental technique of the adolescent. Since these basics are missing later, lack of technical security can be a cause of stage fright.

However, authoritarian teachers in particular are also not beneficial, since the pupil hardly has the opportunity to develop and implement their own ideas. Inadequate pedagogical instructions and a lack of methodology on the part of the teacher can also be unsettling.

Education for self-discipline and perseverance, regardless of one's own needs, is part of the lessons for a large number of teachers, especially for advanced students. This working attitude is integrated into your own thinking. The resulting stress results in physical and psychological stress symptoms. A lack of error-friendliness and the constant compulsion to perfection do the rest.

In dance training, as a further stressful factor, in addition to strict teachers and physically demanding training up to the stress limit, there is also the compulsion to a certain appearance and weight. Strict diets are prescribed early in order to achieve the ideal weight. Together with the daily stress of dance training, this often leads to a delayed onset of puberty and menstruation in girls and to relationship disorders in boys.

Unprocessed events

Everyone has had one or the other

negative, crushing or embarrassing experience in the course of their life. Especially in connection with public appearances, but also in the classroom, almost every artist biography has some drastic experiences of failure.

The experience of failure has two sides. If it is processed and its meaning put in the right relation, it can be a useful learning experience and even have a motivating effect. If such an event remains unprocessed, it becomes more and more important over time. Individual negative experiences are subjectively interpreted as "catastrophe", "prophecy" of future failure and as evidence of personal inability.

As a result, further appearances are anticipated with the fear that the failure may repeat itself. This often happens, simply because another failure is expected.

Performance experience

With little experience with exams, auditions and competitions, on the one hand there is a lack of stage safety that can only be achieved by frequent appearances. On the other hand, individual negative experiences are saved. Due to the lack of positive experience, the failures are gaining in importance. The image of one's own skills is distorted.

Existential pressure

If an artistic degree is sought or has already started, the unfavorable job market situation and the high competitive pressure are perceived as extremely stressful. Due to the constant availability of almost perfect studio recordings, the need for perfection for artists has grown to infinity.

Dancers are particularly at risk of injury. The artists are required to work with full commitment during rehearsals and performances regardless of the dangers. Injuries often result in long forced breaks and loss of level. The current roles are

filled elsewhere. If the dancer becomes too cautious afterwards and no longer delivers the required expression, the end of the career often follows quickly. Because especially with minor injuries and Overuse complaints rarely have time to heal them, many dancers get used to working with chronic pain.

Social environment and non-artistic perspectives

The social contacts of artists are often limited to other artists. Musicians, dancers or actors often stay together within their training institute or later in their work and maintain little contact with other people. As an active artist, this can at least work to some extent.

However, major problems arise when longer breaks are required due to injuries or psychological stress or the career is even ended. For example, dancers are usually only active on the stage until their mid-thirties.

There is often a lack of an environment here that at least somewhat relativizes the importance of the profession and helps to find new perspectives for the future professional life. If the social environment consists only of other dancers, musicians or actors, then hardly any help can be expected from this side. Everyone hopes to be spared from such problems. In addition, the other artists continue to work, which can lead to feelings of exclusion and frustration for those affected.

Disposition and personality

To what extent there are genetically caused causes for increased podium anxiety is still open according to the current state of research. Certain personality traits may promote the appearance of fear of appearance. These include fear as a characteristic, introversion, hypervigilance, emotional instability, low self-esteem, low mental health, increased public

self-awareness, and low psychophysical resilience.

Special features of orchestral musicians

For orchestral musicians, particular stresses lie in the conductance style of the conductors, which in rare cases is effective and appreciative, and in the atmosphere within the orchestra.

Age / performance experience

With some experienced artists there is an effect of "getting used" to performance situations. It can be observed that the intensity of the fear often diminishes in the course of the stage career and the time course of the fear shifts. With experienced artists, the fear peak is more often before the performance. Self-regulation skills increase over time, but the tendency to fear appearances remains.

With less stage experience, the fear is usually greatest in the performance situation. Not only the quantity, but also the quality of previous audition experiences is important. Negative experiences are saved and influence the image of one's own abilities in performance situations.

(Excessive) entitlement to benefits

"Success should always only be the result, never the goal of action." Gustave Flaubert

Excessive demands on one's own performance can become a permanent psychological burden, since one's own expectations regarding the quality of the game cannot be met. The reason for this is usually that the artist makes himself too dependent on the recognition by others. Appearances only serve to achieve success and no longer to interpret a work.

"I can't give you a formula for success, but a formula for failure that reads: Try to please everyone." Herbert Bayard Swope

Since the tastes are different and each performance is also determined by the shape of the day and environmental

factors, permanent recognition by any listener is neither possible nor wanted. Anxiety can arise from this experience. As already mentioned, the extensive media networking means that there is constant access to comparison options that are generally better or at least more perfect than your own interpretation. In the classroom too, a practice method aimed at perfection is usually taught, in which mistakes are not seen as an opportunity to learn, but as a problem to be removed.

In order to be able to perceive success and live in harmony with one's own work, achievable goals must be set. Through unreachable goals such as B. "Getting better" can also appear a successful artistic development as a Sisyphean work. Inaccessible goals become an eternal requirement that can never be met. Stress and frustration can also arise here.

Factors on the requirements side audience

The audience is the counterpart to the performing artist. No performance without an audience. It can act and react to the artist. While the lecturer is often the focus of interest on stage alone or with a few others, a crowd of people sits opposite him. The fact is that the audience has an immense impact on the lecturer.

Audience-related aspects that are important in the performance situation include:

Size and level of awareness

- Visibility
- Relationship of the artist to the audience

Size and level of awareness

The more people listen, the more excited many artists are. The level of awareness of the audience and the presence of subjectively (positively and negatively) important people can have very different effects. Whether the presence of

friends or acquaintances is experienced as relieving and supportive or rather as pressure, as failure could impair their positive opinion varies individually.

visibility

In large concert halls, the stage is usually well lit while the audience remains dark. Similar to playing behind a curtain in auditions, this can be experienced as very pleasant because the artist can hide the presence of the audience. However, other artists prefer closer contact with the audience, which is possible in smaller rooms.

Relationship of the artist to the audience

Furthermore, the artist's unconscious fantasies about his relationship with the audience can be a source of panel anxiety. The fact that the audience demands exceptional quality is often interpreted by the artist as proof that he is something special. Gifted children are treated as something extraordinary from an early age and often base their self-esteem solely on their achievements in this area.

Many artists feel like they are naked on stage. This can have its origin in the feeling of being exposed to the public without protection.

"Music is hard work" Justus Frantz

Free, relaxed "playing" should be realized on stage. But there is real work behind it. "Playing" has consequences and is restricted by rules and requirements. This is a contradiction in terms that can be perceived as stressful.

Appearance mode

This section is more likely to apply to musicians than to other artistic areas, e.g. Actors usually embody their role alone.

Three different performance modes are possible:

- Solo appearance
- Chamber music

- orchestra

Solo appearance

With soloists, regardless of whether they perform with an orchestra, accompanied by another instrument, or entirely alone, the audience's full attention is focused on this one musician. He has the feeling that each of his movements, every sound, every phrase is perceived precisely, without there being the opportunity on stage to withdraw and be unobserved.

In addition, the person performing must take full and sole responsibility for his or her actions with all strengths and weaknesses. As a result, most musicians perceive solo performance as the most stressful performance mode.

The higher the subjective importance of a foreplay, the greater the psychological stress. This is most evident in auditions in the form of exams, competitions, auditions or auditions in front of fellow students and colleagues, as these can have far-reaching consequences.

Chamber music

In chamber music appearances, the stage fright situation can be very different. In a well-rehearsed ensemble, the interplay can have a calming effect, since the teammates no longer have to prove themselves to each other and can be trusted in a joint stand worked out in rehearsals.

In ensembles compiled at short notice, mutual observation and evaluation can occur, so that in addition to the audience, the other players also increase the fear of performing.

orchestra

In the orchestra, the wind instruments are most affected by fear of the podium because they have to perform a variety of solo tasks. String solos have the unpleasant effect that an individual suddenly turns out the group must emerge.

Most strings have relatively little stage fright when playing in a group.

Preparation for performance

It takes a lot of practice and rehearsal time until an artist is on stage with a work. It is therefore not surprising that adequate preparation has an impact on the quality of the performance. Insufficient preparation creates uncertainties. Perfectionist work provokes a "tryingtoohard" effect. Due to high demands on your own performance in terms of striving for perfection, the joy of playing is lost. After a certain point of hard and over-disciplined work, there are no further improvements. Overloading leads to cramping and tension, which has a negative impact on the performance quality. In addition, the space for spontaneity and artistic expression is lost.

The repertoire should be appropriate to the player in terms of the level of difficulty and the requirements that it places in terms of interpretation and technology. Pieces that are too light can be underwhelming, but the necessary tension cannot be achieved. Pieces that are too heavy trigger fear through excessive demands.

Optimal preparation in terms of precise knowledge of the work and technical mastery is essential for a good appearance. Framework conditions for the preparation of the performance are enough sleep, if possible the choice of appropriate and non-obstructive performance clothing as well as the timing of the performance day. By creating favorable framework conditions, good physical conditions for coping with stage fright can be created.

Relaxation procedures

Relaxation and body-related procedures are the most popular strategies against podium anxiety. A comparatively large number of artists have integrated these into their everyday life. Autogenic training,

progressive muscle relaxation and Feldenkrais are common methods.

Course programs

Course programs like the one described here are an effective way to treat mild to moderate podium anxiety. These are carried out in groups. Group dynamics and contact with other people affected can have a positive effect on the success of the therapy.

Individual therapy

In the case of moderate to severe fear of the podium, which may also be reflected in other areas of life, (additional) individual therapy is useful in most cases. Numerous therapy options are already available under professional guidance:

- Exposing psychotherapy
- Methods of modern trauma therapy

Drug treatment e.g. with beta blockers for symptom control

- Music kinesiology, which is supposed to create a balance of physical, biochemical and emotional processes through dealing with tension, relaxation and “spring tension”

- classic psychotherapy procedures

An important principle in the treatment of artists is that psychosomatic backgrounds should be taken into account for diseases in the somatic area. Many physical illnesses are stress-related and not least stage fright-related.

Problems

- Motivation for treatment
- Training of therapists
- Ignore symptoms
- Permanent psychomental stress
- Self-fulfillment versus everyday work

Motivation for treatment

Perhaps the greatest difficulty in treating podium anxiety is in advance. Motivation for treatment must be established. This is made more difficult by the fact that fear of the podium is still

a taboo subject in artist circles. Many of those affected lack the courage to stand up to their fears. They fear that this will make them unsuitable for their profession. The fear that treatment will degrade artistic performance is also widespread, although unfounded.

Training the therapist

When physical and psychological problems arise, it is difficult for artists to find a suitable therapist. Without previous experience in this area, it is hardly possible for the therapist to grasp the special stresses of artistic professions and treat them accordingly.

Ignore symptoms

Due to the limitless self-discipline that is required of this professional group, nervous and physical problems are mostly ignored. Problem awareness only arises when the professional practice is impaired. Musicians are often heard to treat their instrument more carefully than their own organism. Problems in private life are usually viewed completely separately from problems in professional practice.

Continuous psychological stress

It should not be forgotten that performing artists are exposed to a psychological permanent stress similar to that of top athletes. In contrast to these, artists are not by personal motivational coaches and physiotherapists, but often left to their own devices in daily practice.

Self-realization versus everyday work

It is commonly expected that artists who have turned their hobby into a profession can fully realize themselves there and find full artistic fulfillment in their work. Many young artists also start their careers on this assumption. The practice often looks different. Everyday working life is characterized by hard work, the fulfillment of instructions and sometimes physical pain due to work.

Conclusion

Nevertheless, or precisely because of this, it makes sense to give affected artists access to offers that serve to acquire skills.

If one or the other can get more enjoyment out of it, or copes a little less stressfully with his daily work, this is already a success.

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СТРАХ ХУДОЖНИКОВ ПЕРЕД ВЫСТУПЛЕНИЕМ

Аннотация

Статья посвящена изучению переживания стресса людьми искусства, прежде всего, в ситуации выступления перед публикой. В данном случае параклиническое расстройство, обусловленное стрессом, называется страхом публичных выступлений или страхом сцены, оно во многом является определяющим для дальнейшего творческого роста и даже профессиональной карьеры людей искусства. Итак, страх сцены представляет собой паническую тревогу, возникающую как в ожидаемых в будущем, так и реальных социальных ситуациях публичного взаимодействия. В ходе многочисленных исследований были выявлены основные симптомы переживания страха сцены и возможные признаки высокого уровня индивидуального стресса. Эпидемиология и частота встречаемости страха сцены выявлены примерно в равной степени у 50%-ти профессиональных музыкантов и 70%-ти студентов-музыкантов, их тревога связана со страхом неуспеха, плохого исполнения музыкального произведения. При этом выявлены психологические, физические и когнитивные реакции, классические симптомы страха сцены и другие физические реакции. В статье выделяется две важных группы причин страха сцены – личностные факторы и внешние факторы-требования, к которым относятся как личностные факторы (личная и профессиональная биография человека), окружающая среда и перспективы нехудожественного плана, характер и личность, характеристики оркестровых музыкантов, так и факторы - требования, отношение артиста к аудитории и внешнему виду.

В исследовании особое внимание уделяется психофизиологическим объяснительным моделям, отправной точкой которых является гипотетическая связь между физическими и психологическими реакциями и поведенческим уровнем реагирования. Согласно этим моделям, страх связан с выраженными физическими реакциями. В случае стресса и напряжения возникает «взаимная синхронность», опасная для здоровья артиста. Когда возникают физические и психологические проблемы, людям искусства трудно найти подходящего психотерапевта. Без предыдущего опыта работы в этой области психотерапевт вряд ли сможет уловить особенности стресса артистических профессий и лечить их эффективным образом.

Поэтому важно обучить людей искусства навыкам публичных выступлений, выступлений перед публикой в рамках психологических тренингов во время учебы в ВУЗе, в рамках обучения их стратегиям преодоления стресса в целом как на сцене, так и в обычной жизни.

Ключевые слова: люди искусства, страх публичных выступлений, страх сцены, параклиническое расстройство, индивидуальный стресс, эпидемиология и частота страха, психологические, физические и когнитивные реакции, классические симптомы сцены, психофизиологические модели.

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СУРЕТШІНІҢ КӨПШІЛІК АЛДЫНДА СӨЗ СӨЙЛЕУДЕГІ ҮРЕЙІ

Аңдатпа

Мақала өнер адамдарының стресстік күйлерін, ең алдымен, көпшілік алдында сөйлеу жағдайында зерттеуге арналған. Бұл жағдайда стресстен туындаған параклиникалық бұзылыс көпшілік алдында сөйлеу үрейі немесе сахнадан жүрексінуі деп аталады, бұл көбінесе өнер адамдарының одан әрі шығармашылық өсуі мен тіпті кәсіби мансабының шешуші факторы болып табылады. Сонымен, сахнадан үрейлену – бұл болашақта күтілетін және қоғамдық өзара әрекеттесудің/ қарым-қатынастағы нақты әлеуметтік жағдайларында пайда болатын дүрбелең мазасыздығы. Көптеген зерттеулер сахнадан үрейленудің негізгі белгілерін және жеке стресстің жоғары деңгейінің мүмкін белгілері анықталды. Сахна қорқынышының эпидемиологиясы мен жиілігі шамамен 50% кәсіби музыканттарда және 70% студент музыканттарда тең дәрежеде анықталды, олардың алаңдаушылығы сәтсіздіктен, музыкалық шығарманың нашар орындалуынан қорқуымен байланысты. Сонымен бірге психологиялық, физикалық және танымдық реакциялар, сахнадағы үрейінің классикалық белгілері және басқа физикалық реакциялар анықталды. Мақалада сахнадан үрейленудің екі маңызды тобы көрсетілген – жеке факторлар және сыртқы факторлар – жеке факторлар (адамның жеке және кәсіби өмірбаяны), қоршаған орта және көркемдік емес жоспардың болашағы, сипаты мен тұлғасы, оркестрлік музыканттардың сипаттамалары және факторлар – талаптар, суретшінің аудиторияға және сыртқы келбетке қатынасы.

Зерттеу психофизиологиялық түсіндірме модельдерге ерекше назар аударады, олардың бастапқы нүктесі физикалық және психологиялық реакциялар мен мінез-құлық жауаптары арасындағы гипотетикалық байланыс болып табылады. Осы модельдерге сәйкес үрей айқын физикалық реакциялармен байланысты. Стресс пен шиеленіс жағдайында суретшінің денсаулығына қауіпті «өзара ілеспелік» пайда болады. Физикалық және психологиялық проблемалар туындаған кезде өнер адамдарына тиісті психотерапевт табу қиынға соғады. Осы саладағы тәжірибесі жоқ психотерапевт көркемдік кәсіптердің стресс ерекшеліктерін түсініп, оларды тиімді түрде емдей алмайды. Сондықтан өнер адамдарына ЖОО-да білім алу кезінде психологиялық тренингтер аясында көпшілік алдында сөйлеу, көпшілік алдында сөйлеу дағдыларына үйрету, сахнада да, қарапайым өмірде де стрессті жеңу стратегияларын үйрету маңызды.

Трек сөздер: өнер адамдары, көпшілік алдында сөйлеуден үрейлену, сахнадан жүрексіну, параклиникалық бұзылыс, жеке стресс, эпидемиология және қорқыныш жиілігі, психологиялық, физикалық және когнитивтік реакциялар, бағаның классикалық белгілері, психофизиологиялық модельдер.

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