

**EMOTIONAL LABOUR, CLIENT PERCEPTIONS AND CLIENT RESPONSES
IN LEISURE SERVICES**

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ABSTRACT

Emotional labour, client perceptions and client responses in leisure services

Mary Ann Collishaw

Employers in the leisure service industry ask their employees to be enthusiastic and display appropriate emotions, even if they are not feeling them. This concept of managing emotions by amplifying or suppressing emotions, in the work context, has been termed emotional labour. Employers assume that, even if employee's displayed emotions are not genuine, appropriate employee emotional displays will encourage client satisfaction and loyalty. The effects of emotional labour on employees have been studied by a number of researchers, however, studies on the effects of emotional labour on client responses are rarer. Through questionnaires distributed to instructors and their clients in group fitness classes, this study demonstrates that some indicators of emotional labour are related to client perceptions of instructor vitality as well as to client responses to the service. It was also found that client perceptions of vitality had significant relationships with client responses to the service. This study attempts to spark thought in practitioners and academics alike for the need to question the relationship that emotional labour has on client responses.

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From travel agents to telecommunications carriers, the importance of 'service with a smile' cannot go unnoticed in today's consumer environment. While the industrial revolution of last century was marked by coal and steel, the present, quieter revolution is marked by service-based businesses, paperless offices and intangible transactions involving appropriate displays of emotions at all times.

Services provided in this industry are generally designed to improve some element of the client's life. The main function of employees in this context is to provide the service in the most efficient way possible. Services provided may not always seem enjoyable (a visit to the dentist or the mechanic, for example). Providing efficient services often involves being pleasant, consistent and knowledgeable, but not necessarily expressing genuine emotions. When people interact in a polite and pleasant way, things go smoothly, even if the feelings expressed in the interaction are not necessarily those that are truly felt. A flight attendant, for example, provides consistent and cheerful service that most patrons accept as exaggerated, perhaps even 'fake'. Despite this knowledge, this method of service delivery is often efficient and is satisfying to most clients. Clients are often aware that employees are pretending to feel certain ways, especially when exaggerated emotional expressions are the organisational norm (overly enthusiastic staff at popular family restaurants, for example). What clients may not be aware of is how this pretending, or management of emotions, may be affecting the employees' mental state. The concept termed *emotional labour* explores the enhancement, faking and suppression of emotions in the workplace. The present study examines emotional labour and its effects on the behavioural and emotional responses of

the clients, the perceptions that clients build of employees as well as an exploratory description of employee characteristics related to emotional labour.

Employees in the service industry face unique challenges, as the employer's performance depends in large part on the impression that the employees make on the client (Ashforth & Humphrey, 1993; Johnson & Zinkhan, 1991). The service context is one that is mainly dependent on human interactions which are, themselves, dependent on individual and contextual differences. The easiest way for companies to regulate the interactions between clients and staff is through standardised training that emphasises company values and employee role descriptions (Ashforth & Humphrey, 1993; Grayson, 1998; Jerome & Kleiner, 1995; Scheuing, 1999). Companies also use their selection and reward processes to regulate the image that they project to clients and the general public through their employees (Scheuing, 1999).

The leisure service industry is one section of the larger service industry in which the main goal is to provide ways for clients to enjoy, refresh, stimulate and/or entertain themselves in their free time. Leisure services are designed in the interest of providing non-work enjoyment to the consumer. The emotions felt during leisure experiences are most often positive ones (Lee & Shafer, 2002; Vittersø, Vorkinn & Vistad, 2001). This highly enjoyable context is assumed to have positive effects on client satisfaction as well as requiring a certain type of employee who is able to constantly create feelings of enjoyment in the clients, using any appropriate and efficient technique. The leisure service industry is a unique arena for studying the effects of intangible concepts, such as employee enthusiasm and employee management of emotions, on measurable and essential client outcomes such as attendance and satisfaction. This industry is ideal for

studying employee-client interactions, for, unlike other services such as restaurants or car dealerships, leisure service is not as clouded by the products that are being provided. Here, the product is simply the interaction that the provider has with the client.

The main focus of this study is the client responses to leisure service employees. These employees face unique challenges, working in an environment where clients are coming to spend their free time and where employees must mould their emotions to suit that environment. Performing well in this industry often means displaying positive emotions, even when they are not actually felt. This could mean a host smiling as each new client enters a cruise ship, or an instructor offering positive encouragement to a swimming lesson client even if this client is obviously not putting in any effort to make progress in their lesson. The case of the swimming instructor represents the delicate balance that many leisure professionals who are in an instructor role experience at work. These individuals must balance the indications that they give to clients, between encouraging clients to push their limits while being friendly and open, and providing a pleasurable leisure experience. This delicate balance requires leisure instructors on the one hand to be strict and knowledgeable, ensuring safety and participation, while on the other hand providing a fun learning environment where clients are happy to spend their free time. This unique population of leisure instructors is the focus of the present study. This study examines how instructors manage the emotional messages that they send to clients and how the clients react to those messages.

Emotions are a part of human nature, as is the control of emotions. In everyday situations from public speaking to childcare, individuals must manage and communicate emotions to establish interpersonal relationships. Human interactions are based on

sending and receiving verbal and emotional messages and can be affected by the communication (transmission and interpretation) abilities of all parties involved. If someone is an astute interpreter of emotional communication, they may notice if the emotions being communicated to them are true or pretended. In a service interaction, where it is common knowledge that the emotions displayed by an employee are not always true or genuine, the effects of an employee's emotional labour on client responses to that employee are not yet known. The relationship between employee emotional labour and client responses will be examined and tested in the present study.

Researchers in the service context face unique challenges. The interactions between clients and staff are, by nature, dynamic; their changing nature makes them difficult to predict accurately (Ashforth & Humphrey, 1993; Lee & Shafer, 2002; Pugh, 2001). In the service industry, there is often no tangible product to study, so researchers must rely on perceptions, interpretations and experiences. This context, for this reason, is a very interesting one to study, but is more challenging than the manufacturing industry, for example, where employee output is readily quantifiable and product quality can be tested objectively.

This study takes two points of view to examine the importance of leisure service workers' enthusiasm on client satisfaction. From a managerial perspective, the question is whether employees who feel that they are engaging in emotional labour are effectively conveying emotions to their clients, or if their true emotions are visible. From a marketing standpoint, the question is whether client's perceptions of the leisure service employee's emotions affect the client's satisfaction. Simply put, does the degree to which employee expression of emotion is genuine matter in determining client satisfaction?

This research makes many contributions to three large fields of research: management, marketing and the leisure service industry. The service management field is interested in how service employees' attitudes and behaviours affect organisational outcomes (Morris & Feldman, 1996). The marketing field is interested in the dynamics between client responses, such as loyalty to an employee and regular attendance, and how these can be enhanced. Practitioners in the leisure service and general service industries will be able to use the information in this study to develop refined hiring and training processes in the interest of attracting, satisfying and retaining desired clients and employees.

Throughout the review of literature and the discussion, leisure professional training manuals will be cited to illustrate the behaviour that is encouraged of leisure professionals. All of the citations used, along with others, can be found in Appendix A. Literature on emotional labour often cites actual training manuals or other documents addressed to employees (Hayes & Kleiner, 2001; Hochschild, 1983; Grayson, 1998) to emphasise the reality of this concept. The present study adopts the same technique, using only training manuals from leisure professionals which are support materials for formal training and certification programs. The positions included in this review of training manuals are scuba diving leader, fitness leader, group fitness instructor, swimming instructor, snowboard instructor and ski instructor.

The present study examines the population that is group fitness instructors and their clients. The instructors in this study are certified through formal training and practical experience in their field. The job of group fitness instructor requires specific skills, as do many leisure professional jobs. The population is representative of leisure

professionals who require training and certification to be hired and retained as employees.

The growth of the service industry, and the importance of accurate and appropriate displays of employee emotion to create competitive advantage within this industry are the driving forces behind the present study. The emotions expressed by employees are a crucial element of the service transaction. The present study examines the role of employee emotions in the leisure service context. The literature on emotional labour and client perceptions and responses has been explored and will be presented here in two sections.

The first section explores the main concepts related to the communication and management of emotions to better understand the concept of emotional labour. Research and findings on emotional labour and its elements will then be presented. As enthusiasm is a key emotion required of employees in the leisure service industry, feelings of engagement, vitality and enthusiasm will also be explored and related to emotional labour to understand the work that is involved in employees' required displays of enthusiasm in the presence of clients.

The second section of the literature review will review studies, findings and propositions related to the effects of employee emotions and behaviour on client responses. The client responses to be discussed are popular themes within the service literature, but have not often been studied in relation to employee emotional labour. These four responses are loyalty to an employee, weekly attendance in the service provided, positive affect immediately following the service and satisfaction with the employee.

The present study is then described. The research questions to be explored are presented and represented schematically in a model, based on the literature presented in the first two sections. The model is the framework for the subsequent sections. The methodology of the study and the measures used are then described. These descriptions are then followed by a presentation and discussion of the results found. Finally, conclusions are drawn, limitations and practical implications of the present study are highlighted and future research is proposed.

LITERATURE REVIEW

Emotions at Work

To open the discussion on the concept of emotional labour, it is first important to gain a general understanding of the themes within the literature on emotions. This is in no way an extensive discussion of past and present research on emotions, simply the context in which the concept of emotional labour has evolved. The emotion framework that is the basis of this discussion is that of positive and negative affect. As positive emotions such as enthusiasm and satisfaction are main concerns of this study and of the service literature, positive affect and enthusiasm will be the affective focus of the present study.

Emotions are defined as affective responses to specific events in the environment (Lee & Shafer, 2002). They are ever-changing in reaction to stimuli present in an individual's real or perceived surroundings. They are voluntary or involuntary reactions to automatic, unconscious or conscious appraisals that individuals have for something of relevance to his/her well-being (Bagozzi, Gopinath & Nyer, 1999).

Because human emotions are complex and diversified, considerable research has focused on establishing a system or nomenclature of emotions, often organised along some continuum. Darwin (1872), for example, tried to describe the spectrum of human emotions and how they are expressed. Individuals can consciously or unconsciously evaluate their own emotions along these continua, and observers can also use the same conceptual measures to evaluate other's emotions. The present study examines client and employee emotions, as well as client perceptions of employee emotions.

Affect-control theory explains that individuals enter a situation and establish their self-perceptions based on their perceived role in that situation along three continua. The

first is one of pleasure (feeling good or bad), the second is of domination (powerful or weak) and the third is of arousal (feeling more or less active – similar to what is called vitality in the present study). The present study examines two of these: Pleasure (positivity of affect) and arousal (vitality) in the employee. Individuals' emotions may continually change during a situation, based on events, perceptions and interactions with other individuals (Lee & Shafer, 2002). These same continua are used in the perception of others' emotions (Bagozzi, Gopinath & Nyer, 1999; Russell et al, 2003). During interactions with others, emotions can change (be transient), while others are fundamental to the individual's self identity and are not easily mutable. This is true for all individuals involved in interpersonal interactions (Lee & Shafer, 2002).

As this general overview of the emotion literature shows, emotions are felt by an individual. Important to the present study is that emotions are not only felt by one individual, but can also be perceived by observers. Following is a summary of the pertinent literature on how emotional messages are sent and received. This understanding of the communication of emotion will lay the groundwork for building an understanding of how and why emotions are managed, and with what outcomes, the focus of the present study.

The Communication of Emotions

Emotional labour theory explains that emotions being communicated may not always represent emotions that are truly felt. To understand the intricacies of the emotional labour theory, a brief look at the communication of emotions is warranted. The communication of emotions is a broad field of research, which will not be fully explored

in the present study. One essential element, common to the literature both on the communication of emotions and emotional labour is that of display rules. A brief discussion of what display rules are is also warranted to assist in the understanding of the emotional labour theory.

Communication is a dynamic process of human interaction. As one leisure professional training manual explains:

“Communication itself is a process where information is sent and received and where the sender and the receiver are receivers and senders simultaneously. It is a continuous process consisting of both verbal and non-verbal components.”

-- Leisure Professional Training Manual – see Appendix A.

The literature on emotions explains that this reciprocal interaction creates an action – response feedback loop between emotional senders and their receivers which has also been described as emotional message- interpretation- reaction- emotional message volleys (Mattila & Enz, 2002; Rafaeli & Sutton, 1987). Laughter elicits laughter (in some situations) which is an example of a sent message eliciting a certain response (Mattila & Enz, 2002; Russell et al, 2003), as one training manual puts it: “Enthusiasm is contagious so let yours show.” In terms of the service employee – client relationship, this feedback loop means that employees react to clients’ responses to the employees’ own expressions of emotion (Mattila & Enz, 2002; Rafaeli & Sutton, 1987). In terms of the social interaction model (Côté & Morgan, 2002), this feedback loop can ultimately affect employees’ job satisfaction by manipulating the feelings that they have about work (Côté & Morgan, 2002; Rafaeli & Sutton, 1987).

The expression of emotion is something that is experienced as seemingly natural by most humans, but it has been found by researchers that reading or decoding emotions

is not as basic a skill as could be assumed. Sixty-five different facial patterns among research assistants acting out emotions were selected by university students as expressing anger. Less agreement among communication receivers was found when the emotions expressed were spontaneous and not acted (Russell et al 2003). In general, based on these findings, most people inaccurately read emotions that are being communicated, especially in real-life situations. Receivers of emotional communication are generally at least able to distinguish between positive and negative emotions (Mattila & Enz, 2002).

Accurate communication depends on the enabling social practices that surround the communication. This involves the sender and receiver utilising the same language, and a favourable context (Russell et al 2003). In the case of emotional communication, the language consists of explicit, implicit and individual rules for expressing emotions called display rules. The context in which the communication occurs, as well the past contexts of both the sender and of the receiver's own communication, can also affect the accuracy of communication. Communication can be disrupted or enhanced by external factors. In terms of the communication of emotions, these external factors could be the gender, age and perceived ability of the sender and receiver as well as the context or the relationship between the sender and receiver (Russell, Bachorowski & Fernández-Dols, 2003). The receiver of communication has the important task of reading and interpreting the sender's emotional signals. The receiver, however, may have her own expectations and affective state that may affect the accuracy with which she receives and interprets the message of the sender (Russell et al, 2003).

The communication of emotions in the work setting is regulated by social practices, external factors, as well as explicit training from employers (Kramer & Hess, 2002). The communication of emotions requires control, effort and proper planning as well as adherence to what have been called “display rules” (Ashforth & Humphrey, 1993; Kruml & Geddes, 2000; Morris & Feldman, 1996). These rules (also called “feeling rules” by Hochschild, 1983) are socially developed expectations that dictate which feelings are appropriate for each situation, how they are to be communicated clearly, over which duration and what is the proper intensity (Lashley, 2002; Morris & Feldman, 1996). Display rules dictate the guidelines for publicly expressing emotions that may or may not be actually felt (Ashforth & Humphrey, 1993). Frontline service workers must strive to manipulate the feelings of clients by displaying the proper emotional image in accordance with the society’s display rules and the company’s desired image (Ashforth & Humphrey, 1993; Hayes & Kleiner, 2001; Morris & Feldman, 1996; Pugh, 2001; Rafaeli & Sutton, 1987).

The basic assumption of the research on emotional expressions or communication is that they are a demonstration of felt emotions (Côté & Morgan, 2002; Kramer & Hess, 2002; Mattila & Enz, 2002). The present study will collect and compare information from both senders and receivers of emotional communication to determine if the receivers of emotional communication are receiving the senders’ actual or ‘acted’ emotions.

The Management of Emotions

After having briefly explored the direction of the literature on emotions, their communication and the importance of display rules in the proper communication of

emotions, this discussion will now turn to emotional labour. Emotional labour is the management of emotions (or feelings) in a work context. A general discussion on the management of individual's emotions will be followed by a more in-depth discussion on emotional labour: the management of emotions in the work context.

Managing one's feelings implies controlling the signals that are felt from within the self in relation to our external environment (e.g., fear of a large dog) as well as those that are triggered from within (e.g., sadness at the memory of a lost parent) (Hayes & Kleiner, 2001; Morris & Feldman, 1996). These signals can be directed, enhanced and suppressed by the external environment or from within the individual (Morris & Feldman, 1996). Emotions are the consequence of how individuals interpret the signals as facilitating or thwarting their personal goals (Bagozzi, Gopinath & Nyer, 1999). Every individual is able to manipulate her own feelings by convincing herself that the signals are stronger or weaker than they really are. An individual could ignore a large dog that is scaring her (suppress), convince herself that this particular dog is not to be feared (direct), or work herself into a frenzy by imagining that this dog is rabid and is intent on biting her (enhance). The presence of the signal does not change, only the individual's interpretation of it (Bagozzi, Gopinath & Nyer, 1999; Morris & Feldman, 1996).

Feeling manipulation, or emotional labour, is a practice that most individuals engage in on a regular basis with all kinds of emotions, not just fear or sadness, but happiness (pretending to have a good time at a dull party), anger (complaining to get faster service in a restaurant) and others as well. Individuals often manipulate or feign emotions to protect the emotions of loved ones, to avoid conflict, or to receive quick responses.

It has been proposed that individuals may also allow some of the regulation of their own emotions to be traded for a wage and sold as a commodity (Hochschild, 1983). An empirical study examined the interactions between bank tellers and their clients using employee self-report surveys, observation of emotional expression of employees and exit interviews with clients (Pugh, 2001). The study showed that employee positive affect was not significantly related to the display of emotion (Pugh, 2001), demonstrating that there is a definite difference between what employees experience and what they express in certain contexts. The relationship between arousal and emotional experience remains important in the emotion, marketing and management literature and has rarely been tackled empirically (Bagozzi, Gopinath & Nyer, 1999).

The present study examines the concept of emotion management using the emotional labour framework. Emotional labour is the management of emotions in the work setting. Employees who engage in emotional labour are asked to manage their emotions in the workplace, ensuring that their emotions remain consistent with the expectations of their employers and clients, as well as with the display rules laid out by their society and workplace. Emotional labour is explained in the following section.

Emotional labour has traditionally been studied as the degree to which employees must engage in emotional effort to disguise their true (emotionally dissonant) feelings, or to enhance their natural feeling in adherence with display rules.

Presented here are some of the most important features of this traditional view of emotional labour put forth by Hochschild (1983) and subsequent researchers. Following the emotional labour discussion will be a presentation of the literature on engagement and

vitality, emotions that are expected of leisure service personnel. Understanding the effort involved in emotional labour and the intensity of the emotions that leisure service personnel are expected to display will open the discussion to the impact of emotional labour on individual employees.

Emotional *work* and emotional *labour* are used interchangeably in the literature. As well, *emotions* and *feelings* are widely accepted as like terms. This paper will use these word pairs in the same way, as synonyms. Also of note is that, for simplicity, personal pronouns designating male or female employees, clients or other individuals will be used interchangeably in the literature review. The use of feminine or masculine pronouns is not a specific statement concerning the population, rather a simplification for increased readability.

Emotional Labour

Emotional work can be simply defined as the act of demonstrating desired emotions in the service delivery work setting (Ashforth & Humphrey 1993; Grayson, 1998; Hayes & Kleiner, 2001; Kruml & Geddes, 2000; Lashley, 2002; Morris & Feldman, 1997; Pugh, 2001). A cashier who smiles and wishes her client a nice day, for example, is expressing the desired cheerful emotion, but the cashier in question may herself be having a terrible day and not really want to wish any good things to anyone.

Employees are engaging in emotional labour when the following three criteria are met. The first is that employees are in direct contact with the client. The second is that employers control the emotions of employees through training, supervision and/or company policy. The third criterion is that the main commodity being sold by the

employer is a service provided to the client and delivered by the employee (Hochschild, 1983; Kruml & Geddes, 2000; Lashley 2002; Pugh, 2001).

Companies are often competing in terms of intangible 'service quality'. It is becoming expected of service providers, as our economy becomes increasingly dominated by them, that all of their staff be cheerful, and that they never show signs of fatigue or discontent (Hayes & Kleiner, 2001; Jerome & Kleiner, 1995; Morris & Feldman, 1996; Scheuing, 1999). It is the behaviour and apparent emotions (not necessarily the actual emotions) of the employee that affect the perceptions and satisfaction of the client (Ashforth & Humphrey, 1993; Bove & Johnson, 2000; Mattila & Enz, 2002; Scheuing, 1999). A client will be more satisfied, for example, if a service employee responds to his complaints with calm politeness and apologies than with an honest reaction of anger. Engaging in emotional labour, then, becomes a necessary part of the service worker's job, with the effects (both on clients and employees) remaining largely unknown. Before studying those effects, the literature that categorises the different dimensions of emotional labour will be explored.

Emotional labour theory is rooted in the dramaturgical realm (Ashforth & Humphrey, 1993; Kruml & Geddes, 2000), based on the idea of emotional labourers as actors, and clients as their audience. The degree to which emotions are acted is the foundation of Hochschild's theory of emotional labour. Its main dimensions describe the degree to which the emotional labourer is acting: at the surface or deep within the employee (actively or passively). Three main types of acting are designated and are the basis for thought in emotional labour (Kruml & Geddes, 2000). Surface acting describes

a situation in which an employee masks her own emotions with those required of her role. Active deep acting is when an employee convinces herself to feel and display required emotions by recalling or imagining situations that stimulate the emotion. Passive deep acting occurs when an employee internalises her role to the point that appropriate emotions are spontaneously stimulated within her, ensuring that the emotions displayed at work are appropriate and accurate, but relinquishing control over her emotions to her employer.

Mann (1999, in Lashley, 2002), explains that emotional labour involves faking emotions that are not felt, and/or hiding the ones that are in order to meet social expectations (Lashley, 2002).

A two-dimensional model of emotional labour was proposed and tested (Kruml & Geddes, 2000). This construct encompasses Hochschild's original three modes of acting (surface, active deep and passive deep) into two dimensions: emotional effort and emotional dissonance. Based on a study using the results from Hochschild's work (1983) as well as responses from semi-structured interviews with service employees, Kruml & Geddes (2000) empirically identified the two dimensions of emotional labour.

The following literature review of the topic of emotional labour adopts this two-dimensional model of emotional effort and emotional dissonance. The present study focuses on emotional labour and its importance in determining client reactions to a service. This two-dimensional framework of emotional labour is the foundation for this research and is discussed in the following sections. The discussion begins with descriptions of emotional effort and dissonance and their importance in emotional labour theory. The descriptions are followed by an explanation of how these two dimensions are

thought to interact to describe emotional labour. A brief literature review follows on a variety of expressions of enthusiasm, an essential emotion in the leisure service industry. Finally, this section of the literature is concluded by exploring the main findings of how emotional labour, feelings and expressions of enthusiasm may affect individual employees. Once the main themes in emotional labour and enthusiasm have been explored, the discussion of past research will shift to client responses, specifically in the case of emotional labour.

Emotional effort is always present in an individual who is engaged in emotional labour. It is the effort that an employee puts in to adhering to the display rules required of her role, either by accentuating her own emotions, or by masking them. If she feels similar emotions to those required, she feels emotional harmony and the only emotional effort required is to ensure that her emotions are expressed appropriately, in accordance with the display rules of her work context.

If an employee feels very different (dissonant) emotions than those that are required, she will be expected to engage in high levels of emotional effort to mask her true feelings and display the required ones. If her emotions are different than those required and she refuses or is unable to engage in the necessary amount of emotional effort to mask them, she will become emotionally deviant: expressing her true emotions as opposed to those required.

Each of the two main dimensions of the model will be presented in greater detail in the following sub-sections. Emotional effort will be broadly discussed. The specific case of emotional effort without dissonance, or emotional harmony, will also be explored.

Theories and research on emotional dissonance will then be described, as well as the specific case of emotional dissonance without effort, called emotional deviance.

Understanding how these dimensions describe emotional labour and its consequences on employees will facilitate the discussion on the effects of emotional labour on client responses. The two dimensional model will then be added to in the interest of the specific case of the leisure service industry. Displays of enthusiasm will be explored by examining the literature on engagement and vitality and how they affect employees.

Emotional Effort

The level of emotional effort required of an individual depends on her own emotional expressivity, her level of emotional dissonance, the intensity of emotion required and the desire that she has to adhere to display rules.

“The reason why taking control of our emotions can be such a challenge, is that for most of us our emotions are produced by reacting to our environment...on pay day: we’re elated...So rather than being in a constant state of reaction, learn to be proactive with your emotional states. Take control of your emotions or your emotions will control you. Control and direct your emotions, and you will always be in a state to perform to the best of your ability.”
– Leisure Professional Training Manual – see Appendix A.

Engaging in emotional effort, as the above quote explains, implies engaging in a form of conscious effort to manage one’s emotions in the work context. Unlike physical effort, emotional effort is not necessarily outwardly visible. Emotional effort is a concept that has been empirically identified as a central dimension of emotional labour (for the first time in Kruml & Geddes, 2000). It is a form of effort that an individual can engage in without expending him/herself physically. As with any form of effort, even an

outstanding amount of quality effort does not provide any guarantee for outcomes in terms of client interpretations or client satisfaction (Ashforth & Humphrey, 1993). It is important to note that emotional effort refers to how hard the actor tries to communicate feelings, not the effectiveness of the communication.

Emotional effort is Hochschild's "active deep acting": changing one's inner emotions to suit the needs of the situation (Kruml & Geddes, 2000). In active deep acting employees try to make their 'true' and 'acted' feelings (or 'back stage' and 'front stage') congruent (Grayson, 1998). This is also called "feeling management" by Hochschild (1983; Kruml & Geddes, 2000). Active deep acting is done by actively trying to suppress or evoke a certain emotion (Ashforth & Humphrey, 1993; Hochschild, 1983). Workers in the service industry are told what they are expected to feel, and can even be given scripts to help them to 'imagine' or 'manipulate' how they should be feeling (Hayes & Kleiner, 2001). These scripts can become quite elaborate and detailed, flight attendants can be told to imagine the aeroplane cabin as a living room full of guests and bill collectors to imagine that their clients are trying to cheat them out of their personal savings, for example (Hayes & Kleiner, 2001).

Emotional effort is required any time that an individual tries to properly display emotions, whether they are 'true' or not, though less emotional effort is required to display genuine feelings (emotional harmony) than to conjure up or fake other feelings (Grayson, 1998; Kramer & Hess, 2002; Kruml & Geddes, 2000).

Emotional harmony exists when the individual is actually feeling the required emotion – in this situation, some say there is no emotional labour (Lashley, 2002). This is

similar to the idea of congruence between the 'front stage' and the 'back stage' emotions (that proposes that the service area where clients are is the 'front stage', and that employees express their true, congruent, emotions away from the clients, 'back stage') (Grayson, 1998). This is when genuine emotion (Ashforth & Humphrey, 1993; Grayson, 1998) and/or emotional effortlessness (that may still require a minimum amount of display effort) are expressed (Grayson, 1998). One question that arises is if receivers of emotional communication can perceive the difference between genuine emotions expressed in a state of emotional harmony and emotions that are acted (either deeply or at the surface), and if this perceived difference has an impact on receivers' reactions to the sender.

There are instances where the employees may simply naturally feel and display what they are expected to feel in their role (Ashforth & Humphrey, 1993). This is especially important in the leisure industry, where it is very possible that staff members are truly feeling the enjoyment that they are expressing, similar to an example given of a nurse who does not need to 'act' sympathetic towards an injured child (Ashforth & Humphrey, 1993). Working in the leisure industry involves being paid to lead and/or engage in enjoyable activities that clients are paying to do. If employees are enjoying themselves with their clients, genuinely feeling the proper emotions may require no acting. Properly expressing emotions (adhering to the display rules), however, is still demanding and is not an effortless task (Ashforth & Humphrey, 1993; Grayson, 1998). In this case of emotional harmony, therefore, emotional effort is still present, but without any form of acting.

Emotional Dissonance

Emotional dissonance is the difference between the emotions felt and the emotions displayed (Ashforth & Humphrey, 1993; Brotheridge & Lee, 2003; Hayes & Kleiner, 2001; Kruml & Geddes, 2000; Pugh, 2001). This involves two of the forms of acting described by Hochschild (1983). The first: “surface acting” involves modifying one’s projected feelings while maintaining the true feelings hidden from the public eye. The second: “passive deep acting” means spontaneously changing one’s inner feelings to match those required of the situation. These two forms of acting are placed on opposite ends of the emotional dissonance continuum (Kruml & Geddes, 2000). In the ‘front/back stage’ analogy, when there is emotionally dissonant surface acting, the emotions that are displayed in the ‘front stage’ are different from those that are truly felt and displayed in the ‘back stage’ (Grayson, 1998). Difficulty occurs when actors try to align their experience of emotions with their expression of emotions through passive deep acting, masking their own ‘true’ emotions from themselves and their audience (Ashforth & Humphrey, 1993).

Surface acting, or high emotional dissonance (Kruml & Geddes, 2000), is the act of disguising one’s feelings or simulating feelings that are not actually felt. The deception only goes as far as the audience; the actor is not fooled by his/her own disguise or simulation (Ashforth & Humphrey, 1993; Hayes & Kleiner, 2001; Kruml & Geddes, 2000; Morris & Feldman, 1996). This is executed using verbal and non-verbal cues to convey the impression of certain emotions (Ashforth & Humphrey, 1993). Surface acting does not mean pretending to feel emotions where none are felt, it simply means concealing the true emotions with different expressed emotions, even if this means

pretending to feel no emotions to maintain professionalism (Ashforth & Humphrey, 1993; Grayson, 1998). Concealing one's true emotions is not necessarily a negative action: it may be done in the best interests of the clients, when a flight attendant conceals her anxiety in an emergency, for example (Ashforth & Humphrey, 1993).

Passive deep acting, or low emotional dissonance (Kruml & Geddes, 2000) is a situation in which the employee's emotions are actually modified to suit the situation. He displays the proper emotions by calling on experiences, images or imagination to induce feelings within himself (Hayes & Kleiner, 2001; Morris & Feldman, 1996). This form of emotional labour can also be called upon when the display of intense emotions is required (Morris & Feldman, 1996).

Passive deep acting is similar to what can be called role identification, (and has also been called role internalisation by Morris & Feldman, 1996; Ashforth & Humphrey, 1993) in which the employee sees the job as an extension of the self. This concept is different from emotional harmony in that the employee's feelings are not her own spontaneous emotions, but rather an internalisation of her role that falsely stimulates appropriate emotions. The employee is not able to recognise which feelings are being acted and which are genuine – to them, none of their feelings seem acted (Ashforth & Humphrey, 1993; Lashley, 2002) The situation of emotional identification may have negative outcomes (Lashley, 2002). A client's praise or complaints concerning the company are misinterpreted as personal compliments or attacks. Clients' comments to an emotionally identified employee directly enhance or undermine that employee's confidence and self-image. When the employee's self-concept is reliant on the image of

their employing organisation, it is very fragile, and susceptible to great manipulation by clients who are unaware of the power of their comments concerning the organisation.

Employees who rely on their employer to control when and how they display emotions in the workplace may lose control of their emotions elsewhere in their lives, becoming emotional zombies who have difficulty experiencing and expressing strong emotions like passion and anger in their everyday life (Ashforth & Humphrey, 1993). The incapacity to control one's emotions may have dire consequences in the employee's personal life.

The state of emotional role identification has been found to be (1) negatively correlated with surface acting and (2) positively correlated with variety and intensity of emotional display and with deep acting (Brotheridge & Lee, 2003). This is intuitive as (1) someone who is pasting on a fake smile is not taking on their identity of "employee" to the fullest and (2) an individual who is internalising his/her role is one who feels intense emotions that are strong and deep enough to fool even the toughest audience: him/herself. In terms of emotional effort and emotional dissonance, then, identification would be related to low feelings of emotional dissonance and low to moderate feelings of emotional effort.

Emotional deviance occurs when the 'actor' stops acting, and reveals her actual emotions, however inappropriate they may be. It could also be called emotional rebellion. In this situation, some say that emotional labour does not exist (Kruml & Geddes, 2000; Lashley, 2002). In terms of emotional effort and dissonance levels in an emotionally

deviant individual, then, emotional effort and dissonance would both drop from extremely high to low levels very quickly at the moment when the actor stops acting.

Emotional deviance could also be called non-acting. It often happens in situations where demands become too large for the employees to handle. In this situation, employees cease to engage in any emotional labour and let their true feelings show, displaying inappropriate emotions for the work setting. It must be noted, however, that inappropriate emotions are not always negative emotions. The display of positive emotions in a work role can also be inappropriate (Kramer & Hess, 2002). An over-enthusiastic salesperson can seem pushy, as a cheerful funeral director stimulates discomfort.

To avoid negative repercussions such as being fired or feeling guilty about not performing adequately, employees in the situation of emotional deviance will detach themselves and withdraw all emotion, exacerbating the potential negative repercussions (Ashforth & Humphrey, 1993; Hayes & Kleiner, 2001).

Emotional deviance can be the result of an interaction with a client in which emotional messages are sent and received by the employee and the client where the employee can no longer adjust his/her emotions enough to meet the perceived or explicit expectations of the client and still follow the display rules of the company (Rafaeli & Sutton, 1987).

Hochschild's work raises one question that has not often been explored. It is that of the relationship between the concepts of emotional effort and emotional dissonance. Both of these are key elements of the emotional labour theory, but are not often explained

in terms of how they relate to each other. They are not opposite ends of a same spectrum, nor do they seem completely independent of each other.

A recent longitudinal study among young service workers examined the relationship between emotional regulation, job satisfaction and intentions to quit (Côté & Morgan, 2002). The research takes a step back from Hochschild's work on emotional labour to discuss a concept that they term as "emotion regulation". In essence, this concept is very similar to emotional labour, but the authors distinguish it from Hochschild's concept as encompassing emotions that are expressed but not necessarily prescribed or traded for employee wages. In taking this 'step back' then, the authors manage to re-evaluate the idea of emotion management, regulation or labour to add clarity to the popular emotional labour concept.

Côté & Morgan (2002) divide emotional regulation into two main categories: emotion amplification and emotion suppression. Simply put, there are two forms of emotional regulation, one involving playing up actual emotions (amplification), and the other involving masking actual emotions (suppression), often by acting other emotions. Applying this theory of emotional regulation to emotional labour, amplification involves engaging in emotional effort to enhance "acceptable" emotions in the context of a situation where emotional display is regulated and rewarded. Suppression would involve using emotional effort to disguise emotional dissonance by displaying appropriate emotions that are not actually felt. According to the study, emotional amplification is more common than emotional suppression (Côté & Morgan, 2002).

Relating emotional effort to emotional dissonance is aided therefore by this broader perspective. The greater the feeling of emotional dissonance is, the greater the

need is to expend emotional effort to suppress the felt emotion. When dissonance is low, effort is still present to amplify felt emotions and to ensure proper communication. Emotional effort occurs at any time that an individual expresses him/herself, by amplifying or suppressing emotions, or even stimulating emotions that are not actually felt (Kramer & Hess, 2002), emotional effort is therefore more common than emotional dissonance. Emotional dissonance only occurs when an individual expresses an emotion that is different than the emotions that they actually feel.

Hence, logically, it is expected that an individual's emotional effort will always be higher than their emotional dissonance, unless she feels that she is always suppressing emotions or 'faking' prescribed emotions, in which case emotional effort levels may be equal to emotional dissonance levels. If an individual felt that she experienced more emotional dissonance than effort, it could be supposed that she is often in a state of emotional deviance: feeling "inappropriate" emotions, and not putting effort into suppressing them.

Figure 1, below and the following descriptions of each quadrant are proposed to illustrate the interaction between emotional effort and emotional dissonance in the emotional labour theory.

Emotional dissonance	high	Emotional Deviance	Emotional Suppression <i>Surface Acting</i>
		Emotional Harmony (Amplification) <i>Active Deep Acting</i>	Emotional Identification <i>Passive Deep Acting</i>

Enthusiasm: A Required Emotion

As has been noted previously, leisure service employees are expected to display enthusiasm, vitality and positive emotions. They work in an environment where the client's enjoyment is often the main outcome that clients desire. This is general knowledge and is often stated by leisure service organisers and trainers.

“In all [leisure experiences], the client must feel happy with the results. Clients must feel that their money was well spent and that they achieved something.”

-- Leisure Professional Training Manual -- see Appendix A.

The relationship between displays of positive employee emotions and positive client emotions, that is present in the minds and training manuals of leisure service professionals, was predicted and empirically found to be a positive one (Pugh, 2001). Employees that express cheer therefore have cheerful clients, though the direction of causation of this relationship is not confirmed to be unidirectional (Pugh, 2001). This is acceptable, given the dynamic and reciprocal nature of emotional communication (Mattila & Enz, 2002; Rafaeli & Sutton, 1987), but merits further testing and exploration.

Academics and practitioners seem to agree that strong client emotional responses are what determine client responses to a service. It is in service providers' best interests to ensure that the strong emotions felt are positive ones, to create positive client responses (Robinson, 1980; Surprenant & Solomon, 1987 in Johnson & Zinkhan, 1991).

Clients have been to evaluate the service well when the employee's emotions are positive (Grayson, 1998; Pugh, 2001; Scheuing, 1999). This does not always occur in service organisations. Security guards, for example, must give an impression of sternness and confidence, clients who observe negative emotions in a security guard (when being reprimanded, for example) may not express satisfaction with their services, even though

the guard has made no errors in portraying her role. These findings are extremely important to this study. They will help to guide the exploration of the links between emotional effort and dissonance with client responses such as client satisfaction. The present study is situated in a context where employees are expected to display appropriate positive emotions at all times, as is demonstrated by the indications given in the training that must be undergone to become a leisure professional.

“If you’re having a bad day, that’s your problem, not theirs, and it’s up to you to put on a smile and fake it so well that they assume it’s your birthday.”
Leisure Professional Training Manual -- see Appendix A

The concern that managers have with proper emotional displays is a real one and should not be ignored. Instead, a foundation for it should be built to understand the implications that emotional labour entails. In the leisure environment, professionals are expected to maintain professionalism and enthusiasm.

“... One of the most important characteristics you can have [as a leisure professional] is being a friendly person – someone other people like to be around. You are part of the fun [clients] are there to have; you need to strive to be someone who can add interest and levity to the occasion, who can solve problems in a constructive way with good humour, and who can address the serious aspects of [client] safety without losing the fun. This goes a long way toward the success of a [leisure experience].”
– Leisure Professional Training Manual – see Appendix A.

Being enthusiastic and responsible involves a certain extent of concentration and focus, both in terms of adherence to display rules and of avoidance of distracting factors (angry or overly friendly clients, desire to participate in the activity instead of to lead it etc.). To have proper adherence to display rules, employees must know what these are and how to use them (have proper training and monitoring). To avoid distracting factors, employees

must feel that there is a reason for them to maintain their engagement in their work (proper compensation or other forms of motivation).

If employees are naturally enthusiastic about the activity, then they can focus their efforts on maintaining a safe environment for clients. To be appropriately enthusiastic about an activity and effectively perform as a leisure professional requires different levels of emotional labour, depending on the form of work motivation and the degrees of both energy (vitality) and effort (engagement). The following sections will visit the factors that are thought to be keys to reducing the need for individual emotional labour in the leisure service delivery context.

Engagement

Engagement refers to the amount of energy and effort that an individual puts into a given activity; it is the amount of involvement that she has towards the activity (Deci, Ryan, Gagné, Leone, Usunov & Kornazheva, 2001). This can be measured in terms of time spent in preparation of an activity, physical effort put into the activity, commitment to the activity, and extra effort put into the activity to ensure that it is enjoyable for all clients (Deci, et al 2001). Engagement is a reflection of the strength of a person's motivation to perform correctly but does not guarantee performance, as performance is a result of ability as well as of accurate effort (Lawler, 1970).

Engagement is an essential element in the transaction between employers and employees where employers trade some form of reward for the employee's efforts (Eisenberger, Huntington, Hutchison & Sowa, 1986; Lawler, 1970). Individuals regulate

the amount of engagement that they put into an activity based on their perceived abilities to be successful in that activity (Lawler, 1970).

Engagement describes the degree of responsibility that an individual feels towards a task that she has taken on. The level of engagement can be determined by the individual as well as perceived by an observer (Van Eerde & Thierry, 1996). In the employee-client relationship, the client consciously or unconsciously observes the employee's level of engagement and draws conclusions accordingly. It has been proposed that, in situations where the service is lacking quality, a visible effort from an employee puts the blame for the poor quality on the organisation, not on the employee (Van Raaij & Pruyn, 1998). For example, a waiter who forgets orders, but returns with a notepad and pen and an apologetic demeanour is making a visible effort towards his job. His clients, who may be getting frustrated, will be frustrated with the employer for making the waiter work before he was ready, not with the waiter, as his visible engagement clears his name in the eyes of the client. Conversely, could it be supposed then, that in a positive service interaction, an employee who is visibly engaged in her work will be perceived as better than the organisation that she works for?

Also, concerning emotional effort, as many of the actions required in service interactions can be fairly repetitive and sometimes scripted, habitual routines can be developed, decreasing the effort required to convey the proper emotional messages (Ashforth & Humphrey, 1993).

Vitality

Vitality refers to having a positive feeling of having energy available to the self, of aliveness and physical as well as psychological energy (Nix et al, 1999; Ryan & Frederick, 1997). It is a positive affect like happiness, but vitality has the special quality of being restorative or regenerative, whereas happiness does not (Nix et al, 1999).

Vitality has been studied and found to be positively related to mental health and negatively related to fatigue (burnout) (Nix et al, 1999). It can be enhanced by activities such as moderate exercise (Nix et al, 1999), which is the situation of the present study.

Emotional Labour in Individual Employees

Patrons of the service industry have come to expect “unequal exchanges” that make it acceptable for a client to vent their frustrations on a waitress, for example, without expecting any form of emotional retaliation from the service workers (Hayes & Kleiner, 2001; Lashley, 2002). Clients are aware that employees are being paid, and that the emotions that they are conveying may be fake, but our Western culture expects these staff to have impeccable ‘front stages’: to seem genuine and to provide emotionally accurate service (cheerful amusement park operators, angry bill collectors) at all times (Grayson, 1998). An empirical study asked university students to rate a hotel and one of its employees based on recordings that they heard of a hotel receptionist’s interaction with a client and a candid ‘backstage’ interview. Clients were found to be able to perceive emotional labour, when employees were displaying different emotions than what they were truly feeling. Perceiving employee emotional labour did not affect clients’ evaluations of the service as much in a brief encounter condition as in a relational interaction condition (Grayson, 1998). The genuineness of emotions, then, becomes

important for service evaluations in a relational context, as in the present study. As clients form a relationship with an employee, the employee's emotional labour has an increasing effect on clients' responses.

Even when faced with unreasonable and/or rude requests or comments, employees who are a part of what has been termed the "have a nice day" (HAND) culture (Mann, 1999 in Lashley, 2002) are expected to answer with a polite and patient smile, perhaps following a standardised script (Lashley, 2002). The training literature has examples of both explicit and implicit scripted interactions.

"Thank your [clients] for coming out and allowing you the time to share your knowledge and expertise with them...Say that you hope they enjoyed the [leisure experience] as much as you have [leading] it."

"...Give all of the advice you'd like to get. Put yourself in the [client]'s place and ask yourself what suggestions or reminders you would like."
- Leisure Professional Training Manuals – see Appendix A.

When employees' feelings are modified to suit the needs of employers and the desires of clients, they are losing touch with the reality of the environment and/or of themselves (Ashforth & Humphrey, 1993; Hayes & Kleiner, 2001; Morris & Feldman, 1996). In this situation, feelings are manipulated to meet the needs of the employer. The control over the individual employee's emotions is removed from the employee by the employer. To counter this, experienced emotional labourers are able to put themselves in a state of what is called "healthy estrangement" (Hayes & Kleiner, 2001). This happens when employees are able to distinguish between their true feelings (real) and those that are being 'put on' (acted), making the employees less prone to burnout by differentiating their emotions at work from their own emotions. The most difficult consequence in this situation of healthy estrangement is that, because the individuals here are constantly

aware of their true and fake emotions, they may get the feeling of being “phoney” if they feel that they are acting too much or not enough (Hayes & Kleiner, 2001).

In the situation of emotional identification (when employees take on the successes and failures of the employer as their own), employees may emotionally detach themselves from their own ‘true’ emotions, decreasing their stress, but ultimately causing burnout and emotional detachment from all aspects of their life (Ashforth & Humphrey, 1993; Hayes & Kleiner, 2001).

Morris & Feldman (1996) created many propositions which were tested (Morris & Feldman, 1997) using service employees’ responses to a questionnaire concerning emotional labour, its antecedents and its consequences. The sample included nurses, military recruiters and debt collectors. It was hypothesised that greater identification would be associated with frequent interactions, but this hypothesis was not supported. Identification was, however, positively related to the duration of an activity (Morris & Feldman, 1997). As mentioned earlier, identification would likely be reflected by low levels of emotional dissonance and moderate to high feelings of emotional effort.

It has also been proposed that, in jobs involving interactions with clients who are generally expressing positive emotions, less emotional effort is required and it will be quite easy and appropriate for employees to express their true feelings (Kruml & Geddes, 2000). This is intuitive, as it is easier to express positive emotions in an interaction where both parties are being polite and pleasant. In this situation, not much emotional training is needed, and employees can be given freedom in their emotional displays, as they will most often be appropriate (Kruml & Geddes, 2000). This freedom increases the sense of

autonomy (Kruml & Geddes, 2000), often referred to as empowerment (Lashley, 2002) a precursor of job satisfaction.

Conversely, in a situation where an employee is constantly receiving criticism and complaints (at a client service counter, for example), their true feelings may be quite different from those that they 'should' be expressing. The effects of emotional labour are exacerbated with the passage of time and daily routine of 'performing' (Ashforth & Humphrey, 1993; Pugh, 2001). Dissonant emotional work causes negative emotional states such as burnout (Ashforth & Humphrey, 1993; Erikson & Ritter, 2001; Grayson, 1998; Hayes & Kleiner, 2001; Lashley, 2002; Morris & Feldman, 1997). Behavioural consequences such as absenteeism have also been associated with emotional dissonance (Lashley, 2002).

One point that has often been made is that emotional labour does not necessarily lead to negative psychological repercussions (Côté & Morgan, 2002; Kruml & Geddes, 2000; Morris & Feldman, 1996; Rafaeli & Sutton, 1987). Within the two-dimensional concept of emotional labour, it has even been proposed that only emotional dissonance causes negative consequences such as burnout, and that emotional effort may actually act to counter these negative repercussions as emotional dissonance that is not assisted by emotional effort is emotional deviance, which is very destructive to employees (Kruml & Geddes, 2000). Emotional and behavioural guidelines are the display rules that are implicit in emotional labour theory. These guidelines can help to make situations more predictable, arming employees with the tools needed to deal with difficult situations, potentially increasing task effectiveness and objectivity (Ashforth & Humphrey, 1993; Côté & Morgan, 2002; Kramer & Hess, 2002). Dissonant emotional work has also been

theoretically linked to positive feelings, such as increased psychological states when an employee manages to take on the positive mood that they are 'acting' (Ashforth & Humphrey, 1993). Emotion researchers have also advanced that displaying positive affect, even if it is fake, can bring about psychological changes, convincing the actor herself that she is happy (Zajonc, 1985 in Rafaeli & Sutton, 1987).

The type and intensity of emotional labour that an employee can engage in depends on dimensions of the emotional labour context. Characteristics of the individual employee, of the job and of the organisation are all antecedents that can affect the context of emotional labour (Erikson & Ritter, 2001; Grayson, 1998; Morris & Feldman, 1996; Morris & Feldman, 1997).

Emotional exhaustion, job satisfaction and role internalisation are all related to the antecedents of an emotional labour context (Morris & Feldman, 1996; Morris & Feldman, 1997). In terms of emotional effort and dissonance, much more empirical work has been done on emotional dissonance than on the newer concept of emotional effort (Kruml & Geddes, 2000). The present study will do exploratory analyses of the consequences of emotional effort to help to enrich the literature on emotional labour.

Characteristics of the individual employee have been studied in relation to emotional labour (Erikson & Ritter, 2001; Kruml & Geddes, 2000; Morris & Feldman, 1996; Pugh, 2001). Individual dispositions towards emotional expressiveness have been examined and found to enhance emotional display to clients (Pugh, 2001). Men are found to experience more emotional dissonance than women, but gender did not affect levels of emotional effort (Kruml & Geddes, 2000). Occupational tenure has no effect on dissonance, but is negatively related to emotional effort (Kruml & Geddes, 2000). Older

employees were shown to experience more emotional dissonance and more emotional effort (Kruml & Geddes, 2000).

Job characteristics that are proposed to affect the dimensions of emotional labour are task routineness (“quality orientation” in Morris & Feldman, 1996; Kruml & Geddes, 2000) and variety as well as the amount of face-to-face contact required of the job (Jerome & Kleiner, 1995; Morris & Feldman, 1996;). Others include the amount of display training provided by the employer, the degree of display latitude, client affect and emotional attachment to clients (Ashforth & Humphrey, 1993; Kruml & Geddes, 2000). Display training was found to have no effect on emotional dissonance, but to have a positive relationship with emotional effort (Kruml & Geddes, 2000). Quality orientation was found to have no effect on emotional dissonance or emotional effort (Kruml & Geddes, 2000). More display latitude entails less emotional dissonance and less emotional effort (Ashforth & Humphrey, 1993; Kruml & Geddes, 2000), as does positive client affect (Kruml & Geddes, 2000). Emotional attachment to clients, occurring in situations where there are intense, repeated or prolonged interactions with a client, was found to have a negative relationship with emotional dissonance, but no relationship with emotional effort (Kruml & Geddes, 2000).

Characteristics of the organisation such as employers’ training methods can become quite invasive, they can change how employees interpret their own feelings to ensure that the client is always right and that the employer comes out shining. This type of manipulation may cause employee burnout and/or confusion about the employers’ wishes of the employees (Hayes & Kleiner, 2001). In this situation, employees begin to doubt their own emotions, feeling guilty for being angry at an irate client, for example.

Employers who manage to instil this level of control over employees' interpretations over their own emotions constantly encourage employees to look at the situation from the client's perspective and to act in the interest of the employer, even if the client is being unreasonable or insulting (Hayes & Kleiner, 2001).

Morris & Feldman (1996) suggest that it is not the emotional labour – job satisfaction relationship that should be examined, but rather the more precise emotional dissonance – job satisfaction relationship (Morris & Feldman, 1996; Morris & Feldman, 1997). Following their suggestion, Côté and Morgan (2002), in their study, found that job satisfaction was increased when employees' emotional efforts were used to amplify positive emotions, showing that non-dissonant emotional labour can be satisfying.

Emotional labour is a reality of the service industry. Employees in the leisure service industry must constantly display the appropriate emotions, as their attitude is often the main selling point of the organisation, visible in slogans such as “service with a smile”. This study explores the interaction of emotional work with other factors that employees experience at work that may affect their clients' perceptions and consumer behaviour. Are emotional effort and dissonance noticed by clients? Do they affect clients' emotions, loyalty, satisfaction and/or behaviour? These questions form the backbone of this study and will be explored theoretically and empirically.

An unenthusiastic person appears to constantly be in a tired or angry mood and to not really enjoy any of the activities in her day. This lack of enthusiasm is a lack of vitality. If an employee lacks vitality, but is required by her job to show enthusiasm, she

may engage in a form of emotional labour to stimulate feelings of vitality within herself or outwardly fake these feelings to fool her clients and supervisors.

Researchers have explored the consequences of emotional labour in terms of employees and clients and have found mixed results. The present study will describe other employee variables that exist when emotional labour is present, while focussing on the effects of emotional labour on client responses.

Morris & Feldman's (1997) dimensions of emotional labour (frequency of display, duration of interaction and emotional dissonance) are also very similar to dimensions of client-employee relations (history of interaction, contact intensity, employee's client orientation) that are said to predict client loyalty to an employee (Bove & Johnson, 2000). These two seemingly different concepts, employee emotional labour and client loyalty, therefore, seem to be measured using many of the same criteria. How closely related are these concepts? The closeness of the criteria measuring emotional labour and client loyalty can, in part, be explained by the similar context in which they occur, but also stimulates questions on the closeness of the relationship between these two variables. Based on the theoretical closeness of these concepts, the present study will empirically test the relationship between emotional labour and client loyalty.

Some effects of employee emotional labour on clients' satisfaction, loyalty and perceptions of quality have also been explored. An overview of these consequences is presented below.

Emotional Labour, Employee Behaviour and Client Responses

The link between enthusiastic staff and satisfied clients has been discussed and measured by researchers. The link between the managerial concern for employees' well-

being and the practical marketing-based client outcomes is an essential part of the study. Employees in the service industry can have direct effects on the clients, as the main offering of the commerce is the interaction between these two groups of individuals. For example, in a restaurant, even if the food is fantastic, poor service (lengthy wait time, rude staff, etc) can ruin a client's meal (Yüksel & Yüksel, 2002). The present study, therefore, is an exploration of the factors relating to the employee that can contribute to service quality in a leisure service setting. Following is a look at the links that have been established between elements of individual employees' work environments and clients' responses to these employees.

It is believed that "pleasant employee behaviour influences purchase decisions" (Côté & Morgan, 2002). It has also been shown that positive emotional displays (greeting, smiling, eye contact and thanking) are positively related to client positive affect and client evaluations of service quality (Pugh, 2001). This belief drives employers to create emotional display rules and training to encourage service staff to present pleasant, joyful and enthusiastic displays of emotion, at the expense of not providing clients with a genuine and accurate image of employees' actual felt emotions. The present study takes this thinking one step further by asking if clients are able to perceive emotional labour and if this influences their responses to a service.

Employees who love their jobs display engagement and vitality and will not have to 'fake it' to be pleasant and enthusiastic. In the leisure service industry, vitality is a common trait that is expected of the service staff at all times. It would be expected that energetic employees are able to create positive emotions and satisfaction among their clients, but perhaps this image of vitality can be imitated with the use of emotional effort.

If an employee is feigning vitality, will a client notice? Will that affect the client's responses to a service?

An employee's behaviour during a service interaction often strongly affects the client's perceptions of service quality (Ashforth & Humphrey, 1993; Jerome & Kleiner, 1995; Morris & Feldman, 1997; Yu & Dean, 2001). Client perceptions of service quality, in turn, have been demonstrated to predict client satisfaction (Butcher, Sparks & O'Callaghan, 2001; Nicholls, Gilbert & Roslow, 1998). It is also interesting to note that client satisfaction contributes to client loyalty (Yu & Dean, 2001), which is a goal of most companies.

One main question that the present research will try to answer is if client reactions (satisfaction, loyalty, emotional response) are affected by the employee's degree of emotional labour, in congruence with a recommendation made for future research (by Pugh, 2001). As mentioned above, the emotions displayed by employees affect clients' emotions and evaluations of service quality, but do these employee emotions have to be genuine?

The present study will examine the difference between employees' feelings of vitality and engagement to their work. The clients' perceptions of those feelings and engagement will also be assessed, answering this question by then linking the client's perceptions to the clients' responses to the service provided.

The relationship between employees' perceptions of their own behaviour and their clients' perceptions were questioned in another study examining employee and client emotions, in which hotel receptionists and their clients' emotional expressions were

observed and clients were asked to complete a brief questionnaire (Mattila & Enz, 2002). The findings from this study were that there was a non-significant correlation between client's evaluations of the service encounter and employees' own perceptions of their performance. Their findings show that there was no relationship between the message that employees think that they are sending and the clients' reactions. These findings question the purpose of emotional labour by demonstrating that clients' reactions are not necessarily based on the employee's displayed efforts. The present study will attempt to verify these findings by adding client perceptions to the relationship. Client reactions will be tested for relationships with both emotional labour and client perceptions, the relationship between emotional labour and client perceptions will also be tested. Perhaps client reactions are affected by their own perceptions which are, in turn, affected by the employee's emotional labour.

Engagement and Vitality in Individual Employees

Engagement and vitality are two characteristics of enthusiastic states of mind that are felt and may be expressed by enthusiastic employees. These emotions may also be 'acted', using emotional labour to convey the impression of employee enthusiasm.

Deci et al (2001) tested the universality of concepts related to employee motivation including engagement by doing two separate studies with employees in the United States and in Bulgaria. They found that in both studies, elements of motivation enhanced employees' engagement and well-being in their work environment.

Vitality is a concept that has been researched in terms of its relationship with emotional labour, an important concept in the present study. Studies have found that

vitality is promoted by elements of motivation (Nix et al 1999; Ryan & Frederick, 1997). It has been demonstrated that environments that are conducive to fulfilling the psychological needs that create the potential for motivation are those that enhance vitality, as opposed to environments where one feels controlled, incompetent or unloved, where vitality is diminished (Ryan & Frederick, 1997). It has also been reported that people who strive towards extrinsic markers of success (money, fame, attractiveness) have generally less vitality than those who desire self-actualisation and intrinsic outcomes (Ryan & Frederick, 1997).

Positive or negative affect can affect feelings of vitality (Ryan & Frederick, 1997). Emotional efforts can be very emotionally draining, causing stress and burnout (Kruml & Geddes, 2000; Morris & Feldman, 1996). Emotional labour, however, has also been positively linked to psychological well-being (Kruml & Geddes, 2000) which can be very confusing when trying to understand the emotional labour – vitality relationship.

As engagement is a relatively new concept to include in an empirical study, wider exploratory questions will be asked in order to enhance the understanding of this concept. Do service industry clients appreciate the degree of engagement that an employee has to their service, or would they rather that the service be provided in a seemingly carefree and effortless manner? Clients' perceptions of an employee's engagement in their work will also be evaluated, the congruence between the engagement that employees claim to feel and the clients' perceptions of these engagement will be discovered, as well as the influence of these perceptions of employee engagement on client responses. In much the same comparative manner, felt and perceived vitality will be explored.

Job satisfaction can be simply defined as the degree to which an employee is happy and driven to go to work (Lawler, 1970). Individuals who are satisfied by their work are those who feel that their work is instrumental to meeting their needs (Jerome & Kleiner, 1995; Lawler, 1970). Job satisfaction describes individuals' affective relations to their role at work (Davis & Wilson, 2000). It is a function of the relationship between individuals' expectations and the reality of their job (Davis & Wilson, 2000). Two main factors that affect job satisfaction are job content (work itself, status) and job context (work conditions, company policies) (Gunnar Vaughn, 2003; Shadur, Kienzle & Rodwell, 1999). Job content factors lead to overall job satisfaction, whereas the job context factors can predict job dissatisfaction (Gunnar Vaughn, 2003).

Management and human resources researchers as well as practitioners are concerned with job satisfaction, empowerment (Davis & Wilson, 2000; Lin, 2002) and the consequences that they bring about such as higher levels of client service (Lin, 2002), and lower levels of job stress (Davis & Wilson, 2000). If an employee is dissatisfied at

work and if her expectations are not met by reality, her commitment, emotional attachment (affective commitment) and her general attitude towards the organisation will be lower than if she were satisfied (Eisenberger, Huntington, Hutchison & Sowa, 1986; Weathington & Tetrick, 2000). A dissatisfied employee also has higher intentions to quit (Côté & Morgan, 2002).

Job satisfaction has been studied in relation to emotional labour, but positive as well as negative relationships between these two variables have been found (see e.g. Morris & Feldman, 1996). On the one hand, theoretical work suggests that the relationship should be negative as emotional labour can cause burnout and dissatisfaction. On the other hand, it has also been suggested that modifying one's emotions to fit the employer's criteria might be a very useful tool (by reducing uncertainty) in distancing oneself from a potentially emotionally damaging work atmosphere (Ashforth & Humphrey, 1993; Kruml & Geddes, 2000; Morris & Feldman, 1996). Again, as emotional effort is a new empirical concept, this dichotomous relationship might be the product of varying degrees of emotional effort and emotional dissonance. Job satisfaction (Ashforth & Humphrey, 1993; Kruml & Geddes, 2000; Morris & Feldman, 1997), effort and vitality (e.g. 'burnout'), as well as the image that is projected to clients are all potentially affected by emotional dissonance. A highly significant negative relationship between job satisfaction and emotional dissonance has been found (Morris & Feldman, 1997). In congruence with that, the suppression of unpleasant emotions was also found to decrease job satisfaction (Côté & Morgan, 2002).

To have a clear image of what is involved in leisure service workers' work environment, the concepts of emotional labour, engagement and vitality have been

explored. It is important for leisure service workers to display feelings of engagement and vitality in the ways outlined by display rules, even if the emotions expressed by employees are not genuine. These employees must engage in emotional labour to mask or amplify their true feelings in accordance with their work role. The literature review until this point has attempted to explain how emotional labour, engagement and vitality can affect an employee's feelings towards her work.

The image of the leisure service worker would not be complete without understanding what drives her to perform in her job. Individual employees who engage in emotional labour to express required emotions of engagement and vitality may have certain characteristics as employees and as individuals. When considering engagement and vitality, the real issue being considered is the degree to which an employee outwardly demonstrates (genuinely or not) feelings of energy and enthusiasm, a requirement of leisure service employees. If employees are able to accurately display the emotions associated with enthusiasm, will they have job satisfaction even if their emotional displays are dissonant? Are observers able to perceive the differences between true and fake displays of engagement and vitality? If clients are able to observe the genuineness of displayed engagement and vitality, does it affect their responses to the service?

The Group Fitness Context

This research will explore the relationship between the leisure service employee's enthusiasm and the leisure service client's behavioural and affective responses. The present study takes place in a situation where the employee is a group fitness instructor

and the client is in the position of student or 'client'. The group fitness domain belongs to the larger leisure service industry but is unique, as it not only demands that employees provide an atmosphere of enjoyment, but also that they work physically hard while teaching skills in an upbeat and safe manner. The interaction between employees and clients in this context is unique as it is an informal instructor-student relationship and it is in a group context, where one instructor usually has between 15 and 50 students for regularly scheduled classes of approximately one hour.

This instructor-student relationship is unusual as it has no final examinations or levels to pass, making the learning context one of what could be termed as 'free learning'. The organisation used in this study takes the concept of free learning one step further. Clients pay a flat monthly fee for the use of the facility; the fee does not change if they use the facility twice in the month or twice daily, nor is it affected by the number of fitness classes that the client attends. This means that classes are truly drop-in and clients receive no penalty for switching instructors, skipping class or taking as many classes as possible.

These group fitness students (or 'clients') choose to arrange their schedules to get to the facility at the time of a class as opposed to working out independently at the fitness facility or at home. They apparently prefer something about the class over using workout video cassettes in the comfort of their own homes or working out independently. This study strives to examine if the instructor's emotional labour or true or perceived feelings of enthusiasm or their emotional labour are what encourage this client preference.

The job of fitness instructor is one that meets the three criteria laid forth by Hochschild (1983) in her work on emotional labour. These criteria are that the employee

has direct contact with the client, that her displayed emotions are controlled by her employer and that the service that she provides is the main commodity being sold. It has been proposed that the longer the duration of an emotional display, the more emotional labour will be solicited (Morris & Feldman, 1996). The hour-long classes that group fitness instructors engage in demand a large amount of physical effort, as well as a supposed significant amount of emotional labour, simply because of the sustained adherence to display rules that is required of the instructor. At the same time, it has been suggested that stronger emotional attachment to clients can reduce emotional dissonance (Kruml & Geddes, 2000). This attachment can be developed over sustained encounters with the same clients (Kruml & Geddes, 2000). Having several meetings, or meetings of long duration, can be a mediating factor between perceived emotional labour and client satisfaction (Grayson, 1998). If a client feels that she knows her instructor, she may be offended and dissatisfied if she detects that her instructor's enthusiasm is being 'put on'. Alternatively, a client who feels close to her instructor may also be more forgiving of an instructor who seems to be having an 'off day'. Group fitness instructors often teach on a weekly basis and have a core group of clients who attend regularly. These students who are present regularly may be attending a particular class for a variety of reasons, whatever they may be, and this creates a situation of 'sustained encounters' in which the relationship between emotional labour and client satisfaction can be examined.

Client Perceptions

As discussed in the overview of the communication of emotions, communication involves an interaction between senders and receivers. The roles may or may not be

clearly defined, depending on the situation. One constant in this relationship is that receivers form perceptions of the senders, based on senders' verbal and non-verbal communication. These perceptions can be more or less accurate and more or less those intended by the sender. Miscommunications often happen between individuals, these are often because of poor communication skills of the sender, the receiver or both. They can also be a consequence of poor environmental context. Too many distractions can impede proper communication, for example.

The present study examines the accuracy of communication of emotions between a fitness instructor and her students. The main question is if an employee engages in emotional labour, do her clients notice? Do clients read the emotions that are truly felt, or those that the employee 'puts on'? If an employee is not genuine, are clients' responses affected by her charade?

Client Responses

Consideration of the clients is essential for the survival and growth of any organisation. It requires labour and innovation to keep them satisfied, but pays off in the end in terms of loyalty, repeat business, positive word of mouth and growth (Scheuing, 1999). There is a need for research examining the relationship that many organisations believe to exist, between emotional labour and client responses (Morris & Feldman, 1996; Pugh, 2001). The present study examines this relationship in terms of client reactions to employee emotional labour, a relationship that is assumed to exist, but that has rarely been tested.

Clients have many different personal reasons for fitness activities. They may be seeking a challenging and rewarding experience, which can, in turn, create pleasure and enjoyment (Kerr, Fujiyama & Campano, 2002). Whatever they may be, emotions are an essential element of the leisure experience (Lee & Shafer, 2002). Emotional response to an activity is therefore one measure among others that will be used in the present study to examine clients' responses to a group fitness experience.

Staff must provide the best service possible to ensure client satisfaction which can affect the perceived value, leading to repeat use of the service and loyalty (Butcher, Sparks & O'Callaghan, 2001; Jerome & Kleiner, 1995; Lin, 2002; Nicholls, Gilbert & Roslow, 1998; Park, 1996; Petrick, 2002; Yu & Dean, 2001; Yüksel & Yüksel, 2002). Many say that service quality leads to satisfied clients (Butcher, Sparks & O'Callaghan, 2001; Jerome & Kleiner, 1995). It is also stated in the literature that client's previous expectations can shape their satisfaction (Caldwell, 2001).

Below are descriptions of each of the main client behavioural responses that this study will examine. These responses, as evidenced by the research, are intertwined and will be studied accordingly. The present research is concerned with the effects of employee emotional labour, employee enthusiasm and how they are perceived by their clients on these selected client responses.

Clients' Emotional Responses

The effects of the service interaction on client affect, perceptions of the quality of the product and client satisfaction has often been suggested or alluded to, but rarely tested (Bagozzi, Gopinath & Nyer, 1999; Mattila & Enz, 2002; Petrick, 2002; Pugh, 2001;

Scheuing, 1999; Yu & Dean, 2001). It is an important link between employee behaviour and client response and will be explored in the present study. In short, understanding client's emotional response to a commodity helps to understand their behavioural responses as clients.

Previous research has noted that emotional reactions are often dependent on the social context and occur as interpersonal or group-based phenomena. Much of the emotional response research examines individuals only (Bagozzi, Gopinath & Nyer, 1999). The present study looks at clients at the group level, attempting to begin to fill this void.

Client Satisfaction

In general, client satisfaction is defined as the degree to which the product or service that a consumer has purchased meets their expectations. It has been noted (Johnson & Zinkhan, 1991; Lin, 2002) that service workers who directly interact with clients are uniquely positioned to enhance client satisfaction. Client satisfaction can be affected by external constraints (limited resources, weather, and peak periods) as well as clients' own expectations (Ashforth & Humphrey, 1993; Pugh, 2001) and emotions (Johnson & Zinkhan, 1991; Mattila & Enz, 2002). Added to these influences could be the employee's enthusiasm and degree of emotional work.

One question that has been raised is that of the effects of employee emotional labour on client satisfaction. As expected, service alone does not affect client satisfaction, but when combined with a quality core service, perceived emotional labour can affect client satisfaction (Ashforth & Humphrey, 1993; Grayson, 1998; Jerome & Kleiner, 1995).

It has been found that in brief (discrete) relations, clients do not care if the emotions are not genuine, but it is not so for longer term (relational) exchanges where trustworthiness (of the service/ service provider) affects client satisfaction (Grayson, 1998; Mattila & Enz, 2002). The present study takes place in an environment that could be qualified as relational, as each interaction between clients and employee takes place over the space of an hour, and clients may return to the same instructor as often as desired.

It has been proposed that more research is needed to explore the interactions between emotional labour measures and client satisfaction (Ashforth & Humphrey, 1993). It has also been recommended that research be done on the impact of genuine expression (“deep acting”) on evaluations of employees and of the firm (Ashforth & Humphrey, 1993; Grayson, 1998).

Client Loyalty

Retaining clients is far less difficult and costly than trying to attract new ones, so client loyalty is a very lucrative goal to strive for, especially because loyal clients spread positive word-of-mouth, improving reputation, and lowering advertising costs (Bove & Johnson, 2000; Butcher, Sparks & O’Callaghan, 2001; McMullan & Gilmore, 2003; Petrick, 2002). The present study takes the concept of loyalty one step further by looking at the clients’ loyalty to a specific employee within the “brand”. What this study refers to as client loyalty has also been called attitudinal loyalty (Park, 1996), distinguished from behavioural loyalty (what this study refers to as attendance). This client loyalty is a

manifestation of a psychological attachment, rather than simple habitual attendance (Park, 1996).

Client loyalty has been defined as a behavioural outcome indicating a client's preference for one brand among many similar ones. This selection takes place over a period of time that includes a brand selection process (McMullan & Gilmore, 2003). Loyalty is the culmination of the interaction between clients' own beliefs with their affective attitude towards a product, determining their behavioural intentions and ultimately their action in regards to their repeat consumption of the product (McMullan & Gilmore, 2003; Yu & Dean, 2001). Here, the "product" will be the services provided by a specific employee.

The client's affective (or emotional) reaction to a service, one study has shown, seems more important than the cognitive reaction in predicting client loyalty (Yu & Dean, 2001). It has been suggested that service quality is related to client loyalty, repeat business and financial gains (Heskett, Sasser & Schlesinger, 1997 in Pugh, 2001; Scheuing, 1999). Loyalty has been shown to be predicted by perceived client value (Jerome & Kleiner, 1995; Petrick, 2002).

Prediction of loyalty should not be limited to client satisfaction measures, as they are often not enough. Companies must consider the value that clients put on their service to truly understand why they are clients and how to retain them (Butcher, Sparks & O'Callaghan, 2001; Petrick, 2002). Perceived value, in turn, is affected by how the client perceives the quality of the product or service. This perception is based on how the client feels/ is affected by the product or service, as well as the reputation of the product or

service (Petrick, 2002). Client satisfaction and service quality are thought to affect loyalty (Park, 1996).

A client's emotional interpretation of the offering determines their emotional response (McMullan & Gilmore, 2003) and can be influenced by the apparent emotional appropriateness and emotional attachment of the employee to the client (Jerome & Kleiner, 1995; Scheuing, 1999). This last finding raises the question of the importance of the genuineness of the employee's appropriate emotions: how does employee's emotional dissonance affect client loyalty to that employee?

Client Attendance

Attendance in a group fitness class is the behavioural loyalty of the client (Park, 1996) or frequency with which a client takes part in that class. Group fitness instructors and group fitness instructor trainers seem to be in agreement that a genuinely enthusiastic instructor engenders client satisfaction and repeat attendance as evidenced by the leisure professional training literature:

"... You have to [be friendly, fun and interesting] consistently, no matter how you feel at the moment. It may not seem fair that you aren't allowed to have a bad day, but the reality is that you can lead a perfectly safe, responsible [leisure experience], but if [clients] don't have fun, chances are you and your [organisation] won't see them again. You seldom get a second chance."

-- Leisure Professional Training Manual - see Appendix A.

The client satisfaction literature indicates that client satisfaction is strongly related to repeat use. Attendance is the behavioural manifestation of feelings of loyalty to a service or specific service provider, there should also be, therefore, a strong connection between attendance and loyalty (Park, 1996).

Research has tested the relationship between employees' displays of positive emotions and positive client affect (Bagozzi, Gopinath & Nyer, 1999; Pugh, 2001). The present study will also look at this relationship, adding the question of the importance of genuine employee emotion by evaluating the emotional effort and dissonance experienced by the employee.

Client loyalty, attendance, positive affect and satisfaction will be the outcome measures in the present study. This study will test to what extent these outcome variables are affected by the emotional labour of employees. The effects of perceptions that group fitness clients have of their group fitness instructors on client outcome variables will also be tested. It is expected that emotional labour will be related to client perceptions of their instructor, and that the perceptions will affect client responses. It is also expected that there may be some direct relationship between emotional labour and client responses. These expectations are based on the literature that has been reviewed. The study that tests each of these relationships will now be explained, the results will then be presented and discussed.

RESEARCH QUESTIONS

The exploration of the research questions follow, and are summarised here in Figure 2, describing the key points of the present study.

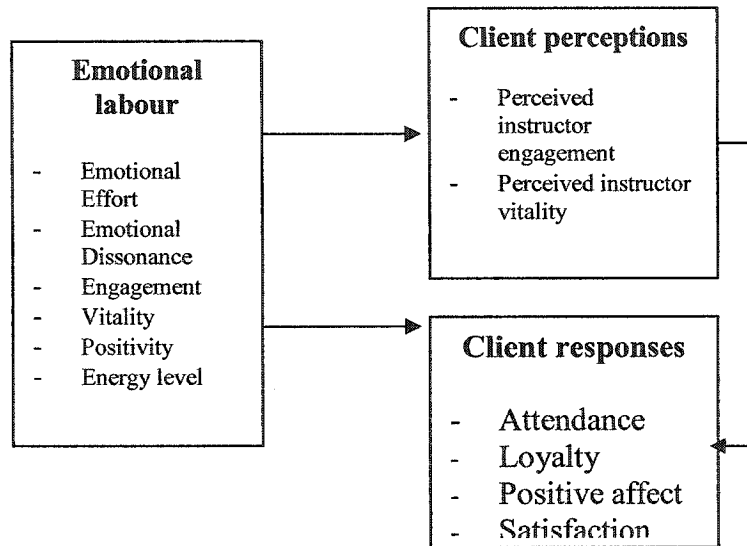


Figure 2: Theoretical framework representing proposed relationships between emotional labour and emotional characteristics client perceptions and client responses.

The figure will also be the framework for the presentation of the results. Each set of relationships in the figure will be discussed in the following order:

1. Is high emotional labour related to clients' lower perceptions of employee engagement and vitality?
2. Is high emotional labour related to clients' responses to the instructor (lower attendance, less loyalty to instructor, less positive affect and lower satisfaction with the instructor)?
3. Are positive client perceptions of the instructor related to clients' positive responses to the instructor?

METHODS

The sample for this study consisted of fitness instructors and their students in a chain of fitness facilities in a Canadian urban centre. To protect the anonymity of the organisation, it will be called “FitCentre” throughout the report.

Two types of questionnaires were distributed, one for the instructors, and one for the students. The description of the study will be divided into two parts: the first description of methods and results will be for the instructors (employees), and the second will describe the class participants (clients).

As suggested in the literature (Pugh, 2001), this study has taken all of its subjects from the same branch of the same organisation as to keep the societal and organisational norms as consistent as possible. The instructors are all certified group fitness instructors, adding consistency across the organisational norms.

Both instructors and clients participated in this study. Instructors were first asked about their feelings in terms of differing indicators of emotional labour. They were also asked to designate two different classes: one that they felt was their most energising and the other that they felt was their least energising. Client respondents for this study were then sought out in each of the instructors’ designated two classes.

The format of the present study is a multiple case study. Each of the instructors will be examined as a case, using the results from the instructor questionnaires as descriptive measures, and the results from the client questionnaires as outcome variables for each case or group of cases.

Instructors

Clients and Procedures

The instructor questionnaires were given to instructors via their mailboxes at the facility. A total of 24 instructors were identified as teaching two or more classes per week, these 24 were selected for the study. Instructors were given two weeks to respond by placing their completed questionnaire in a drop-box located in the same room as their mailboxes. To facilitate the process, they were also sent an electronic version by email and they could choose to print it and fill it out at home/work, bringing the completed paper copy to the same drop-box. Fourteen of the selected 24 instructors participated in the study by returning their questionnaires.

Among the questions that instructors were asked, two questions asked them about their most and least energising classes. Instructors were asked to designate two of the classes that they taught on a weekly basis, one in which they felt “the most energised”, and one in which they felt “the least energised”. Their responses would determine the next step in the study. Clients in the classes that the instructors designated as most and least energising were then asked to respond to the client questionnaire. The complete instructor questionnaire can be found in Appendix B.

One unexpected hurdle that was encountered was that five of the 14 respondents indicated that the “least energising” class question was not applicable, one said that she “love[d] both of [her] classes equally”. One of the 14 respondents designated the same class as both her “most” and “least” energising class. Three others correctly filled out both sections (most and least energising), but one or both of their classes was taught at another facility (another branch of the FitCentre or another organisation). For consistency

across clients, it was decided to restrict the study to a single branch of the same organisation. From the fourteen who responded, therefore, only five instructors were the focus of this study.

As with many other studies of service workers (Kruml & Geddes, 2000; Pugh, 2001), the large majority, 12 (85%) of this sample of 14 instructors were female. In the interest of maintaining anonymity, all instructors will be described as female. There were five instructors whose responses were deemed useable. These responses were selected for further use in the study. To protect anonymity, these five instructors have been given false names. The five names given to the instructors will be Anne, Betty, Carla, Doris and Emma. These names will be used throughout the analyses.

Most scales used in this study have been established through published research. However, some items were written solely for the purpose of the present study and were reviewed by the group fitness instructor co-ordinator, group fitness instructors at another branch of the FitCentre and by experienced researchers before they were included in the final questionnaire. Although 14 responses were received, only the responses from the five who had complete and applicable questionnaires are used in these analyses.

Measures of Emotional Labour

Although the emotional labour literature is rich, clear measures of this phenomenon have not yet been confirmed. This study will attempt to identify a measure of emotional labour that could assist in the prediction of client perceptions and/or responses.

The analyses reported here test the relationship of client perceptions and reactions with instructors' ratings of emotional labour. Six potential indicators of emotional labour were measured and tested in this study. Emotional effort, emotional dissonance, engagement, vitality, positivity of emotions and energy level of the class are the six indicators of emotional labour used. These six classifications are all potential indicators of emotional labour. Clients' responses were divided depending on if their instructor had rated each of the six indicators of emotional labour as high or low. Independent-samples t-tests were then used to compare the high and low groups for each indicator to test its relationship with both client perceptions and client responses.

Emotional Effort and Emotional Dissonance

Emotional effort and emotional dissonance measures were taken from a study on service workers based on Hochschild's theory of Emotional Labour (Kruml & Geddes, 2000). There are four items measuring Emotional Effort (α : .61) and two measuring Emotional Dissonance (α : .68). The measures used can be found in Table 1, below. All of the measures from the original study were used in the present study.

Emotional effort	Emotional dissonance
<ul style="list-style-type: none"> - When I'm teaching my class I try to talk myself out of feeling what I really feel - I work at conjuring up the feelings that I should be showing to the clients - I try to change my actual feelings to match those that clients expect of me - When working with clients, I attempt to create certain emotions in myself that present the image that a group fitness instructor should 	<ul style="list-style-type: none"> - I show the same feelings to clients that I am actually feeling (R) - The emotions that I show clients match what I truly feel (R)

Table 1: Measures of emotional effort and emotional dissonance. Rated on a seven-point scale ranging from Never (1) to Always (7). Developed by Kruml & Geddes (2000), adapted for the present study. The symbol '(R)' designates a reverse-coded item.

A high score on Emotional Effort indicates strong active deep acting (using “training or past experiences to help conjure up appropriate emotions”) as a high score on Emotional Dissonance means a large difference between emotions felt and emotions displayed. The present study conserved all of the items and found strong alphas for both variables (α : .88 for Emotional Effort and α : .81 for Emotional Dissonance).

Engagement and Vitality

Engagement was measured using a scale developed for work engagement (Deci et al, 2001). Some items were removed in the development of the questionnaire for this study on fitness instructors, as they were believed to have no relevance to the occupation. An example of removed item is: “When I’m at work, I just try to look busy”. For Engagement in the present study, nine items from the original scale were chosen and an alpha score of .67 was found. The items measuring engagement can be found in Table 2, below.

- | |
|--|
| <ul style="list-style-type: none"> - I feel a sense of responsibility to my class - I spend time thinking up new routines or activities for my classes - I try very hard to do a good job as a group fitness instructor - When I’m teaching a class, I feel bored (R) - I really like to devote myself to my work - I do not feel committed to work hard as a group fitness instructor (R) - When I’m teaching a class, I feel tired (R) - I take initiative in my classes to make sure things are done well - When I’m teaching a class, I work as hard as I can |
|--|

Table 2: Items measuring engagement. Adapted from Deci et al (2001). Also used in client questionnaires, reworded to rate the instructor by adapting the items to rate perceptions of how “The instructor” appears. Items were rated on a seven-point scale ranging from Never (1) to Always (7). The symbol ‘(R)’ designates a reverse-coded item.

Vitality was measured using a scale developed by Ryan & Frederick (1997), in a study linking motivation to vitality. There are seven items that were conserved from the

original eight-item scale. In the present study, an alpha of .71 was found. The items are enumerated in Table 3, below.

- I look forward to each new class time
- I feel alive and vital
- I feel so alive, I just want to burst
- I have energy and spirit
- When I'm working as an instructor, I feel energised
- I feel energised when I teach a fitness class
- I feel alert and awake

Table 3: Items measuring vitality. Adapted from Ryan & Frederick (1997). Also used in client questionnaires, reworded to rate the instructor by adapting the items to rate perceptions of how "The instructor" appears. Items were rated on a seven-point scale ranging from Never (1) to Always (7).

High or Low Energy Classes

Instructors were asked to designate two classes: the one that they teach where they feel the *most* energised (high energy), and the one that they teach where they feel the *least* energised (low energy). As verification, they were given a list of positive and negative emotions and asked how often they feel each of them during the teaching of these two selected classes. Instructors were asked to rate to what extent they felt certain emotions in their high energy and low energy classes. The list of emotions was the same for both types of classes, but the order was changed to minimise order bias.

The emotions were being used to verify the designation of the two classes as high and low energy, and not examine emotions in particular. With the counsel of the Fitness Instructor Co-ordinator as well as researchers who have studied emotions, 14 emotions from this list of 47 were selected based on the profession of Group Fitness Instructor. One more emotion was added that was felt to be very relevant to this profession: "confident". Further consideration of the applicability of the emotions to the fitness class

setting reduced the list to six positive and eight negative emotions, listed in the positivity measures.

It was expected that the positive emotions would be high for the high energy classes and low for the low energy classes. In the same vein, it was expected that the negative emotions would be higher for the low energy classes than for the high energy ones. The responses from the instructors, however, did not show the expected responses.

Positivity

Emotions of both employees and clients were measured using a scale intended for client satisfaction measures. This is similar to what was done in Pugh's (2001) study, when he used the Job Affect Scale (a list of affect terms destined for employees) to measure emotions of clients and employees alike.

The emotions were taken from a marketing study (Richins, 1997) and were selected and compiled with the help of the Fitness Instructor Co-ordinator. In the original study, emotions were grouped into larger categories such as "Anger" with a list of items that correspond to each category. For anger, these items were "frustrated", "angry" and "irritated", each to be rated and then compiled for a measurement of anger, the alpha score for each category was then calculated and reported. Fourteen emotions were selected from the original list, based on the applicability to the present context. The list was verified and approved by experienced emotion researchers and the fitness instructor co-ordinator.

It was found that there was large variability between the ratings of positive and negative emotions for the two classes, but not necessarily corresponding to the high or low energy classes. To take advantage of this unpredicted variability, a variable called

positivity of emotions was calculated by taking the mean of the six positive emotions for both classes and the eight reverse-coded negative emotions for both classes for a total of 28 items. These items are displayed in Table 4, below.

Positive emotions	Negative emotions (reverse-coded)
- Enthusiastic	- Scared
- Happy	- Embarrassed
- Encouraged	- Envious
- Confident	- Stressed
- Proud	- Unfulfilled
- Relieved	- Frustrated
	- Guilty
	- Nervous

Table 4: Items measuring positivity. Adapted from Richins (1997). Also used in client questionnaires, with “confident” and “scared” removed and “satisfied” and “disappointed” added. Items were rated on a seven-point scale ranging from Not at all (1) to Very much (7).

Previous research has noted the difficulty of common method variance on single-source questionnaires assessing personal issues (Morris & Feldman, 1997). The present study will be using both the instructors’ and clients’ perspectives of the instructor to control for that variance and get the most accurate reading possible. Instructors were asked to report their feelings of engagement and vitality. The same items were then used in the client questionnaire, asking clients to report their perceptions of their instructor’s feelings of engagement and vitality. The point of this exercise was twofold. Firstly, it allowed for comparison between instructor and client perceptions to verify that they varied in approximately similar fashions. Secondly, any discrepancies between instructor and client scores were compared with specific instructors’ reports of emotional labour indicators, to see if the discrepancies corresponded to feelings of emotional labour. Reports of the findings of this exercise are reported in the results section.

Demographics

Age was measured by selecting one of eight age ranges, going from under 18 to over 76. Gender was measured by checking the box corresponding to either 'male' or 'female'. Certification, years taught in the FitCentre, hours taught per week and hours volunteered per week were measured by having respondents write the exact number corresponding to their answer in the space provided. They were also asked a yes/no question asking if this was their principal employment.

The questions of principal employment and hours volunteered seemed difficult for some instructors to answer. At least three of these five respondents are full-time staff at the FitCentre. Most of their time at work is spent doing activities other than teaching group fitness. Group fitness instructor is therefore not their principal employment, but working at the FitCentre is.

It is a part of the FitCentre policy that all staff must volunteer a certain number of hours, but they can choose to volunteer in another area of the organisation, at the front desk for example. For those who are full-time staff, who are paid on a salary system as opposed to an hourly rate system, it is difficult to draw a clear distinction between paid and unpaid work.

Other Descriptive Measures

General Job Satisfaction was measured with a three-item scale included in the Michigan Organisational Assessment Questionnaire (Cammann, Fichman, Jenkins & Klesh, 1979 in Spector, 1997). The original reported alpha was .77. Items were adapted to the group fitness context, in consultation with job satisfaction researchers and the

group fitness instructor coordinator of the FitCentre. They can be found in Table 5, below.

- | |
|--|
| <ul style="list-style-type: none"> - In general, I like working as a group fitness instructor at the [FitCentre] - In general, I don't like my job of [FitCentre] group fitness instructor (R) - All in all, I am satisfied with my job of group fitness instructor |
|--|

Table 5: Items used to measure general job satisfaction. Items were rated on a seven-point scale ranging from Never (1) to Always (7). The symbol '(R)' designates a reverse-coded item.

Five supplemental items were developed for this study the scale was named 'Reasons for Engaging in this Activity'. They are based on the continuum of self-determination developed by Deci & Ryan (1990). They were refined with the help of the Fitness Instructor Co-ordinator who is herself, a fitness instructor. The pre-test with actual fitness instructors at another branch of the Montreal FitCentre showed that the items were well understood, so the scale was included in the final study. They can be found in Table 6, below.

- | |
|---|
| <ul style="list-style-type: none"> - Because I love it - Because I feel committed to the [FitCentre] - Because of the clients - Because I feel like I am part of the [FitCentre] team - Because of the opportunities that it brings me |
|---|

Table 6: Reasons for doing this activity, complementary items rated on a seven-point scale ranging from Strongly Disagree (1) to Strongly Agree (7).

As the study was performed in a large bilingual (English/French) city, the questionnaires were translated to accommodate respondents in both languages. The questionnaire was translated by an experienced translator familiar with the fitness context and concepts related to emotional labour. The translation was reviewed by two experienced francophone researchers who had experience with both English and French questionnaires. The translation was also reviewed by the fitness instructor coordinator at the FitCentre who is bilingual. Each instructor received a questionnaire packet that

included French and English cover letters, and French and English questionnaires. These can be seen in Appendix B. They were asked to answer the questionnaire only once. Of the five instructors whose responses were used, four chose to respond in English.

Clients

Clients and Procedures

Client respondents to be solicited were then selected from the ten classes designated by these five instructors. The client questionnaires were distributed to clients of the ten classes that had been indicated by the five instructors. The ten classes happened at different times and settings, which reduces sampling bias (as in Park, 1996). The distribution occurred as clients were entering or exiting their class, as recommended in the literature (Nicholls, Gilbert & Roslow, 1998; Wirtz, 2001). By responding to the questionnaire immediately, clients were able to give their most accurate answers, without the interference of forgetting, that may have occurred with a mail-in questionnaire, for example. The questionnaires were also distributed in this fashion so as not to disturb the class, while still getting as many respondents as possible. Also, if clients were in a rush to leave the facility, they were given the option to receive a link to an electronic version of the questionnaire by email. The online questionnaire was identical to the paper version. There were 25 clients who chose to respond electronically. Electronic responses were received within one week (though most were received on the same day, within two or three hours of the class). Paper versions of the responses were collected immediately following the classes and immediately sorted by class to avoid confusion during data entry.

An average of 13 responses per class was received (online responses included), estimated at about 70% of the class clients. The total number of responses received was 132. Two of the 132 responses were discarded because they were among those received online, and it was unclear who the instructor was and whether they were from clients in high or low energy classes. The final sample size was 130. In this sample, 112 of respondents were female, and 76 were between the ages of 26 and 55, representative of the group fitness clients at the FitCentre. Of the respondents, 87 chose to respond in English and most of the sample reported doing the majority of their regular physical activity at the FitCentre.

Client questionnaires were translated using the same methods as for the instructor questionnaires. Client questionnaires in English and French can be found in Appendix C. Questionnaires in English and in French were offered to clients on different coloured paper to facilitate the response process, and 88 of the 130 (approximately 68%) clients chose to respond in English. The distribution of clients who chose to respond in English ranged from 52% to 87%, depending on the class. The distribution was similar (68% English responses) regardless of whether the class had been designated as most or least energising.

Measures

Perceived Engagement and Perceived Vitality

The items that were used in the instructor questionnaire to measure the instructors' levels of engagement and vitality were re-worded into third-person statements to measure the clients' perceptions of their instructors' engagement and

vitality. Eight of the nine items measuring engagement were retained for a reliability of .76. All seven items measuring vitality were retained, with a reported reliability of .78 in this sample.

Loyalty to Instructor

Loyalty to the instructor was measured using items from a scale designed by Butcher, Sparks and O'Callaghan (2001). The original scale had a reported reliability of .94. It contained five items, three of which were kept for analysis (based on the reliability scores). Three items concerning loyalty to instructor were designed by the researcher in consultation with experienced researchers as well as the Fitness Instructor Co-ordinator and were added. All three were retained for analysis. The reliability score for this six-item scale was .71. The items are all shown in Table 7, below.

- | |
|--|
| <ul style="list-style-type: none">- I would strongly recommend this instructor's classes to friends- If this instructor teaches other classes, I will try them- This is my favourite instructor, by a long way- I attend as many of the classes that this instructor teaches as I can- I attend this class as often as I can, regardless who is teaching it (R)- I only attend this class when this instructor teaches it |
|--|

Table 7: Items measuring loyalty to the instructor. Items were rated on a seven-point scale, ranging from Strongly Disagree (1) to Strongly Agree (7). Reverse-coded items are marked with (R).

Attendance

Clients' attendance was measured with three single-item questions. The clients were asked for the average number of hours that they spent in classes, at the facility, and if they attended the same classes each week. In addition, a multiple-choice question asked clients to check off all of the facilities and services within the FitCentre that they use on a regular basis. There was a choice of nine items, one of which was an "other" category.

The results of these questions will be used for a report submitted to the FitCentre to enhance their understanding of client behaviour. One item (average number of hours of classes attended per week) is used for analysis as a behavioural outcome.

Client Positive Affect

Positive emotions experienced by the class clients were measured using the same type of list as that for instructors. The final scale measuring positive emotions is comprised of five items (enthusiastic, happy, encouraged, proud and satisfied), with a reported reliability score of .74. The negative emotions could not attain a reliability score of more than .61. Because of this, negative emotions were not used in the final analysis. The literature agrees with the finding that positive emotions are easier to measure than negative ones because complaining behaviour can be situation-specific and is often exaggerated. There are two main reasons for this in the present research. The first is a common problem of social desirability: respondents would rather be honest about their positive (desirable) emotions even to the point of exaggerating them, rather than expose their negative emotions to themselves or others, even when protected by promises of confidentiality. The second reason is that clients in a leisure experience of their own choosing will most likely not feel many negative emotions due to the activity itself, but may have very different emotional baggage coming into the group fitness experience, because of problems at work or at home, for example.

Satisfaction with Instructor Performance

This five-item scale was developed by Nicholls, Gilbert & Roslow (1998) regarding the person-to-person service relationship. The reported alpha in the original

study was .89. One item was added after consultation with the Fitness Instructor Coordinator and experienced client satisfaction researchers which was an overall measure of satisfaction with the instructor “overall this person is a very good instructor”. The six items were used for analysis, with a reported reliability of .85. They are shown in Table 8, below.

- | |
|---|
| <ul style="list-style-type: none">- This instructor is knowledgeable- This instructor is punctual- This instructor is courteous- This instructor is helpful- This instructor treats me as a valued member of the class- Overall, this person is a very good instructor |
|---|

Table 8: Items used to measure satisfaction with instructor performance. Items were rated on a seven-point scale, ranging from Strongly Disagree (1) to Strongly Agree (7).

RESULTS AND DISCUSSION

For the instructor questionnaire results, the means were taken and each instructor was treated as a case. Below are descriptions of the instructor questionnaire results grouped by instructor. For the client results, as the sample size was of 130, it was possible to examine the data using correlations as well as independent-samples t-tests, and in some cases, regression analyses.

The research questions posed and analysed in the present study will hopefully expand managers' and marketers' understanding of the role of emotional labour in determining client responses to services. Specifically, examining the instructor characteristics may assist in building an understanding of the causes and effects of emotional labour in individual employees. This exploratory, descriptive research will hopefully open doors to discovering more about emotional labour to improve training and hiring practices to achieve an efficient balance that is beneficial for employees, employers and clients.

Instructor Characteristics

The five instructors are between 18 and 55 years old, with a mean age range of 26-35. Most of them are Anglophone, female and have been teaching at the FitCentre for a mean of ten years, ranging from three to twenty. The mean number of hours per week that they teach group fitness classes is 5.9, with the least being 2.5 and the most at 9.5. The job of group fitness instructor varies greatly depending on the individual employee. This is a fairly representative sample of the population, as they represent large age

ranges, experience and weekly teaching schedules. As each instructor is unique, she will first be described individually, then all instructors will be grouped based on their expression of emotional labour to test the impact of emotional labour on client perceptions and responses.

Between the two types of classes, the distribution of responses was fairly equal. There was an average of 26 respondents per instructor, with the specific sample sizes as follows: Anne: n=28; Betty: n=38; Carla: n=24; Doris: n=23; Emma: n=17.

The format of this study is a multiple case study. Below is an overview of each of the five instructors in terms of their answers to the instructor questionnaire items concerning their emotional labour, high and low energy classes, engagement and vitality, job satisfaction, their reasons for engaging in the activity of group fitness instructor, their feelings of positivity and their clients' responses. These descriptions are based on means that are reported in Table 9 at the end of this section (Page 81). The instructors are described here in alphabetical order.

Anne

In terms of emotional labour, Anne had very high scores for both emotional dissonance (6.50) and emotional effort (6.25). Anne feels that her feelings do not match those that she shows to her clients and that she is willing to convince herself to feel a certain way in the interest of her clients. It is possible that she is able to sustain surface acting for the duration of her class to compensate for her very dissonant feelings.

Her clients rate her as having relatively high perceived effort (6.07), and perceived vitality (6.44). These results correspond to her feelings of emotional labour, as

her own ratings of engagement (5.00) and vitality (5.71) show that she feels somewhat less enthusiastic than how she is seen by her clients.

Her clients' weekly class attendance was not outstanding (3.64 hours per week). It is extremely close to the general mean of 3.62. The loyalty that the clients feel to this instructor is close to the midpoint of the seven-point scale (4.70). The positive affect that clients feel upon leaving her class (5.94) is quite high on the seven-point scale, but not outstanding in comparison with the clients in other classes (the general mean is 5.67). Finally, this instructor, who engages in copious amounts of emotional labour, has a relatively high rating on the seven-point scale measuring satisfaction (6.17), though this score is the lowest of all these five instructors.

Of interest is also her general job satisfaction score (5.33), the lowest in the group. When asked for her reasons for 'doing this activity', Anne rated the reason 'because I feel like I am part of the [FitCentre] team' as the lowest (3.00), and 'because I love it' as her highest (7.00). Feeling like a member of the FitCentre team is not only her lowest score in her set of five reasons for doing this activity items, but her score is also the lowest of the group. She expressed feelings of positivity that are quite high on the seven-point rating scale (5.61), but that do not stand out in relation to the other instructors' ratings of positivity.

Instructor Anne, who had the largest differences between both the perceptions of engagement and actual engagement as well as the perceptions of vitality and actual vitality, also reported a notably higher emotional dissonance score than any of the four other instructors. This increases support for the emotional dissonance measure, it seems as though it actually measured the difference between emotions felt and emotions

displayed, as well of the strong ‘acting’ skills that instructor Anne calls on to demonstrate the desired emotions.

This instructor, relative to the others, is not very satisfied with this job, loves the activity itself, but does not seem to be very attached to the FitCentre organisation or clients. Anne reports that she must work hard to preserve the proper emotional image. Her clients perceive her as engaged and vital, but have only moderate satisfaction with this particular instructor.

Betty

Betty has an emotional dissonance score (4.00) that is at the midpoint of the seven-point scale, but a very low emotional effort score (2.00). According to these ratings, she feels that the feelings that she must express are somewhat different from her own, but is not putting in much effort into hiding her true feelings. This could mean that Betty will soon become, or may already be, emotionally deviant. She may be expressing her true, inappropriate, emotions in the presence of her clients.

In terms of engagement and vitality, Betty does not have outstanding scores. Betty rated her degree of engagement as 5.89 and her vitality as 5.86. Her clients perceived her as more engaged and vital than she actually felt, giving her ratings of 6.10 for perceived engagement and 6.39 for perceived vitality.

Betty’s clients are those who report the lowest loyalty to an instructor (4.42) of the five instructors’ clients. This score is near the midpoint of seven-point rating scale. Her clients also revealed moderate feelings of positive affect immediately following the

class (5.80). Her clients' satisfaction with the instructor is also quite high (6.42) and their attendance falls near the mean of all clients (3.60 hours per week).

She is one of the three instructors who rated her general job satisfaction as very high (7.00). Betty rated her two strongest reasons for working at the FitCentre as 'because I love it' (7.00), and 'because I feel like I am part of the [FitCentre] team.' (7.00). The reason that Betty rated as the lowest was 'because of the opportunities that it brings me' (5.00). Her feelings of positivity are among the highest of the five instructors', and relatively high on the seven-point rating scale (5.71).

This instructor, who feels emotional dissonance but is not compensating with large amounts of emotional effort as Anne is, also has clients who do not feel loyal to her and who do not respond to the class with much positive affect. Overall, however, her clients remain relatively satisfied and attend an average number of classes per week at the FitCentre. She stated that her satisfaction and positivity were high, as well as her love for the job and her sense of belonging. This emotionally dissonant, and perhaps deviant, employee's job satisfaction remains high, suggesting that emotional labour and job satisfaction are not as linked as may be suggested in the literature.

Carla

Carla's emotional effort score (3.75) is not outstanding compared to the other instructors', but she has the noticeably lowest emotional dissonance score of the group (1.50). It seems as though this instructor may be feeling emotional harmony or emotional identification, and is likely actively or passively deep acting. This means that it is possible that she is consciously or unconsciously taking on the emotions that are required

of her role as group fitness instructor, and not feeling that she must suppress unwanted feelings.

Carla reported high feelings of engagement (6.78) and vitality (6.57). Her clients seem to agree. They reported perceived engagement (6.62) and perceived vitality (6.46) scores that are only slightly different from her ratings.

In terms of responses, Carla's clients have relatively high weekly attendance (3.94 hours per week). They also report feelings of loyalty to the instructor that are relatively high (5.10). The positive affect that they feel upon leaving the class is quite high on the seven-point rating scale (5.81). Finally, the satisfaction that Carla's clients feel is quite high on the seven-point scale (6.35), but near the mean score for all five instructors' client ratings of satisfaction with the instructor.

When exploring her reasons for doing this activity, some interesting extremes are revealed. Carla has the lowest scores of the group for the two following reasons for working: 'because I love it' (5.00) and 'because I feel committed to the [FitCentre]' (3.00), but Carla scored among the highest for 'because of the clients' (6.00) as well as 'because of the opportunities that it brings me' (6.00). Carla is among the three instructors who said that their satisfaction was extremely high (7.00). Her rating of positivity (5.18) is the lowest of the five instructors', and is not very far from the midpoint of the seven-point scale, indicating her muted positive emotions, and perhaps the presence of negative emotions while she is teaching her class.

This instructor is at many extremes. Her satisfaction, engagement and vitality are high, her emotional dissonance is low and her feelings towards her two selected classes are quite extreme. This all seems very positive, but Carla also indicates that her positivity

is low, that she does not feel committed to the FitCentre and that she does not strongly love this activity. Her clients seem to respond well to her in terms of attendance and loyalty, but less so for positive affect and satisfaction.

Doris

Doris has a very low emotional effort score (2.00), and has a fairly low emotional dissonance score (2.50). This combination of low emotional labour indicators is perhaps a sign of emotional harmony or of emotional identification.

Her engagement score (5.86) is fairly high on the seven-point scale, but low in terms of the other instructors' ratings. Doris also has the lowest vitality score of the five instructors (4.60), it is the nearest to the midpoint of the seven-point rating scale.

Her ratings of her feelings of engagement and vitality are lower than those of her clients' perceptions. Doris' clients see her as both engaged (5.96) and vital (6.13).

In this case, it seems as though there is a mismatch between Doris' own emotions and how she is perceived to be feeling. It is possible that this instructor is a very skilled emotional actor.

In terms of client reactions, clients in Doris' classes have a relatively low weekly attendance to classes (3.48 hours per week), but this figure is not outstanding. These clients also report feelings of loyalty that are relatively high (5.00) on the seven-point scale. Their feelings of positive affect at the end of the class are the highest of any clients, and are quite high on the seven-point rating scale (6.25). In terms of satisfaction, her clients rate their satisfaction with the instructor as high on the seven-point scale (6.42) but this is not outstanding among the respondents.

In terms of job satisfaction, Doris falls in the middle of the five instructors' scores (6.33), remaining quite high on the seven-point scale. She has rated her feeling of positivity as 5.57 on a seven-point scale, not an outstanding rating among the five instructors. Doris shows no extreme scores in her reasons for pursuing this activity. The one that Doris rates the lowest is 'because I feel like I am part of the [FitCentre] team' (4.00).

Similar to Instructor Betty, Instructor Doris does not have many extreme responses. Doris is mostly satisfied, does not have to engage in much emotional effort, does not put a lot of engagement or vitality into teaching, and does not have very strong feelings of positivity towards her classes. Her clients are loyal, satisfied, have positive feelings and regular attendance, but do not report any outstanding responses to her.

Emma

Emma's emotional dissonance score is almost the lowest (2.00), but her emotional effort score is quite high (5.00). This could mean that she is engaging in active or passive deep acting, amplifying her own feelings that are in line with those that are required, or taking on the emotional requirements of her role through emotional identification.

Emma also has high engagement (6.33) and vitality (6.00) scores which are both second highest of the five instructors. Her clients' ratings of their perceptions of her engagement (5.67) and vitality (6.81) do not correspond well with her own, meaning that they are perhaps having difficulty seeing her true emotions, and/or that she is having difficulty conveying an accurate image. On the other hand, maybe she is only focussing

on displaying feelings of vitality, and does not feel that engagement is an essential emotion to express to her clients.

Her clients report the lowest weekly attendance to classes, at 3.38 hours attended per week. They also report the highest feelings of loyalty to their instructor (5.53) of the five instructors' clients, which are quite high on the seven-point scale. Emma's clients report the highest satisfaction with the instructor (6.17) as well as high positive affect at the end of the class (6.16).

Emma is a member of the triad of instructors that ranked their general job satisfaction as the highest possible (7.00). Her positivity is also the highest among the five instructors (6.29) and high on the seven-point rating scale. When looking at her reasons for pursuing this activity, her score is the highest for 'because I feel committed to the [FitCentre]' (7.00), as for 'because I love it' (7.00). Interestingly, hers is also the lowest score for 'because of the opportunities that it brings me' (3.00).

Emma is a committed instructor who is highly satisfied in her job and has strong feelings of positivity, engagement and vitality. Emma sometimes feels that she needs to engage in emotional effort, but does not feel any strong emotional dissonance. Her clients feel very loyal, satisfied and happy at the end of her class.

Variable	Mean	Anne	Betty	Carla	Doris	Emma
Emotional dissonance	3.30	6.50	4.00	1.50	2.50	2.00
Emotional effort	3.80	6.25	2.00	3.75	2.00	5.00
Engagement	5.91	5.00	5.89	6.78	5.56	6.33
Vitality	5.86	5.71	5.86	6.57	5.14	6.00
Perceived Engagement	6.11	6.07	6.10	6.62	5.96	5.67
Perceived Vitality	6.42	6.44	6.39	6.46	6.13	6.81
Job satisfaction	6.53	5.33	7.00	7.00	6.33	7.00
Positivity	5.67	5.61	5.71	5.18	5.57	6.29
Attendance (hrs. of classes per week)	3.62	3.64	3.60	3.94	3.48	3.38
Loyalty to instructor	4.86	4.70	4.42	5.10	5.00	5.53
Positive affect	5.96	5.94	5.80	5.81	6.25	6.16
Satisfaction with instr.	6.39	6.17	6.42	6.35	6.42	6.74

Table 9: Summary of means describing instructors

Summary of instructor descriptions

It seems, from these five instructors, that an employee who is able to mask her emotional dissonance by strongly engaging in emotional effort, may be able to fool her clients into perceiving her as feeling the appropriate emotions on the job. Emotionally dissonant employees, however, may be fooling their clients to a certain extent, but these clients do not become attached and are less satisfied than the clients of an employee who is more emotionally honest. An employee who feels strongly attached to her job (engaged) is one who also feels little emotional dissonance, but still engages in emotional effort to ensure that she is accurately displaying appropriate emotions.

Another issue suggested by the descriptive analyses is that feelings of vitality (fairly permanent characteristic of an individual) are not necessarily related to feelings of positivity (situation-related emotion). Instructors who felt relatively high levels of positivity during their classes did not necessarily always feel very vital and energetic. It also seems, from the description of the five instructors, that lower emotional dissonance may be related to higher job satisfaction, and that emotional effort on its own does not have a clear relationship with job satisfaction. It could be thought that the emotional effort-job satisfaction relationship may be moderated by the degree of emotional dissonance felt, and to what degree emotional effort is being used to mask, suppress or simply amplify actual emotions.

Based on the graphical representation shown in the literature that attempted to schematise the relationships between the elements of emotional labour, another graphical representation is presented below. The following graph incorporates the instructors' ratings of their feelings of emotional labour with the concepts presented in the literature to characterise each employee. Because of the small number of instructors and the nature of the methodology of this study, the graphical representation tentative, but nevertheless interesting.

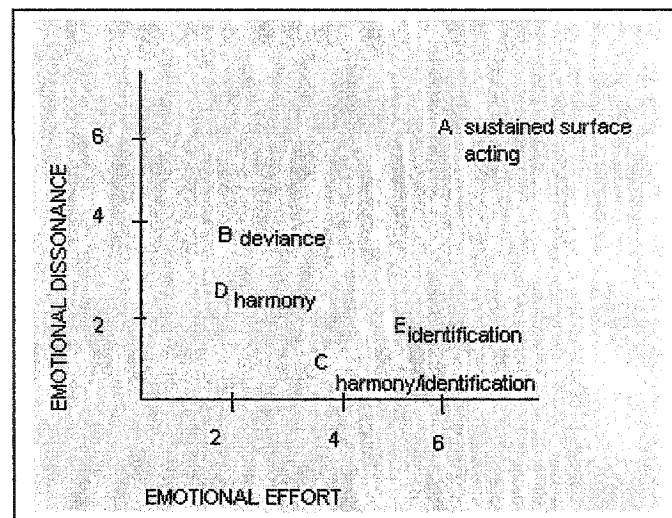


Figure 3: Graphical representation of each instructor's emotional labour.

Cross-case analyses

Anne, Betty and Doris: Client Perceptions Exceed Instructor Reality

In all cases, perceived engagement and actual ratings of engagement are quite different. The closest match is instructor Doris with the instructor's rating of her own engagement as 5.86 and her clients' ratings as 5.99. The largest difference is between instructor Anne's rating of her own engagement (5.00), and her students' mean perception score (6.07).

The vitality ratings are also quite different among instructors and their students. The closest match between the instructor's own rating of vitality and the student's perceptions is for instructor Carla, who gave herself a score of (6.57) in vitality, which her students had regarded as (6.46). The largest difference between perceptions (6.44) and 'reality' (5.71) is again with Anne.

As a whole, instructors Anne, Betty and Doris were perceived as feeling more engagement towards their classes than what they claimed to have done. These same three were also perceived to have more feelings of vitality than those that they actually reported.

Emotional labour in Anne, Betty and Doris

This difference between perceptions and reality begs the question of emotional labour. One would think, based on our knowledge of emotional labour, that these instructors who are perceived as more energetic and engaged than they actually feel must be engaging in quite a lot of emotional effort. These instructors may also feel that their emotions are different from those that they express, translating into strong emotional dissonance. They may feel low vitality, and feel that they must put large amounts of effort into their work to compensate for their low feelings of vitality. It would also be thought that these instructors would have low feelings of positivity, corresponding to their low vitality.

A brief look at the data reveals that these three instructors (Anne, Betty and Doris) have more in common than just being perceived by their students as more engaged and vital than they actually feel. This group of instructors also felt that their emotional dissonance was higher than their emotional effort. Practically, this means that they may be headed down the slippery slope towards emotional deviance (non-adherence to the emotional norms prescribed by the employer). In comparing these three instructors to the other two, it is also apparent that these same instructors are those who reported the three highest emotional dissonance scores of the group of five.

These instructors have, as anticipated, low feelings of vitality. They also have low feelings of engagement. These feelings of low enthusiasm may be related to their high feelings of emotional dissonance. These three instructors do not appear to work very hard at their jobs of group fitness instructors, but they feel relatively high feelings of positivity and job satisfaction. These instructors do not seem to be extremely bothered by the degree of emotional labour that they regularly engage in, which casts doubt on the supposed relationship between emotional labour and job satisfaction.

In summary, instructors Anne, Betty and Doris are less enthusiastic about their roles as group fitness instructors than they appear to their students. The emotions that they feel are not the same as those that they are presenting to their clients, confirmed by their reported high levels of emotional dissonance.

Carla and Emma

The other two instructors in this group of five, Carla and Emma, do not have as many similarities as the first three examined. However, it is notable that both Carla and Emma have rated themselves as more engaged than their students have perceived them, opposite to the other three instructors. Carla is seen as having slightly less perceived engagement (6.62) than her own vision (6.78). The same is true for Emma, whose perceived engagement (5.67) is also less than her own feelings of engagement (6.33)

For vitality, however, Emma's students perceive her as more vital (6.81) than her own rating (6.00), whereas Carla is the only one of the five instructors whose own ratings of her vitality (6.57) were higher than her students' perceptions (6.46), though this difference is negligible.

Emotional labour in Carla and Emma.

As the difference between perceptions and reality seemed to match the emotional labour of the instructors when perceptions surpassed reality (for Anne, Betty and Doris), the question now arises of what happens in the opposite situation. Logically, when the instructors feel that they are putting more engagement into the classes than what is experienced by the students, certain emotional outcomes may be expected. It could be expected that their emotional effort scores would be high, as it is not a visible type of effort. If indeed, they were using so much emotional effort, then perhaps they would feel dissonant because of the amount of effort that they must expend into manipulating their emotions to match the prescribed emotions. Perhaps these instructors enjoy throwing themselves into their work, regardless of their clients' reactions. If this is the case, they may have high feelings of vitality and positivity to match their high levels of engagement.

These two instructors' scores for actual and perceived vitality do not pair up as easily as the preceding group of three. There is however, an interesting point to raise about this pair and their vitality scores: they both received the highest ratings of vitality, based on their own perceptions and on those of their students. Carla and Emma seem to feel the 'bubbly' emotions that they are expected to express in their roles as group fitness instructors quite naturally. Perhaps, because of this, they will not feel as much emotional dissonance as their peers.

In the cases of Carla and Emma, where their ratings of their own engagement levels were higher than their students' perceptions of their engagement, there is another common factor that appears through preliminary analyses: the difference between their

emotional effort and emotional dissonance. These two instructors are the only ones out of the group of five whose scores for emotional dissonance were lower than those for their emotional effort. Indeed, as expected, their emotional effort is relatively high, but their emotional dissonance scores are the two lowest in this group of five instructors. This could be explained by the high vitality scores as discussed above.

In this pair of instructors, therefore, we see that their personal ratings of their own engagement were higher than those of their students', and that their (personal and perceived) vitality scores were the highest of the group. As well, in terms of emotional labour, these two instructors are the ones whose emotional dissonance is much lower than their emotional effort, and is also the lowest pair among the five instructors.

In terms of positivity, Carla and Emma's scores are the highest (6.29) and the lowest (5.18), respectively, of the group of five instructors. This is somewhat surprising, as it seemed as though positivity and vitality were related terms. In any case, they both feel levels of positivity that are over the mid-point (4) on a seven-point scale, as do the other three instructors.

From this preliminary analysis, it seems as though instructors with high vitality are perceived as such. These instructors feel the least emotional dissonance between their actual emotions and those that they express at work. This is not surprising and confirms past theory that employees who enjoy their work and naturally feel the required emotions feel less emotional dissonance than those who must often mask their own emotions.

In summary, these five instructors, when compared based on their emotional labour, reveal the reality behind the theory that is presented in the literature. Effectively, emotional dissonance is higher in instructors who attempt to mask their own emotions to

'put on' the required emotions. Vitality plays a part in this relationship, as it is both the required emotion and an indicator of emotional dissonance. As explained in the literature review, emotional dissonance can lead to burnout, which is the absence of vitality. When these instructors have strong feelings of vitality, they are displaying the required emotion, and they are avoiding the negative repercussions of emotional dissonance. Those who do not feel vitality at work, however, must use emotional labour to convince their audience that they do. The emotional dissonance that they experience will further decrease their vitality, warranting even more acting, creating a vicious downward spiral.

Emotional Labour and Job Satisfaction

One Specific Case

Anne's reality does not match the perceptions that her students have of her. This instructor stands out from the others as having extreme gaps between the engagement and vitality which are her reality and those that are perceived by her students. Another very interesting fact about her questionnaire responses is that she is the only instructor whose emotional effort score is greater than her general engagement score (her emotional effort score is the highest of the group (6.25) while the emotional effort mean is 3.63. Her engagement score is the lowest (5.00) while the sample mean is 5.91. She also reported feelings of vitality (5.71), which is slightly lower than her ratings of perceived vitality (6.44). This may be because of the emotional effort that she puts into compensating for the moderate vitality that she feels). As would be expected with such a cocktail, her emotional dissonance is by far the highest of the group (more than two points higher than the next highest score!) with a score of 6.50 while the sample mean is only 3.30.

A closer examination of other outstanding numbers reveals more interesting and expected relationships. This low vitality, highly emotionally dissonant instructor feels the least engagement in her work is also the one who reported the least job satisfaction (5.33), where the other instructors report scores that are at least one point higher on a seven-point scale.

Anne is indeed a special case who reveals the connections between emotional dissonance, emotional effort and satisfaction. The final speciality that Anne has is that of expending more emotional effort than engagement, perhaps describing how uncommitted she feels to her work, and the amount of emotional effort that must be used to 'fake it'.

The snapshots of instructor profiles that were gained from the descriptive analysis of means in this study could be a springboard for future research. Further exploration is needed to gain an accurate understanding of the effects of emotional labour on job satisfaction, feelings of engagement, vitality and positivity. The use of multiple indicators of emotional labour illustrated the concept of emotional labour with measures of employee emotions from both the employee and client point of view. Further research could follow this trend by examining other job-specific emotions from both perspectives, as the present study examined enthusiasm.

Answering the Research Questions

As can be recalled from an earlier section, three research questions are posed by this study. The first examines the relationship between emotional labour and client perceptions. The second examines the relationship between emotional labour and client responses, and the third examines the relationship between clients' perceptions and their

responses to a specific instructor. The following section will follow the order of the research questions as outlined below.

In each case, emotional labour is measured using two indicators: emotional effort and emotional dissonance. Other emotional characteristics include engagement, vitality, positivity and energy level of the class. The emotional labour and emotional characteristics measures come from the instructors' questionnaire results. The client perceptions of engagement and vitality are taken from the clients' questionnaire results, as are the client responses. The client responses include attendance, loyalty, positive affect and satisfaction with the instructor.

1. Is high employee emotional labour related to lower perceptions of employee engagement and vitality?
2. Is high emotional labour related to clients' responses to the instructor (lower attendance, less loyalty to instructor, less positive affect and lower satisfaction with the instructor)?
3. Are client positive perceptions related to clients' positive responses to the instructor?

Emotional Labour and Client Perceptions

The present study examines the role of emotional labour in the perceptions that clients develop of their instructor's emotions and energy level. Emotional labour is being assessed using a variety of indicators. Its effects on client perceptions are being tested using independent samples t-tests. Perceived engagement and vitality are the test variables. High and low levels of instructor ratings of each of the emotional labour

indicators are the grouping variables. Figure 4 is presented at the end of this section (page 108) that represents the findings graphically. Because of the unequal size of the groups being compared, the conclusions reported here are tentative and require further research to be confirmed.

Emotional Effort and Dissonance in Relation to Client Perceptions

The mean of instructors' ratings of emotional effort was found to be 3.80, just under the midpoint of 4.00, a demonstration that the five instructors generally do not feel that they must expend maximal levels of emotional effort. Two groups of clients were created and compared according to whether their instructors' ratings of emotional effort were above or below the mean response. The two groups were formed with Anne and Emma's clients in one group ($n = 45$) and Carla, Doris and Betty's clients in the other group ($n = 82$). The instructor ratings of emotional effort for the group with ratings above the mean were 6.25 for Anne and 5.00 for Emma. For the other group, the emotional effort ratings were 2.00, 3.75 and 2.00 for Betty, Carla and Doris, respectively.

Significant differences between the two groups of clients were found in relation to both perceptions of engagement and of vitality. The results explained here can be found in Table 10 on page 93. A weak negative relationship was found between emotional effort and perceived engagement, but it was opposite to the direction suggested by the literature. This unexpected finding could have been caused by the small number of instructors studied, or by the particular nature of this context. It is possible, for example, that instructors expend emotional effort to have the appearance of effortlessness, causing the participants to perceive them as having low engagement. The perceived engagement

mean for Anne and Emma's clients was 5.92, while Betty, Carla and Doris were seen as having a perceived engagement mean of 6.21.

A strong, positive relationship was found between emotional effort and perceived vitality. Anne and Emma's clients saw their vitality as 6.58. On the other hand, Betty, Carla and Doris' clients saw their instructors' vitality as being 6.34 on a seven-point rating scale.

As with the other independent-samples t-tests, client ratings of perceived engagement and vitality were grouped according to the instructors' ratings of their feelings of emotional dissonance. The high emotional dissonance group was composed of clients in Anne and Betty's classes (n= 64). This group was determined by the instructors' ratings that were above the mean of 3.30, with Anne's feelings of emotional dissonance at 6.50 and Betty's at 4.00. The low emotional dissonance group contained clients in Carla, Doris and Emma's classes (n= 63). These ratings were below the mean with Carla at 1.50, Doris at 2.50 and Emma at 2.00. Significant differences in client perceptions of instructor engagement and vitality were not found between those instructors who had rated their emotional dissonance as above average and those who had rated it as below. The findings from this test are reported in Table 11 on page 93.

Emotional effort is therefore significantly related to client perceptions of instructor vitality, while emotional dissonance is not. Neither of these indicators of emotional labour was found to be significantly related to emotional effort.

	Higher Emotional Effort: Anne and Emma	Lower Emotional Effort: Betty, Carla, Doris	Significance
Perceived Engagement	Mean: 5.92 SD: .88	Mean: 6.21 SD: 1.11	p: .069 opposite to predicted direction
Perceived Vitality	Mean: 6.58 SD: .47	Mean: 6.34 SD: .70	p: .010**

Table 10: Relationships between emotional effort and client perceptions of employee engagement and vitality. One-tailed significance is flagged.

	Higher Emotional Dissonance: Anne and Betty	Lower Emotional Dissonance: Carla, Doris, Emma	Significance
Perceived Engagement	Mean: 6.09 SD: .92	Mean: 6.12 SD: 1.16	p: .425
Perceived Vitality	Mean: 6.41 SD: .58	Mean: 6.43 SD: .69	p: .430

Table 11: Relationships between emotional dissonance and client perceptions of employee engagement and vitality. One-tailed significance is flagged.

Instructor Engagement, Vitality and Positivity in Relation to Client Perceptions

Are instructors able to mask or enhance their emotions to display the levels of engagement and vitality that are expected of them? To see how effective their emotional labour is, levels of engagement and vitality will be compared to client perceptions of engagement and vitality.

Instructors were asked to rate their own feelings of engagement, vitality and positivity in terms of their roles as group fitness instructors. The means for these three variables were 5.91, 5.86 and 5.67 respectively. Unfortunately, the small number of instructors and the lack of variability among their responses did not permit further

analyses. Further research is recommended to be able to explore this relationship more fully.

Due to the lack of variability in the emotional characteristics of the employees, these three characteristics will not be included in any further analyses.

Energy Level of Classes in Relation to Clients' Perceptions

In terms of perceived engagement, the means for the high and low energy classes are very close. The means for perceived engagement in these two classes are 6.07 and 6.08, respectively. This may be a demonstration that instructors are perceived to work quite hard, regardless of other factors. As could be imagined, there is no significant correlation between class type and perceived engagement, nor is there any significant difference in ratings of perceived engagement between the two types of classes. These findings indicate that clients perceive their instructors to be very engaged in their teaching, but that they do so approximately equally for both types of classes.

The perceived vitality means for the high energy classes are higher than those for the low energy classes, but only slightly: 6.49 and 6.34 for high and low energy classes, respectively. Again, the correlations and independent samples t-tests show that there is a weak significant one-tailed relationship between class type and perceived vitality. Clients view their instructors' vitality as high, and this is slightly affected by the feelings of energy that the instructor reported for a specific class type. The high vitality perceptions are congruent with expectations, though it was expected that the difference between the high and low energy classes would be more significant. The results from the one-tailed t-tests are shown in Table 12, below.

	High energy class	Low energy class	Significance
Perceived Engagement	Mean: 6.14 SD: 1.17	Mean: 6.06 SD: .88	p: .325
Perceived Vitality	Mean: 6.49 SD: .55	Mean: 6.34 SD: .72	p: .097*

Table 12: Relationships between energy level of classes and client perceptions of employee engagement and vitality. One-tailed significance is flagged.

Figure 4 (on page 108) graphically represents the findings related to the first research question. Emotional effort was found to be significantly and negatively related to perceptions of instructor engagement. It was also found to have a strongly significant and positive relationship with perceived vitality. Emotional dissonance, on the other hand, was not found to have significant relationships with client perceptions. Another variable that has a significant positive relationship with perceptions of vitality is the energy level that the instructor indicated for the class. The emotional characteristics of the instructors that were measured were not included in the analyses, as they lacked variability.

The relationships between emotional effort and perceptions of both engagement and vitality are interesting as they indicate the possibility that clients are able to detect emotional labour, or at least emotional effort. The negative relationship between emotional effort and client perceptions of engagement is possibly an indicator that emotional effort is different from other forms of effort. Instructors who feel that they need to rely on emotional effort may appear to be less dedicated to their work. On the

other hand, emotional effort was also positively related to perceptions of instructor vitality, meaning that instructors who are acting enthusiastic likely appear enthusiastic. The next set of analyses will examine to what degree client perceptions affect their responses, offering a possible answer to the second part of the question: Do clients see emotional labour, and does it affect their responses?

Emotional Labour and Client Responses

The indicators of emotional labour used in these analyses are the same as those used for examining the issues posed in the first research question. The analysis is done in the same way, comparing two groups of clients based on their instructors' ratings of the emotional labour indicators. In these analyses, high or low emotional labour indicators and the energy level of the class will be the grouping variables and the client response variables will be the test variables. The emotional characteristics of the instructors: engagement, vitality, positivity will not be used in these analyses due to lack of variability among instructors' responses. As was noted for the results for the first research question, the findings are tentative as they are based on one-tailed t-tests that are comparing groups of unequal sizes. The results reported here are tentative and require further research to be strengthened.

Emotional Effort and Dissonance in Relation to Client Responses

To recapitulate, from the analyses done in the previous section, the high emotional effort group is composed of clients in Anne and Emma's classes (n=45) while the low emotional effort group is composed of clients in Carla, Betty and Doris' classes (n=82) (see Table 13, page 97). When the clients of the high and low emotional effort groups

were compared, no significant relationships were found with any of the client response variables. The results of these analyses are reported in Table 13, below.

	Higher Emotional Effort: Anne and Emma	Lower Emotional Effort: Betty, Carla, Doris	Significance
Attendance	Mean: 3.54 SD: 2.12	Mean: 3.66 SD: 1.43	p: .354
Loyalty	Mean: 5.01 SD: 1.22	Mean: 4.77 SD: 1.11	p: .129
Positive Affect	Mean: 6.03 SD: .94	Mean: 5.92 SD: .86	p: .269
Satisfaction	Mean: 6.38 SD: .80	Mean: 6.40 SD: .71	p: .454

Table 13: Relationships between emotional effort and client responses to the instructor. One-tailed significance is flagged.

The high emotional dissonance group is composed of client responses from Anne and Betty's classes ($n = 64$), while the client responses in the low emotional dissonance group were members of Doris, Emma and Carla's classes ($n = 63$). The means and further description of these groups is reported in Table 11 on page 94. Clients of high and low emotional dissonance groups were compared in terms of their client responses. No significant differences between the two groups were found in ratings of attendance or positive affect. A strong significant difference between the two groups was found, however, for ratings of client loyalty. A weak significant negative relationship was also found between emotional dissonance and client satisfaction with the instructor. Emotional dissonance seems to be an indicator of emotional labour that is significantly negatively related to client responses, namely, client loyalty and client satisfaction.

These findings, reported in Table 14 (page 98) partially answer the research question posed earlier. Of course, further research is needed to solidify these findings, as

the nature of this study does not permit much reliance on the statistical findings. If these two negative relationships do in fact exist between emotional dissonance and both client satisfaction and loyalty to the instructor, it could be a basis for discouraging employees from feeling emotionally dissonant. In this case, employers should monitor their employees' true emotions during the hiring process as well as periodically during the period for which they are working.

It is also possible that in an open and public facility such as the FitCentre studied here, that the 'backstage' of the employees is very visible. Employees go to and from the classroom facility using the same pathway as their clients. It is entirely possible that clients are detecting the instructors' dissonant behaviour outside of the classroom. Employers, in this case, should ensure that their employees are aware of the emotions that they are expressing at any time that clients could see them. This includes the hallways, changing rooms and other areas of the fitness facility.

	Higher Emotional Dissonance: Anne and Betty	Lower Emotional Dissonance: Carla, Doris, Emma	Significance
Attendance	Mean: 3.617 SD: 1.71	Mean: 3.62 SD: 1.70	p: .489
Loyalty	Mean: 4.54 SD: 1.15	Mean: 5.18 SD: 1.06	p: .000***
Positive Affect	Mean: 5.86 SD: .96	Mean: 6.06 SD: .81	p: .106
Satisfaction	Mean: 6.31 SD: .77	Mean: 6.48 SD: .70	p: .097*

Table 14: Relationships between emotional dissonance and client responses to the instructor. One-tailed significance is flagged.

The Effects of High or Low Energy Classes on Client Responses

As for the previous research question, the client responses from the classes that were designated as 'most' and 'least energising' were compared. Each of the four client

responses were compared in terms of the participation in either a high or low energy class. The means and significance of differences are reported in Table 15 (page 100), and are briefly described below.

The means for loyalty to the instructor are significantly higher in high energy classes (5.04), than in the low energy classes (4.65). There is also a marginally significant difference between the high and low energy classes in terms of client satisfaction with the instructor. The high energy class clients reported a mean satisfaction rating as 6.49, while the low energy class clients felt a mean satisfaction of 6.29 on a seven-point scale. The other two client response variables were not significantly different between the high or low energy classes.

In general, the means of client positive emotions in the high and low energy classes show that positive emotions are unexpectedly higher in the low energy classes (6.03) than in the high energy classes (5.90), though this difference is not significant.

This corresponds to what was expected, as the literature and intuition point us to believe that client satisfaction will be higher in the class that the instructor prefers, as the instructor will not have to feign his/her energy and will display more genuine positive emotions.

Although neither weekly class attendance nor positive affect are significantly different between the two energy levels of classes, it is interesting to note that both of these client responses have means that are higher for the low energy class than for the high energy one. Because of the lack of significance of these differences, no conclusions can be drawn. It is recommended, however, that future research explore these relationships as well as those that were found to be significant.

	High energy class	Low energy class	Significance
Attendance	Mean: 3.46 SD: 1.54	Mean: 3.80 SD: 1.86	p: .132
Loyalty	Mean: 5.04 SD: 1.07	Mean: 4.65 SD: 1.21	p: .029*
Positive Affect	Mean: 5.90 SD: .87	Mean: 6.03 SD: .92	p: .218
Satisfaction	Mean: 6.49 SD: .58	Mean: 6.29 SD: .87	p: .063*

Table 15: Relationships between energy level and client responses to the instructor. One-tailed significance is flagged.

The relationships between indicators of emotional labour and client responses are few but interesting. The graphical representation presented in Figure 4 (page 108) illustrates the relationships that were found to be significant that are relevant to the second research question. An instructor's feelings of emotional dissonance was found to be significantly and negatively related to both client loyalty to an instructor and satisfaction with an instructor. The energy level of a given class was also significantly and positively related to both client loyalty to an instructor as well as to client s with an instructor. No other significant relationships between indicators of emotional labour and client responses were found. Although the findings correspond with the academic and practical literature, more research is recommended. The significant relationships found and reported here are based on a small sample of instructors with little variability. Further research is needed to confirm the findings of this study.

Client Perceptions and Client Responses

The present section is very important to understand the practical implications of client perceptions of instructor engagement and vitality on clients' responses. Do clients' perceptions of their instructor's levels of engagement and vitality affect their consumer behaviour in terms of loyalty, attendance, positive emotions and satisfaction?

It is not clear how clients' perceptions are formed, but there are obvious relationships between the ideas that clients have of their instructor and their behaviour as clients. The interactions between the client response variables (loyalty to instructor, attendance, positive affect and satisfaction) and the perception variables (perceived engagement and perceived vitality) will be explored.

If clients perceive their instructor to have high engagement, they see her as committed to her role and willing to work hard to do a good job. How they respond to their perception may affect their responses as clients, affecting the organisation as a whole and perhaps the instructor herself. Perceived vitality is a measure of the degree to which clients perceive their instructor to be energetic and full of life. Feelings of vitality are what group fitness instructors are expected to demonstrate, so it is expected that perceived instructor vitality would have strong relationships with client responses.

To attempt to answer the third research question, linear regressions were performed. Each of the four client responses were treated as dependent variables, while perceived engagement and vitality were tested for their influence on client responses.

Perceived engagement and perceived vitality were not found to predict attendance ($F = .45$; $p = .64$). Of all of the findings in this study, nothing seems to be related to

attendance, this is perhaps because regular weekly class attendance is out of the control of employees and cannot be influenced by client perceptions of the employees. Regular weekly class attendance is perhaps more dependant on individual attitudes towards leisure and fitness, time and travel constraints and other factors beyond the control of the employee or the organisation.

Loyalty to the instructor is significantly and positively correlated to perceived engagement. Perhaps clients who feel that an instructor is vital develop an affinity or loyalty to that instructor. Perceived engagement and vitality were found to be significant predictors of loyalty ($F = 11.26$; $p < .001$), but only the perceived vitality element of the model played a significant role in predicting client loyalty ($t = 3.861$; $p < .001$). Clients stay loyal to someone who they perceive as being energetic, but perceived engagement in the job does not significantly predict client loyalty to the instructor.

These findings are intuitive, as the training literature suggests that an employee who is seen as enthusiastic and energetic is one whose clients will regularly return. The lack of significance between perceived engagement and loyalty may be due to the methodology of this study, or to the lack of influence of perceptions of engagement on loyalty. These findings suggest that the appearance of working hard has no influence on the attachment that clients feel to a particular instructor.

The relationship between client perceptions and client positive affect was tested, and was found to be significant ($F = 13.61$; $p < .001$), though only perceived vitality was a significant predictor within the model ($t = 4.56$; $p < .001$). Based on these findings, it seems as though clients' positive affect is higher following a class in which they perceive the instructor to be feeling energetic than in one where the instructor seems less

energetic. As with the other client responses, and perhaps due to the methodology of this study, client perceptions of employee engagement did not have any significant effects on client positive affect.

Finally, the relationship between client perceptions and client satisfaction was examined. A significant relationship was found between perceptions and satisfaction ($F=44.25$; $p < .001$), but only perceived vitality significantly contributed to the predictive model ($t = 7.21$; $p < .001$). This finding is promising, as client satisfaction has been linked to (re)purchase behaviours, positive word of mouth and other positive client responses. It is encouraging to see that this study has been able to find that client perceptions of vitality (as well as emotional dissonance and energy level) are all related to client satisfaction. More research is needed, however, to confirm the findings reported here, to retest the non-significant relationships found here, and to examine which other variables may be related to client satisfaction and the other client responses.

Perceived instructor vitality is, as anticipated, linked to client responses to the instructor. As seen earlier, the perceptions that clients develop of their instructors' vitality are linked to the emotional effort that an instructor feels, as well as the degree to which the instructor feels energised by a particular class. These findings are important for practitioners, as it confirms the idea that group fitness instructors who are perceived as energetic and 'bubbly' are those who stimulate more loyalty, positive emotions and satisfaction among their clients. Instructors can improve their chances of being perceived as vital by increasing the amount of emotional effort that they use to display their feelings of enthusiasm, as well as convincing themselves that they feel energised by each class that they teach.

Summary of Findings

Because of the nature of this study, the causality of the relationships cannot be determined statistically. A study in a controlled environment would be needed to confirm the directions of causality. It is thought, however, based on the literature, intuition and training manuals, that employee emotional labour and energy level can predict client perceptions and client responses to a certain degree, and that client perceptions can also predict client responses. It is also possible that the direction of causality is reciprocal, that the direction of both relationships is more like a feedback loop than like a straight-line prediction. Each of the relationships shown in Figure 4 (page 108) will now be briefly explored to understand the potential relationships that exist.

The negative relationship between emotional effort and perceived engagement can be explained by the fact that employees who engage in large amounts of emotional effort may be ignoring the effort required to properly plan a class. It is also possible that employees who are engaging in emotional effort will be ‘turning it off’ as soon as they exit the class, but are remaining visible to the clients. This may be negatively affecting client perceptions of the instructor’s dedication to her role as a group fitness instructor. Alternatively, clients’ perceptions may be shaping the instructor’s behaviour while teaching. If an instructor detects that her clients see her as very hard working, she may reduce the amount of effort, including emotional effort, that she puts in to her job to appear more relaxed and informal. Because of the methodology of this study, the

direction of the prediction is not known, though it seems plausible, in this case, that it is the level of emotional effort that predicts the perceptions of engagement.

The positive relationship between emotional effort and perceived vitality is quite intuitive, and in agreement with both the academic and technical literature. This relationship suggests that it is acceptable to engage in emotional effort to suppress, amplify or mask felt emotions in order to display the required emotions, in this case, vitality. The many relationships found in this study that involve perceived vitality suggest that it is pivotal in the interactions between fitness instructors and their clients. It is possible that the increased loyalty, positive affect and satisfaction of clients in a class in which the instructor is perceived as vital encourage the instructor to maintain the accurate display of vitality, using emotional effort. It is important to underline that, although emotional effort is an essential element of emotional labour, it does not necessarily have negative repercussions on the employee or the client. This is true especially if the employee is only engaging in emotional labour in order to amplify her own feelings that are appropriate for the context.

The negative relationships between emotional dissonance and both client loyalty to an instructor and client satisfaction with an instructor reveal more about emotional labour. Emotional effort is an element of emotional labour that has positive relationships with client perceptions of an instructor. Emotional dissonance is the other element of emotional labour that was measured in this study, and it represents the downfalls of emotional labour. Emotional effort can have positive repercussions, but may be very different when it is being used to mask feelings of emotional dissonance. Emotional dissonance may be even worse when proper amounts of emotional effort are not used to

mask it. The results that are revealed in this study suggest that emotionally dissonant employees may be discouraging clients from feeling loyalty or satisfaction due to their inappropriate emotions. It is also possible that employees feel dissonant emotions when they are teaching different clients each class (loyalty), or when they detect that their clients are not satisfied with their instructor. If this relationship is reciprocal, it may put instructors into an emotionally dissonant rut. If an instructor is having an 'off day' and has no loyal clients in her class to turn to, she may unconsciously discourage clients who may have become loyal from liking her or from feeling satisfaction with her. She may feel that she must convince herself to display the appropriate emotions each time that she enters her class because she feels no positive connection with her clients.

The instructor-designated energy level of the class was expected to be pivotal in the relationships between instructors and their clients. This variable could easily have reciprocal relationships with perceived vitality, loyalty and satisfaction. The instructors were asked to designate their most and least energising classes. As can occur with clients also, the class could be energising or satisfying for a number of reasons. The attitude of the people within the class can have significant effects on the energising nature of the class. Instructors could feel that a certain class is energising because they are able to build trusting relationships with clients who feel loyalty to that instructor, or because they feel that the clients are satisfied with their performance, or because the clients give the instructor the feeling that they notice her enthusiasm. The relationships are just as realistic in the opposite direction. The most likely explanation is that the client responses and perceptions depend on the energy level of the instructor which, in turn, depend on the client responses and perceptions. An illustration of the reciprocal nature of these

relationships can be seen between loyalty and energy level. Clients who come to class on a regular basis, energise the instructor because she feels that she has a friendly relationship with her students. Clients who feel that their instructor is touched by their presence and friendly relationship will feel loyalty to that instructor, returning to her class on a regular basis. This relationship is reciprocal, and may even be affected by the perceived vitality of an instructor as well.

Figure 4 (on page 108) graphically represents the many significant relationships between client perceptions and client responses. These findings demonstrate the importance of client perceptions of vitality in the understanding of client responses to a leisure service. Of the four client responses tested, however, it is interesting to note that attendance was not significantly related to client perceptions of instructor engagement and vitality. Many significant relationships relevant to the third research question were found through these analyses. The figure graphically represents the statistical findings explained above.

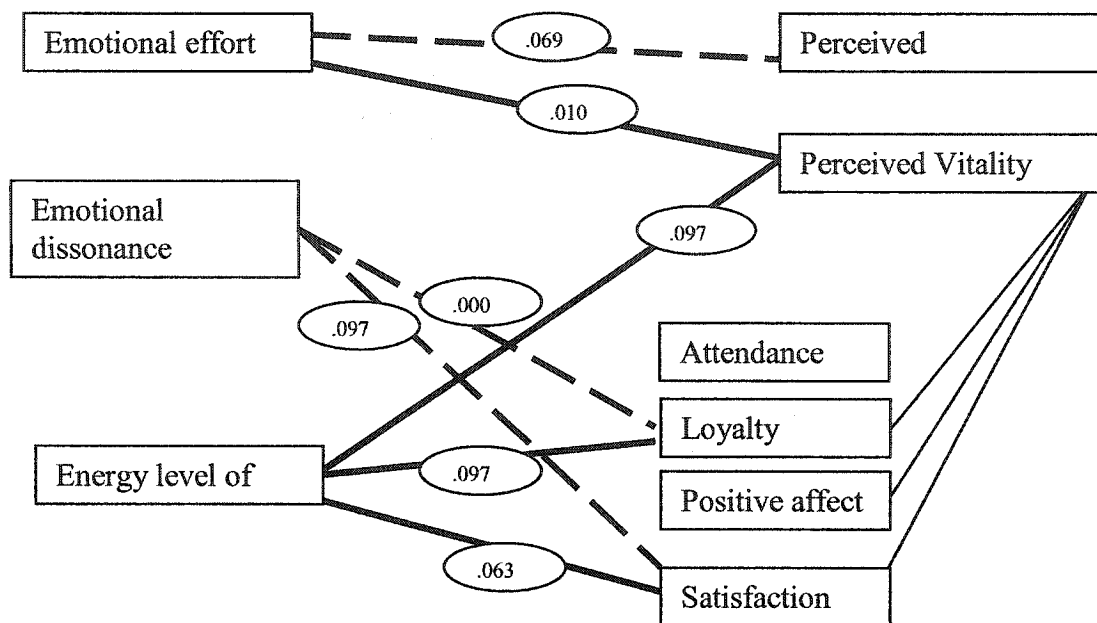


Figure 4: Summary of findings of Emotional Labour in group fitness context. Significant relationships are illustrated with lines. Numbers in ovals represent p-values. P-values are based on one-tailed t-tests. Dotted lines represent negative relationships, solid ones represent positive relationships.

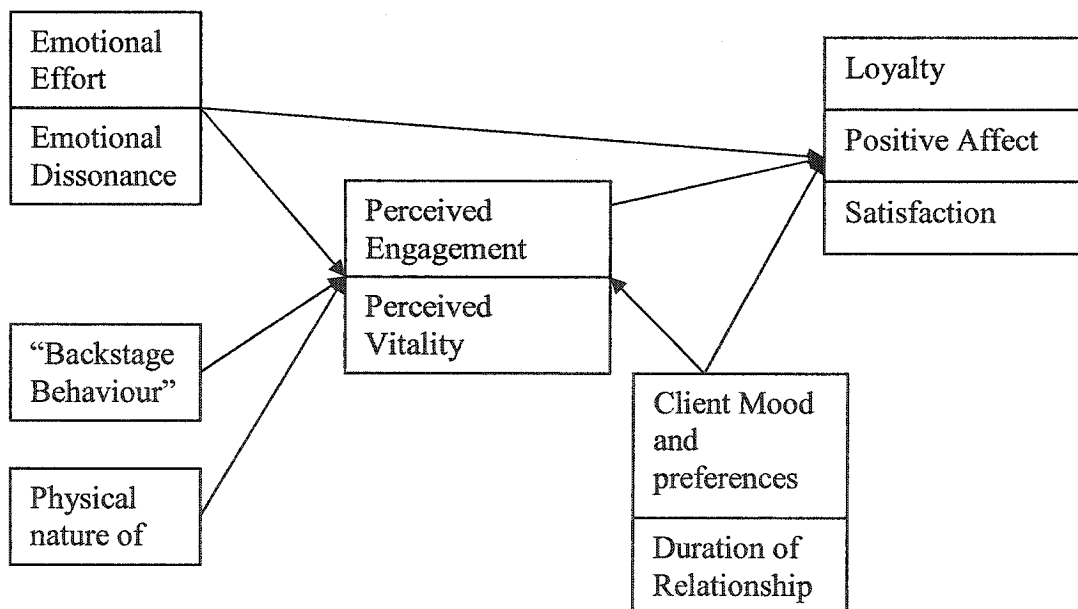


Figure 5: Revised theory of Emotional Labour in group fitness context.

Client Responses

It is also notable to remark the relationships that each of the client responses have with each other. There are many significant correlations and linear relationships between the variables, as was expected based on previous research.

Loyalty to the instructor was significantly and positively correlated with both client positive affect and satisfaction with the instructor. In addition to its positive relationship with loyalty to the instructor, client positive affect was also positively and significantly related to weekly class attendance and to satisfaction with the instructor. Satisfaction however was not found to be correlated with weekly class attendance. Clients' schedules and fitness habits vary greatly, and attendance is not significantly related to loyalty to the instructor.

The positive relationship between regular physical activity (weekly class attendance) and positive affect has already been established by researchers (Szabo, 2003) and is assumed by many leisure service managers, instructors and clients.

	Weekly class attendance	Client positive affect	Satisfaction with instructor
Loyalty to instructor	.035	.397**	.503**
	Weekly class attendance	.261**	.045
		Client positive affect	.446**
			Satisfaction with instructor

Table 16: correlation matrix for client response variables. Significant correlations are flagged: * correlation is significant at the 0.05 level (two-tailed); ** correlation is significant at the 0.01 level (two-tailed)

GENERAL DISCUSSION

Summary of findings

This study developed and tested three main research questions. These research questions explored the relationships between three key variables: emotional labour, client perceptions and client responses. Emotional labour was measured using two emotional labour indicators: emotional effort and emotional dissonance. Emotional characteristics of employees were also measured, but could not be used in the final analyses because of a lack of variability. They were feelings of engagement and vitality, and feelings of positivity. The degree to which an instructor felt energised by a given class was also measured. These instructor characteristics were then tested for their relationships with both client perceptions of instructors' feelings of engagement and of vitality, and with client responses. The client responses tested in this study were recurrent in the literature on both client and employee emotions and behaviour. The four client responses assessed were client loyalty to a specific employee, weekly attendance in the service provided, positive emotions immediately following the experience, and overall satisfaction with the employee. The prominent findings for each of the three research questions are discussed below.

The first research question asked about the relationship between emotional labour, energy level and client perceptions. Emotional effort was found have a negative relationship with perceived engagement and a positive relationship with perceived vitality. Emotional dissonance was not found to predict client perceptions of the instructor. Client perceptions, therefore, seem to be based on emotional effort, but not

affected by emotional dissonance. The energy level that an instructor felt towards a certain class also affected the clients' perceptions of that instructor's feelings of vitality. These findings show that clients form perceptions of their instructors' feelings of engagement and vitality based on emotions and emotional labour that instructors may not be aware that they are displaying.

The second research question sought relationships between emotional labour, energy level and client responses. Emotional dissonance and energy level were found to be related to both client loyalty and satisfaction, but attendance and positive client affect were not related to emotional labour indicators. In terms of the significant relationships between emotional labour and client responses, the findings of the present study provide a springboard for further research in this area. Instructors with high emotional dissonance had clients who were less loyal and less satisfied than those with low emotional dissonance. Further research is needed to determine whether emotionally dissonant employees cause a lack of loyalty and satisfaction, or whether employees become dissonant as a consequence of a lack of 'regular' and satisfied clients. Whether an instructor felt that a class was most or least energising was also found to affect client satisfaction and loyalty. The findings from this research question reveal that energy level and emotional dissonance affect client responses, even though emotional dissonance does not affect perceptions. This means that clients may be reacting to instructor emotions that they are not even aware of.

The third research question asked about the relationship between client perceptions and client responses. The variables in this question were both elements of the client responses to the questionnaire, so linear regression was used to examine the

prediction of client responses using client perceptions. The linear regressions revealed many interesting relationships between client responses and client perceptions. The perception of instructor vitality was found to be a predictor of client loyalty to an instructor, positive affect, and satisfaction with an instructor. These findings are encouraging, as they support many assumptions that are presented in both the academic and practical literature.

Of note is that client weekly class attendance was not found to have any significant relationships with employee emotion or client perceptions. This leads to thinking that attendance must be influenced by other factors that cannot be controlled through employee emotions. As attendance is what brings revenue to many organisations, future research is necessary to determine if there is anything that an individual employee can do to influence regular client attendance.

This study, which has used both descriptive and statistical methods to explore the relationships between emotional labour, client perceptions and client responses, has found interesting results, many of which confirm past findings and propositions.

The leisure service context, specifically the group fitness class context, has indeed been an interesting arena for studying the emotional labour phenomenon. Clients and employees in this context interact regularly, but neither instructors' emotional efforts nor clients' perceptions of instructors' feelings of enthusiasm seem to affect how often clients engage in the activity. Fortunately for organisations, regular weekly attendance does seem to be affected by clients' loyalty to a specific employee, which can, in turn, be affected by the employee's feeling that an activity is energising. Loyalty can also be affected by perceived vitality, which is strongly related to employees' own feelings of

emotional effort. Employers must also beware emotional dissonance, which can have negative repercussions on client loyalty, in turn affecting client attendance. They can do so by reminding themselves what they enjoy about their job, participating in classes for fun from time to time. They could also attend professional development workshops to avoid boredom that may be stemming from teaching repetitively. Very importantly, they should be aware of the emotional image that they are projecting for the whole time that they are in view of actual or potential clients. There is no point in engaging in emotional effort for the duration of a class only to act with emotional dissonance to the fitness instructor role as soon as the scheduled class time is over. Instructors must take time to be friendly with their clients and other members of the facility if they want to ensure loyalty, satisfaction and positive emotional reactions to their work.

In general, emotional labour indicators have direct and indirect effects on client responses. The indirect effects are moderated by client perceptions, which, in turn, affect client responses. Employees must be aware of the genuine feelings that they experience as well as those that they use emotional labour to display, as they may all somehow affect client responses. It seems, from the findings in this study, that genuine emotions affect both client perceptions and client responses. Clients seem to respond negatively to emotional dissonance, while emotional effort seems to assist in the communication of emotions

Practical Implications

The fact that this research took place in a non-traditional environment, namely the fitness context, has large practical implications that demand further research. This context has not often been studied in terms of the interaction between employee characteristics

and their effects on client perceptions and reactions. Findings and speculations will be presented in the present section, and future research that could confirm or deny them will be presented in the following section.

The effects of client perceptions of employee vitality as well as true client emotions on essential client reactions such as loyalty, positive affect and satisfaction are important findings, as they indicate the degree to which client responses can be shaped by employees. They also indicate the importance of true emotions in the development of client responses. If an emotionally dissonant employee is very carefully using emotional effort to mask her unenthusiastic emotions for the duration of her class, but then ‘drops the act’ as soon as she exits the classroom, her emotional efforts were wasted. Clients who detect the emotional dissonance or negative emotions of an employee will feel less loyalty and satisfaction towards that employee.

The relationships found between client satisfaction and perceived engagement and vitality are promising. A cautionary note in terms of client satisfaction, however, is that companies should never stop at simply satisfying clients. To ensure loyalty, clients should be enthusiastic at all times (Scheuing, 1999). Satisfaction represents a situation where clients’ expectations are met by the company offering the product/service; better yet, enthusiasm or delight occurs when the offering exceeds clients’ expectations (Scheuing, 1999).

This study shows that delighted customers, i.e. those who feel positive emotions, satisfaction, and loyalty, are affected by employee emotional dissonance, being in a situation where the employee feels energised and wherein the client perceives the employee as feeling vitality.

The relationships that were found between the four client responses studied are also promising, but must be read with caution. The relationship between attendance, loyalty and client positive affect is an interesting one that suggests that the more positive affect and loyalty to an employee that clients feel, the more hours per week they will use the facility, which in turn increases their positive affect. Loyalty to an instructor was also found to be an outcome of client satisfaction, which, happily, employees seem to be able to influence. Employees who engage in emotional effort to ensure that their enthusiastic emotions are being properly communicated will likely have clients who feel more loyalty, positive emotions and satisfaction.

Using the knowledge gained from this study, practitioners should be able to design intelligent training programs that ensure that employees know the facts on emotional labour and client perceptions. Employees should be educated, for example, that their feelings of emotional dissonance may be negatively affecting their clients' loyalty and satisfaction, and that their preference for certain tasks can also affect client satisfaction and loyalty. By taking the facts of emotional labour into account, training that is more thorough could be designed, ultimately being profitable for employers, who could have staff that are more efficient and effective in their communication of appropriate emotions. This research is also useful for employees, who will learn about the effects that their emotional displays and feelings of emotional dissonance can have on themselves as well as their clients. This research is also useful for clients, who can have more satisfying and rewarding experiences in their consumption of services by understanding the efforts that are being asked of the employees who serve them.

One final note in terms of the practicality of the findings of this study is that perceptions of employee engagement were not related to any client responses. It could be thought, based on these tentative findings, that group fitness clients do not respond (with attendance, loyalty, positive affect or satisfaction) to the perceptions that they have of the employee's engagement. This could mean that employees may be using emotional effort to display effortlessness when, in fact, it is not important to clients. This finding, after being further tested, could be very useful to training organisations.

This raises two questions. The first is whether clients find hard work important in the job of a fitness instructor, or whether they just enjoy an enthusiastic instructor. Training manuals and fitness instructor trainers suggest that any individual can learn the required skills, but that it takes an enthusiastic individual to motivate clients to work hard and to return on a regular basis. The findings in this study suggest that this is the case, perhaps even that an enthusiastic but unprofessional instructor will be able to have loyal, happy and satisfied clients. This is a finding with serious implications for the fitness and leisure industry, where it is important to have technical skills so as not to compromise the safety of the clients. Informal discussions with fitness instructors and trainers show that this is a concern within the industry. Further research is needed to confirm this finding and to explore what other client responses are affected by perceived vitality and engagement. Perhaps responses to the service organisation as a whole will be affected by perceived engagement of staff. It might be important to change the mentality behind training organisations to encourage employees to show more engagement, hard work and technical skills. Doing so might create a client attraction to skilled, hardworking employees, not just those who show bubbly energy.

The second question that this finding raises is that of the negative nature of the relationship between emotional effort and perceived engagement. Perhaps a lack of emotional effort to conceal the hard work that an employee is doing is what causes higher perceived engagement. It could be thought, then, that an employee who is working hard to do her job right, but engages in emotional effort to make her work seem effortless, will actually be seen as working very little. Because no significant relationships were found between perceived engagement and client reactions, it seems as though client reactions are unaffected by whether the clients sees the employee as working hard or not.

The implications of the positive significant relationships between instructor-designated energy levels of a class and the perceived vitality of that instructor, loyalty to that instructor, and satisfaction with that instructor are useful both for practitioners and for researchers. It appears as though clients are able to perceive and respond to the degree to which an instructor finds a class energising. This means that even though employees may be engaging in emotional effort to mask their true emotions, clients are able to perceive the preferences that an employee feels towards a certain class. Due to the problematic methodology of the present study, it was not possible to examine what other true instructor emotions exist that clients can perceive and react to. The following section examines this and other imitations of the methodology, and suggests possible methodology for future research projects.

Limitations and Future Research

One of the main limitations of the design of the study was only discovered once the instructor questionnaires had been completed. A pre-test was done, with a similar sample, and this difficulty was not detected. The problem was that instructors seemed to

love their jobs too much, almost 36% did not respond to the section that asked them about the least energising class that they taught. The original intention of distributing the questionnaire to 24 instructors was that four or five could be chosen for their strongest distinctions between their most and least energising classes. Instead, many of the instructors who were obliging enough to take time to fill out the questionnaire did not fill it out as expected. There are two potential reasons for this unexpected response. The first happens in many studies, it is the concept of social desirability, meaning that respondents fear that admitting that there is a class where they are less than perfect may somehow affect their status as an excellent group fitness instructor. This danger, however, had been controlled for. The questionnaire had clear indications that their responses would be kept confidential and that their honesty was needed to ensure advances in our understanding of leisure workers. The second reason, therefore, becomes a little more likely. Five of the fourteen instructors genuinely felt that they did not feel “least energised” in any of the classes that they taught. Although this limited the study as a whole, it made for a very interesting finding in terms of instructor emotions. More than one third of the instructors who participated in the study could not name a class that they found ‘least energising’, meaning that they derive pleasure and energy from each class that they teach, regardless of the type of class, the number of students who attend on a regular basis or the physical properties of the classroom. This is an indicator of either the type of job that this is (very enjoyable), and/or the type of person that works as a fitness instructor (upbeat and positive). This leads us to the difficulty of the restriction of range. Restriction of range may have made it difficult to detect relationships, to measure the variables accurately and

to draw any firm conclusions. This research has, however, opened many doors to further studies in the emotional labour and leisure services contexts.

There was also a restriction of range for many of the employee emotion variables that asked employees to rate the degree to which the genuinely felt feelings of enthusiasm and satisfaction. This job is generally enjoyable, and requires employees to display feelings of enthusiasm. Even the employees who indicated lower feelings of engagement, vitality, positivity and job satisfaction, reported feeling each of these emotions as stronger than four (the midpoint) on a seven-point rating scale. Future research could compare this type of job with another that also requires emotional labour, but not necessarily the same degree of enthusiasm. This could be a job such as popular radio announcer, tour guide or university professor. A cross-job study would be very useful in developing a better understanding of the universal components and relationships of emotional labour.

The difficulty experienced concerning the instructors who did not fully complete the questionnaire should be re-examined in future research. A potential way of doing so would be to replicate the study, replacing “most energised” and “least energised” by “favourite” and “least favourite” or “the class that you most look forward to” and “the class that you don’t mind missing” or other variations. Before replicating the study, it would be advisable to have an open discussion with fitness instructors about the classes that they teach and see how they describe and differentiate their classes, then perhaps use their terms to distinguish the high and low energy classes.

Because there were only five instructors whose responses were ultimately used, many instructor characteristics had to be eliminated from the analyses, limiting the conclusions of this study. The lack of variability among these five respondents also made

the useable statistics quite unstable. The t-tests performed involved comparing groups of differing sizes based on individual instructor ratings. The tests were greatly weakened due to the small number of instructors. If the present study is to be replicated, a larger sample size must be sought. This could be done in two steps. First, it would be important to ensure that the phrasing of the high and low energy class distinction ensures a higher proportion of respondents. Second, it would also be desirable to solicit a larger number of instructors and their clients. This could be done by approaching many branches of the same organisation, or many organisations with similar geographical and demographic characteristics.

Studies on emotional expression often use observation techniques to infer the emotions of service workers in their interactions with clients. They are complemented by self-report measures of client reactions. Self-reports are often criticised (Vittersø, Vorkinn & Vistad, 2001), but when coupled with a form of observation to enhance accuracy (Mattila & Enz, 2002), they are seen as a flawed but useful measurement technique. The strength of this study is that there are self-report measures from employees and from clients, as well as perceptions of employee emotions (from the clients). This strength is limited by the fact that the perceived emotions are rated by untrained eyes. Where some studies use observers trained in the reading of emotional expression (Mattila & Enz, 2002), in this research, observers are the clients themselves. This limitation could have been complemented by a more strict emotional expression observation from the researcher rather than the informal and untrained technique that was used.

To understand the degree to which emotional labour can be detected, observation from both clients and outside observers could be useful. For an outside observer to observe emotional labour properly, a list of physical indicators of emotional effort could be constructed. This list would include potential indicators of emotional efforts to display enthusiasm, such as grinning, loud noises, large gestures and laughing. This list could be verified by using as a checklist that could be longitudinally compared to instructors' own ratings of emotional labour. Observers could then be asked to note the number of times each physical indicator of emotional labour is displayed previous to, during, and following the class. Observers could be third-party observers (from a public viewing gallery within the facility, to ensure ethical research) or client-observers.

Another method of seeing if clients are able to detect emotional labour would be to conduct interviews with clients. The interviewer could ask questions on whether the client felt as though the employee's emotions were genuine, and if they have ever noticed her faking her emotions. Further questioning could examine whether clients believe that they are able to detect emotional effort and dissonance, how they expect that they would react to an employee who engaged in emotional labour and if this reaction would depend on other factors such as the nature and length of the client-employee relationship, the emotions expressed and the organisation as a whole. Open-ended questions concerning emotional labour could also be asked, in the direction of what characteristics make an instructor and/or class (un)enjoyable, and how clients feel that they can perceive emotional labour.

The literature discussed the importance of the frequency of interaction between the employee and the client. The frequency of interaction can affect the type of emotional

labour (surface acting is difficult to sustain). It can also create an environment in which a trusting relationship is formed between the employee and the client. The trusting relationship can be an arena in which the employee can feel less dissonance and be more honest with her emotions. The frequency of interaction can also moderate the relationship between perceived employee emotional labour and client satisfaction. This important variable should be added to any study that studies the interactions that have been explored here. This could be done by simply asking clients to report the frequency with which they interact with a specific employee. It could also be done by doing a longitudinal study, asking clients and employees to fill out a questionnaire at two or three different times in the space of one or two years of interaction on a regular basis.

To improve the proposed organisation of the emotional labour concepts, research could also include questions that would ask employees to qualify their feelings of emotional labour as emotional amplification, suppression, masking or deviance. These questions could be phrased as brief definitions of each of the four quadrants of the emotional labour graphical representation proposed in Figure 1 (page 27), asking employees to rate to which degree each definition applies to their feelings towards a given task. To verify the accuracy of the graphical representation, their responses could be compared to their ratings of emotional effort and dissonance, as was attempted in Figure 3 (page 83). A larger sample size would improve the reliability of the findings.

Many authors who discuss emotions and emotional labour illustrate their writing with 'real world' examples from professional training (manuals, oral training sessions or posters in the workplace). Kramer & Hess (2002) attempted to define some universal workplace display rules, but suggest that more should be done in this field. The present

study follows the trend set by emotion researchers by including quotes from leisure training professional manuals, but a more thorough examination of this type of literature should be made. To understand what leisure service workers are being asked to do emotionally, a thorough review of leisure professional training manuals should be conducted, coding for indications of emotional display rules and explicit requests to engage in emotional effort, emotional dissonance and emotional identification with the organisation.

This study tested different ways of measuring emotional labour. Being able to compare these measures to client perceptions of the employee's emotions made this testing much more complete. A larger sample size of employees would have been useful, however, in being able to conduct more solid statistical tests. The variables selected as emotional labour indicators had significant relationships with client perceptions or client reactions, but neither stood out as being a prominent indicator of emotional labour. Further research is needed to examine these and other indicators of emotional labour and to find indicators that are significantly related to and predictive of client outcomes. This would assist in building our understanding of the influence of employee emotional labour on client reactions that affect the organisation.

As it has been noted earlier, the present study offers a springboard for more emotional labour research. Due to methodological restrictions, solid conclusions cannot be derived from the results, but ideas and directions for future research are proposed here in the interest of researchers and practitioners who are interested in emotional labour and its effects on employees and their clients. The findings in this study are tentative, but are building towards a revised theory of emotional labour in fitness instructors.

Contribution of research to understanding of emotional labour

This research opens the doors to more research in the fields of management, marketing and leisure studies. It discusses the potential relationships between employee emotions, employee characteristics, client perceptions and client reactions.

This research shows that emotional labour is neither all bad nor all good. Emotional effort, one element of emotional labour, was found have a positive influence on clients' perceptions of employee vitality, which was found to be related to client loyalty to an instructor, client positive affect and client satisfaction. This element of emotional labour was also found have a negative influence on client perceptions of instructor engagement, but this could be because instructors did not maintain their emotional effort once they left the classroom.

Emotional dissonance, the other element of emotional labour studied, was found to have negative repercussions on client responses such as loyalty and satisfaction. The effects of elements of emotional labour on client perceptions and responses have rarely been studied. Due to the nature of this study, firm conclusions cannot be drawn, but future research will be proposed to explore these concepts further.

Emotional labour was also studied in relation to other employee characteristics. This could only be done descriptively, on a case-by-case level, but reveals interesting interactions to be studied further. It seems as though the type of emotional labour in which an employee engages in may affect or be affected by many factors: her job satisfaction, her positive emotions during the work experience, the energy that she derives from her work, her general energy and the level of effort that she puts in to her work. The responses and perceptions that her clients have in terms of her emotions and

performance as an instructor may affect her emotions and emotional labour. Although no solid conclusions can be reached from the descriptive nature of this study, the interaction of emotional labour indicators with employee and client characteristics is indubitable, and should be pursued in future research.

Although this research clearly contributes to the fitness and leisure fields, it is possible that the scope of its applicability goes beyond just these fields. Within the broader field of service employees, there are jobs that demand equal levels of enthusiasm, but without the added dimension of physical labour (e.g. popular radio announcers). There are other jobs within this that demand lower levels of enthusiasm but for a more sustained amount of time (e.g. tour guides). Another type of job that may not require as much vitality, but perhaps more engagement also exists (e.g. university professors). In each of these cases, employees are asked to engage in emotional labour to perform their jobs properly. In each of these cases, the findings that describe the relationships of employee emotions and emotional labour with client perceptions and reactions could be useful in understanding how emotional labour could improve client responses and perceptions, and how emotions and emotional labour may be hindering them. Of course, the required emotions for each job are different, and the professionalism expected of employees may dictate the emotions that they display, but the impact of emotional labour in each of these roles is likely to be similar.

One question that this research asked is whether clients are able to see emotional labour and how it affects their responses to an employee. It seems, from the findings of this research, as though emotional labour is not visible to clients, but affects their responses. It is true that emotional effort affects client perceptions to some extent, but for

the most part, it seems as though this is undetected emotional labour. In terms of emotional effort, it seems as though an employee is able to seem vital and at ease with their task by engaging in emotional effort, and that clients are fooled by their act. It also seems as though clients react negatively to emotional dissonance, perhaps because the employee is not sincerely expressing the expected emotion. Clients may also react to feelings that employees may not be aware that they are expressing, as is demonstrated by clients' positive responses to the high energy level that the employee feels in her class. In answer to the question then, it seems as though clients can be fooled by emotional effort, but react negatively to emotional dissonance. They also appear to react to genuine feelings of energy within an instructor. Although this seems to be a very successful answer to a difficult question, it is important to remember that these findings are based on only five instructors within one facility and that much more research is needed in this and other fields to truly understand the impact of instructor emotions and emotional labour on client perceptions and responses.

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APPENDIX A: EXCERPTS FROM LEISURE PROFESSIONAL TRAINING MANUALS

Impact on clients

“Curiously, the [research] literature focuses on the employee, not the customer, and most often it examines the degree to which employees’ displays of emotions can help maintain control over customers” -- Mattila & Enz, 2002

“Emotion-laden experiences are more likely recalled than more recent experiences that are emotionally neutral. Emotion acts as an enhancer or amplifier of experiences” (Robinson, 1980 and Surprenant & Solomon, 1987 in Johnson & Zinkhan, 1991).

“A consumer has expectations about how a professional should behave even if the consumer has had no previous experience with members of the profession.” -- Johnson & Zinkhan, 1991

“Good role model behaviour earns students’ respect, making it easier for you to guide and direct them”

“A [professional] self-reflects on how his or her behaviour affects [clients].”

“[Clients] want the assistance of a [professional] because the [professional] can help them have more fun, and can provide them information that helps improve their safety.”

“You create a positive environment where every [client] feels accepted.”

“People are there to have fun, so do what you can according to your personality to make the [informative experience] entertaining...use humour as appropriate. Not only does this make the [informative experience] more fun, but [clients] pay attention, remember and respond better when the [informative experience] is fun.”

“First impressions matter, and [the clients’] first encounter with the [professional] will have some bearing on the rest of the [leisure experience]. Speak to your [clients] and take an interest in them to make them feel comfortable. Be a good listener. Pay attention to everyone.”

“In any [leisure] program, a positive climate for learning increases both the willingness and the capacity to learn.”

“In all [leisure experiences], the client must feel happy with the results. Clients must feel that their money was well spent and that they achieved something.”

“As an experienced [professional], your efforts can make a tremendous difference in how much the [clients] you interact with get out of [the activity] – or even whether they stay in [the activity].”

“[Professionals] evaluate how their own experience, attitudes, beliefs, values, and stresses influence their actions as [professionals] and integrate this awareness into all efforts to benefit others.”

Identification with Organisation

“You’re responsible for representing the [training] organisation favourably. Unethical and unprofessional behaviour in your role as a [professional] not only makes you look bad, but it reflects poorly on your fellow [training organisation] members. Likewise, disparaging remarks about [the training organisation] or [its] competitors don’t reflect favourably.”

“Consistently display high professional standards to project a favourable image of the [training organisation]. Refrain from public criticism of fellow [professionals], program sponsors, parents or clients. Abstain from any personal behaviours that may adversely influence or harm a client.”

Emotional Dissonance

“Equally important, you have to do this [be friendly, fun and interesting] consistently, no matter how you feel at the moment. It may not seem fair that you aren’t allowed to have a bad day, but the reality is that you can lead a perfectly safe, responsible [leisure experience], but if [clients] don’t have fun, chances are you and your [organisation] won’t see them again. You seldom get a second chance.”

“An effective [professional] leaves his or her troubles outside of the [facility] and enters with a very uplifting spirit. This is the mark of a professional.”

“[Leisure professionals] must build a positive attitude towards learning. A [client] trying to acquire new skill or apply new techniques can become frustrated and anxious. You the [professional] must be patient and supportive... maintain a positive attitude in the [leisure experience] environment.”

“If you’re having a bad day, that’s your problem, not theirs, and it’s up to you to put on a smile and fake it so well that they assume it’s your birthday.”

“A [professional] willingly adjusts his or her behaviour to ensure the leadership spirit is linked to each and every [client].”

“[In emergency situations] you may not want to be the bearer of bad news, but it’s important to avoid letting emotions or desires inappropriately influence your judgement.”

Role definition

“Because the role of the [professional] can vary widely depending on the [situation] and [clients], if it isn’t obvious, you can make things clearer if you state exactly where you’ll be and what you’ll be doing to assist [clients] in their [leisure experience].”

“The [professional] has a responsibility to be a positive role model.”

“... One of the most important characteristics you can have is being a friendly person – someone other people like to be around. You are part of the fun [clients] are there to have; you need to strive to be someone who can add interest and levity to the occasion, who can solve problems in a constructive way with good humour, and who can address the serious aspects of [client] safety without losing the fun. This goes a long way toward the success of a [leisure experience].”

“Being [a leisure professional] is a choice. Once you make that choice, you accept certain responsibilities, and you must commit to upholding these responsibilities.”

“[Professionals] ensure that every reasonable effort has been applied to help the clients reach their potential.”

“A [professional] is committed to his or her [clients’] needs, success and [leisure safety] attitudes.”

“...it is clear that the job of a [leisure professional] is also a challenge of communication and human relation skills. Developing your people skills will reward you many times in your profession.”

Leisure is Fun

“Performance problems in [leisure professionals] are common when they stop playing for fun, and instead play for money of their egos. When one of the primary focuses becomes one of fun and enjoyment, all of a sudden you create an ideal emotional state where you are relaxed and free of anxiety...So above all stay animated and have a ball!”

“Pay attention to your mental health – [engage in the activity] for fun apart from your duties, not just for work, so you avoid burnout. Engage in other pastimes and hobbies; [professionals] who [engage in the activity] only with [clients] sometimes forget that [the activity] is supposed to be fun – and then they’re not fun to be around when [engaging in the activity].”

“Keep your [informative experience] light and be non-judgemental, this is a time for experimentation and discovery.”

“People [engage in this activity] to have fun, so you need to help them make the training process fun. This actually goes hand-in-hand with effective instruction because people tend to remain motivated and learn more when they’re enjoying a learning experience.”

“[The leisure experience] is mostly about people. Putting [clients] at ease, catering to their desires and delivering a memorable [leisure] experience means success as a [professional]. Technical proficiency and a [client]-centred methodology are also needed, but are only useful if the message is accessible to the [client].”

“Take the time to identify your reasons for wanting to lead [this activity]. As you identify key factors that motivate you to be a [professional], ask yourself how they affect, positively or negatively, your leadership.”

“Even if dealing with other preoccupations, take the time to enjoy your working environment and the people you are with. Each interaction is unique and potentially memorable for you and your [client].”

Emotional Effort

“Infect [clients] with your own enthusiasm for the [leisure activity]. A positive attitude makes the [leisure experience] more rewarding for both [professional] and [client].”

“Enthusiasm is contagious so let yours show.”

“Smile – set the tone for the relationship. Smiling relaxes people and makes them more receptive.”

“The behaviour of the [professional] is the most potent force in establishing the climate. The way the [professional] dresses and looks will set the tone for the group. If the [professional] looks dragged out, tired and bored, people will respond in like fashion. An informal and lively appearance will set the stage for a reciprocal response.”

“Without command of your emotions and mental functions you [the leisure professional] will never reach an elite level of [performance]... There appears to be at least six crucial mental training exercises for [professionals] to work on: staying motivated, visualisation, remaining relaxed, narrowing focus, controlling emotions, and creating an ideal performance state.”

“The reason why taking control of our emotions can be such a challenge, is that for most of us our emotions are produced by reacting to our environment... on pay day: we’re elated... So rather than being in a constant state of reaction, learn to be proactive with your emotional states. Take control of your emotions or your emotions will control you.

Control and direct your emotions, and you will always be in a state to perform to the best of your ability.”

Scripts & communication

“Give compliments frequently, be sincere and reinforce the positive.”

At the end of a leisure experience: “Thank your [clients] for coming out and allowing you the time to share your knowledge and expertise with them... Say that you hope they enjoyed the [leisure experience] as much as you have [leading] it.”

“Create a positive atmosphere by being positive in what you say and do and displaying self-confidence.”

“We all communicate with our mouths (verbal) and our bodies (non-verbal or body language). With our mouths we communicate with words, tone of voice, and expressions. With our bodies we communicate with general posture (leaning forward), facial expressions (smiling), and gestures (a thumbs up).”

“... Give all of the advice you’d like to get. Put yourself in the [client]’s place and ask yourself what suggestions or reminders you would like.”

““I smile, I’m enthusiastic, and I can make a difference.” ”

“The atmosphere in which classes are conducted affects [clients’] motivation to attend. [Professionals] must strive to create a comfortable, non-competitive atmosphere in which [clients] enjoy [engaging in the activity]... [Professionals] can facilitate this type of environment by always giving positive feedback and by being genuine”

“Communication itself is a process where information is sent and received and where the sender and the receiver are receivers and senders simultaneously. It is a continuous process consisting of both verbal and nonverbal components.”

“Make sure your body language matches what you’re saying. Frowning while saying “You’re really improving” is just plain confusing.”

“Don’t treat [clients] as inferior or naive. Speak to them in the same way you want to be spoken to.”

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APPENDIX B: INSTRUCTOR QUESTIONNAIRE

Dear instructor,

My name is Mary Ann Collishaw, I am a graduate student at Concordia University. I would very much appreciate your help in taking about 10 minutes to complete this questionnaire. Your answers will help me to complete my master's thesis in management, which I am doing under the supervision of Dr. Linda Dyer. There are no right or wrong answers to these questions; I am just interested in your honest opinion. Rest assured that your responses will be treated in complete confidentiality at all times. Your answers will be aggregated with those of other instructors like yourself. Your responses are a valuable part of the whole, but will not be singled out at any time.

It is possible that we ask clients in your classes to fill out a questionnaire as well. Their answers will be anonymous and will also be aggregated such that at no time will any answer be linked to individual respondents or to their instructors.

Of course, you are free to decide whether or not to complete this questionnaire. By participating in this study, you will be helping in eventually improving our understanding of fitness classes and their impacts on instructors and clients.

Some of the questions that you will be answering will seem similar to each other, this is part of the design of the questionnaire. Please take the time to read and answer each question, as they are each included for a reason.

If you have any questions or comments regarding any part of this study, please let me know by email at ma_colli@jmsb.concordia.ca, or by telephone at (514) 481-0146, and I will respond as swiftly as possible.

Thank you for your time,
Mary Ann

Instructions:

Complete the questionnaire only once,
Place it in the envelope marked 'confidential' found in your mailbox,
Place the envelope in the locked box on the bottom shelf in the cabinet where you get your microphone and keys.

Please indicate your age and gender by placing a ✓ in the appropriate box.

Under 18 ☐ 18 – 25 ☐ 26 – 35 ☐
 36 – 45 ☐ 46 – 55 ☐ 56 – 65 ☐
 66 – 75 ☐ Over 76 ☐

You are: Male ☐ Female ☐

How long have you been a certified group fitness instructor? _____ years

How long have you taught in FitCentres? _____ years

Is this your principal employment? Yes ☐ No ☐

How many hours do you teach group fitness at the FitCentre? _____ hours/week

How many hours do you volunteer as a group fitness instructor? _____ hours/week

Below, you will find different reasons that people may have for working a group fitness instructors. Please indicate to what extent you agree with these statements in terms of your own reasons for working as a group fitness instructor at the FitCentre.

	Strongly Disagree						Strongly Agree
I do this activity because it brings me pleasure	1	2	3	4	5	6	7
I do this activity because I get a sense of self expression	1	2	3	4	5	6	7
I do this activity because of the pay/benefits that I receive	1	2	3	4	5	6	7
I do this activity because I get a sense of creativity	1	2	3	4	5	6	7
I do this activity because it helps me to improve my physical fitness	1	2	3	4	5	6	7
I do this activity because of the satisfaction that it brings me	1	2	3	4	5	6	7
I do this activity because it is relaxing	1	2	3	4	5	6	7
I do this activity for its own sake	1	2	3	4	5	6	7
I do this activity because it is exciting	1	2	3	4	5	6	7
I do this activity because of the recognition that it brings me	1	2	3	4	5	6	7
I do this activity because it is challenging	1	2	3	4	5	6	7
I do this activity because it may lead to something better	1	2	3	4	5	6	7
I do this activity because I love it	1	2	3	4	5	6	7
I do this activity because I feel committed to the FitCentre	1	2	3	4	5	6	7
I do this activity because of the clients	1	2	3	4	5	6	7
I do this activity because I feel like I am part of the FitCentre team	1	2	3	4	5	6	7
I do this activity because of the opportunities that it brings me	1	2	3	4	5	6	7

The statements below are feelings that a group fitness instructor could have in general. Please circle the number that best illustrates *how often* you have the following feelings in your everyday life.

	Never							Always						
I look forward to each new class time	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I feel alive and vital	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I don't feel very energetic	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I feel so alive, I just want to burst	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I have energy and spirit	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I feel a sense of responsibility to my class	1	2	3	4	5	6	7	1	2	3	4	5	6	7
When I'm working as an instructor, I feel energised	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I spend time thinking up new routines or activities for my classes	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I feel energized when I teach a fitness class	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I try very hard to do a good job as a group fitness instructor	1	2	3	4	5	6	7	1	2	3	4	5	6	7
When I'm teaching a class, I feel bored	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I really like to devote myself to my work	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I feel alert and awake	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I do not feel committed to work hard as a group fitness instructor	1	2	3	4	5	6	7	1	2	3	4	5	6	7
When I'm teaching a class, I feel tired	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I take initiative in my classes to make sure things are done well	1	2	3	4	5	6	7	1	2	3	4	5	6	7
When I'm teaching a class, I find it emotionally draining	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I put a lot of physical effort into teaching a class	1	2	3	4	5	6	7	1	2	3	4	5	6	7

Please think about the class that you teach where you feel *most* energized.

These questions may seem somewhat personal, remember that all of the answers in this questionnaire will be kept confidential and that your honesty will help to create a better understanding about the work of fitness instructors just like you.

Which class is that?

Day: _____ Time: _____

What type of class is it? (e.g. step, etc.) _____

Thinking about the class you just indicated, how often do you feel each of the following emotions *when you are teaching* that class? Please circle the appropriate number.

	Never	Always
Enthusiastic	1 2 3 4 5 6 7	
Scared	1 2 3 4 5 6 7	
Happy	1 2 3 4 5 6 7	
Embarrassed	1 2 3 4 5 6 7	
Encouraged	1 2 3 4 5 6 7	
Confident	1 2 3 4 5 6 7	
Envious	1 2 3 4 5 6 7	
Surprised	1 2 3 4 5 6 7	
Stressed	1 2 3 4 5 6 7	
Unfulfilled	1 2 3 4 5 6 7	
Proud	1 2 3 4 5 6 7	
Frustrated	1 2 3 4 5 6 7	
Guilty	1 2 3 4 5 6 7	
Relieved	1 2 3 4 5 6 7	
Nervous	1 2 3 4 5 6 7	

Now think about the class that you teach where you feel least energized.

Which class is that?

Day: _____ Time: _____

What type of class is it? (e.g. step, etc.) _____

Thinking about the class you just indicated, how often do you feel each of the following emotions when you are teaching that class? Please circle the appropriate number.

	Never	Always
Surprised	1 2 3 4 5 6 7	
Frustrated	1 2 3 4 5 6 7	
Confident	1 2 3 4 5 6 7	
Embarrassed	1 2 3 4 5 6 7	
Nervous	1 2 3 4 5 6 7	
Enthusiastic	1 2 3 4 5 6 7	
Envious	1 2 3 4 5 6 7	
Guilty	1 2 3 4 5 6 7	
Stressed	1 2 3 4 5 6 7	
Unfulfilled	1 2 3 4 5 6 7	
Proud	1 2 3 4 5 6 7	
Scared	1 2 3 4 5 6 7	
Happy	1 2 3 4 5 6 7	
Relieved	1 2 3 4 5 6 7	
Encouraged	1 2 3 4 5 6 7	

Please tell us about how you feel in your role as a group fitness instructor at the FitCentre by circling the number that best matches how often you have the feelings listed below.

	Never	Always
When I'm teaching my class I try to talk myself out of feeling what I really feel	1 2 3 4 5 6 7	
In general, I like working as a group fitness instructor at the FitCentre	1 2 3 4 5 6 7	
I work at conjuring up the feelings that I should be showing to the clients	1 2 3 4 5 6 7	
I show the same feelings to the clients that I am actually feeling	1 2 3 4 5 6 7	
In general, I don't like my job of FitCentre group fitness instructor	1 2 3 4 5 6 7	
I try to change my actual feelings to match those that clients expect of me	1 2 3 4 5 6 7	
All in all I am satisfied with my job of group fitness instructor	1 2 3 4 5 6 7	
When working with clients, I attempt to create certain emotions in myself that present the image that a group fitness instructor should	1 2 3 4 5 6 7	
The emotions that I show the clients match what I truly feel	1 2 3 4 5 6 7	

Cher moniteur, Chère monitrice,

Je m'appelle Mary Ann Collishaw, je suis une étudiante de deuxième cycle à l'Université Concordia. J'apprécierais votre collaboration afin de prendre environ 10 minutes afin de compléter ce questionnaire. Vos réponses m'aideront à rédiger mon mémoire de maîtrise en gestion, qui est supervisé par le Professeur Linda Dyer. Il n'y a pas de bonnes ou de mauvaises réponses aux questions; je désire tout simplement recueillir votre opinion sincère. Soyez assuré(e) que vos réponses seront traitées de façon tout à fait confidentielle en tout temps; elles seront combinées avec celles d'autres moniteurs(trices). Vos réponses seront essentielles pour compléter le tout, mais en aucun temps serviront-elles à vous identifier ou à vous retracer personnellement. Il est possible que nous demandions également à des participants dans vos classes de remplir des questionnaires aussi. Leurs réponses seront anonymes et seront aussi combinées de façon à ce qu'aucun questionnaire ne puisse être lié à un instructeur en particulier.

Bien sûr, vous êtes libre de choisir si vous aller compléter ce questionnaire ou non. En participant à cette étude, vous aidez à éventuellement améliorer notre compréhension des cours de conditionnement de groupe et leurs effets sur les instructeurs et membres de la classe.

Quelques-unes des questions auxquels vous allez répondre sembleront similaires entres-elles, ceci fait partie de la nature du questionnaire. S'il vous plait, prenez le temps de lire et répondre à chacune des questions, comme elles sont toutes incluses pour une raison.

Si vous avez n'importe quelles questions ou des commentaires concernant toute partie de cette étude, vous pouvez communiquer avec moi par courrier électronique au ma_colli@jmsb.concordia.ca, et je vous répondrais au plus vite.

Merci pour votre temps,
Mary Ann

Instructions :

Si vous avez reçu cette copie en papier dans votre boîte à lettres au YMCA

Compléter le questionnaire,

Le placer dans l'enveloppe attaché,

Placer l'enveloppe dans la boîte verrouillée qui est à l'étagère du bas dans l'armoire où vous obtenez vos clefs et microphones.

Si vous avez reçu ceci par courrier électronique :

Imprimer ce questionnaire et suivre les instructions pour les copies en papier (des enveloppes supplémentaires sont dans l'armoire)

Veillez indiquer votre âge et sexe en cochant (✓) les cases correspondant à votre description.

Moins de 18 ans ☐ 18 à 25 ans ☐ 26 à 35 ans ☐ 36 à 45 ans ☐
46 à 55 ans ☐ 56 à 65 ans ☐ 66 à 75 ans ☐ au-dessus de 76 ans ☐

Vous êtes: Homme ☐ Femme ☐

Depuis combien de temps êtes-vous certifié(e) en conditionnement physique de groupe?
_____ ans

Depuis combien de temps enseignez-vous au sein du YMCA? _____ ans

Est-ce votre emploi principal? Oui ☐ Non ☐

Combien d'heures par semaine enseignez-vous le conditionnement physique de groupe au YMCA? _____ heures par semaine

Combien d'heures par semaine travaillez-vous bénévolement comme moniteur(rice) de conditionnement physique de groupe? _____ heures par semaine

Ci-dessous, vous trouverez différentes raisons qui peuvent éventuellement motiver quelqu'un à travailler comme moniteur(rice) de conditionnement physique de groupe au YMCA. Veuillez indiquer à quel point chacune de ces raisons correspond aux vôtres en encerclant le chiffre qui reflète votre opinion.

Pas du tout Tout à fait

Je fais cette activité parce que cela m'apporte du plaisir	1	2	3	4	5	6	7
Je fais cette activité parce qu'elle me permet de m'exprimer	1	2	3	4	5	6	7
Je fais cette activité pour la paie/ les avantages que je reçois	1	2	3	4	5	6	7
Je fais cette activité parce que je peux être créatif/ créative	1	2	3	4	5	6	7
Je fais cette activité pour améliorer mon propre conditionnement physique	1	2	3	4	5	6	7
Je fais cette activité pour la satisfaction qu'elle me procure	1	2	3	4	5	6	7
Je fais cette activité parce qu'elle me détend	1	2	3	4	5	6	7
Je fais cette activité pour elle-même	1	2	3	4	5	6	7
Je fais cette activité parce que c'est passionnant	1	2	3	4	5	6	7
Je fais cette activité pour la reconnaissance qu'elle me procure	1	2	3	4	5	6	7
Je fais cette activité parce qu'elle me pose des défis à relever	1	2	3	4	5	6	7
Je fais cette activité parce que cela pourrait mener à quelque chose de mieux	1	2	3	4	5	6	7
Je fais cette activité parce que je l'adore	1	2	3	4	5	6	7
Je fais cette activité parce que je me sens investi au YMCA	1	2	3	4	5	6	7
Je fais cette activité à cause des participants	1	2	3	4	5	6	7
Je fais cette activité parce que je me sens comme un(e) membre de l'équipe	1	2	3	4	5	6	7
Je fais cette activité à cause des opportunités qu'elle m'apporte	1	2	3	4	5	6	7

Ci-dessous vous trouverez des sentiments que peuvent ressentir des moniteurs(trices) de conditionnement physique de groupe. Veuillez encercler le chiffre qui correspond à la fréquence avec laquelle vous ressentez ces émotions dans votre vie de tous les jours.

	Jamais			Toujours			
J'ai hâte à chaque nouvelle classe	1	2	3	4	5	6	7
Je me sens plein(e) de vie	1	2	3	4	5	6	7
Je ne me sens pas très énergique	1	2	3	4	5	6	7
Je me sens tellement plein(e) de vie que j'ai envie d'éclater	1	2	3	4	5	6	7
J'ai de l'énergie et de l'esprit	1	2	3	4	5	6	7
Je me sens responsable envers ma classe	1	2	3	4	5	6	7
Quand je travaille comme moniteur(rice), je me sens énergique	1	2	3	4	5	6	7
Je passe du temps à développer des nouvelles routines ou activités pour mes classes	1	2	3	4	5	6	7
Je me sens énergique quand j'enseigne une classe de conditionnement physique	1	2	3	4	5	6	7
J'essaie très fort d'être un(e) bon(ne) moniteur(rice) de conditionnement physique de groupe	1	2	3	4	5	6	7
Lorsque j'enseigne à un groupe, je m'ennuie	1	2	3	4	5	6	7
J'aime beaucoup m'engager dans ce travail	1	2	3	4	5	6	7
Je me sens éveillé(e) et attentif/ attentive	1	2	3	4	5	6	7
Je ne me sens pas engagé(e) à travailler fort comme moniteur(rice) de conditionnement physique de groupe	1	2	3	4	5	6	7
Lorsque j'enseigne, je me sens fatigué(e)	1	2	3	4	5	6	7
Je prends des initiatives avec mes classes pour m'assurer que tout se passe bien	1	2	3	4	5	6	7
Lorsque j'enseigne une classe, je me sens épuisé(e) émotionnellement	1	2	3	4	5	6	7
Je fais beaucoup d'efforts physiques lorsque j'enseigne une classe	1	2	3	4	5	6	7

Pensez à une classe que vous enseignez régulièrement et où vous vous sentez le plus énergique.

Ces questions peuvent sembler un peu personnel, rappelez-vous que toutes vos réponses seront traitées de façon confidentielle et que votre honnêteté nous aidera à mieux comprendre le travail des moniteurs de conditionnement physique de groupes, tout comme vous-mêmes.

De quelle classe s'agit-il?

Jour: _____ Heure: _____

De quel genre de classe s'agit-il? (exemple : step, etc.) _____

En pensant à la classe que vous venez d'indiquer, avec quelle fréquence ressentez-vous chacune des émotions suivantes pendant que vous l'enseignez? Encerclez les chiffres correspondant le mieux à la fréquence.

	Jamais							Toujours						
Enthousiaste	1	2	3	4	5	6	7							
Effrayé(e)	1	2	3	4	5	6	7							
Heureux(euse)	1	2	3	4	5	6	7							
Gêné(e)	1	2	3	4	5	6	7							
Encouragé(e)	1	2	3	4	5	6	7							
Confiant(e)	1	2	3	4	5	6	7							
Envieux(euse)	1	2	3	4	5	6	7							
Surpris(e)	1	2	3	4	5	6	7							
Stressé(e)	1	2	3	4	5	6	7							
Inaccompli(e)	1	2	3	4	5	6	7							
Fier/ Fière	1	2	3	4	5	6	7							
Frustré(e)	1	2	3	4	5	6	7							
Coupable	1	2	3	4	5	6	7							
Soulagé(e)	1	2	3	4	5	6	7							
Nerveux(euse)	1	2	3	4	5	6	7							

Maintenant pensez à la classe que vous enseignez régulièrement où vous vous sentez le moins énergétique.

De quelle classe s'agit-il? Jour: _____ Heure: _____

De quel genre de classe s'agit-il? (exemple : step, etc.) _____

En pensant à la classe que vous venez d'indiquer, avec quelle fréquence ressentez-vous chacune des émotions suivantes pendant que vous l'enseignez? Encerclez les chiffres correspondant le mieux à la fréquence.

	Jamais				Toujours		
Surpris(e)	1	2	3	4	5	6	7
Frustré(e)	1	2	3	4	5	6	7
Confiant(e)	1	2	3	4	5	6	7
Gêné(e)	1	2	3	4	5	6	7
Nerveux(euse)	1	2	3	4	5	6	7
Enthousiaste	1	2	3	4	5	6	7
Envieux(euse)	1	2	3	4	5	6	7
Coupable	1	2	3	4	5	6	7
Stressé(e)	1	2	3	4	5	6	7
Inaccompli(e)	1	2	3	4	5	6	7
Fier/ Pière	1	2	3	4	5	6	7
Effrayé(e)	1	2	3	4	5	6	7
Heureux(euse)	1	2	3	4	5	6	7
Soulagé(e)	1	2	3	4	5	6	7
Encouragé(e)	1	2	3	4	5	6	7

Veillez nous dire comment vous vous sentez dans votre rôle de moniteur(rice) de conditionnement physique de groupe au YMCA en encerclant le chiffre qui à la fréquence avec lequel vous ressentez les émotions ci-dessous.

	Jamais				Toujours		
En enseignant, j'essaie de me convaincre de ne pas ressentir les émotions que je ressens	1	2	3	4	5	6	7
En général, j'aime travailler comme moniteur(rice) de conditionnement physique de groupe au YMCA	1	2	3	4	5	6	7
Je fais des efforts pour évoquer les sentiments que je devrais montrer aux participants	1	2	3	4	5	6	7
Je démontre les mêmes émotions aux membres de la classe que je ressens vraiment	1	2	3	4	5	6	7
En général, je n'aime pas ce travail de moniteur(rice) de groupe au YMCA	1	2	3	4	5	6	7
J'essaie de changer mes vraies émotions pour qu'elles correspondent à celles auxquelles les participants de la classe s'attendent	1	2	3	4	5	6	7
En général, je suis satisfait(e) de cet emploi de moniteur(rice) de groupe au YMCA	1	2	3	4	5	6	7
Lorsque je travaille avec les participants, j'essaie de créer certaines émotions en moi qui présentent l'image que devrait présenter un(e) moniteur(rice) du YMCA	1	2	3	4	5	6	7
Les émotions que je montre aux participants correspondent à mes vraies émotions	1	2	3	4	5	6	7

Merci beaucoup pour votre temps et honnêteté.

APPENDIX C: CLIENT QUESTIONNAIRE

Dear client,

My name is Mary Ann, I am a graduate student at Concordia University. Thank you for taking the time to fill out this quick questionnaire. Your answers will help me to complete my master's thesis under the supervision of Dr. Linda Dyer. There are no right or wrong answers to these questions, as I am just asking for your opinions. Please understand that your responses will be kept anonymous. This research will help to make group fitness classes as great as they can be, for instructors as well as for clients.

When the report is written, there will be no way to link individuals to their responses. Your responses will be a valuable part of the whole, but will not be singled out at any time. Your answers will be anonymous and will also be grouped together such that there will be no way to link the answers to individual respondents or to their instructors in any document published on this study.

Of course, you are free to choose if you would like to complete this questionnaire or not, but I hope that you will by taking the few minutes needed to fill it out. The answers will be compiled statistically and will hopefully reveal what is important to group fitness class clients just like you.

Some of the questions that you will be answering will seem similar to each other, this is part of the design of the questionnaire. Please take the time to read and answer each question, as they are each included for a reason.

If you have any questions or comments regarding any part of this study, please let me know by email at ma_colli@jmsb.concordia.ca, and I will respond as swiftly as possible.

Thank you for your time,
Mary Ann

Some of these questions may seem rather personal, remember that your answers are anonymous. Responses will not in any way be used as performance ratings for individual instructors.

Telling us what you really think will help us to build an understanding of group fitness classes in order to make them the best that they can be, for instructors and for clients.

Below is a list of elements that could contribute to the success of a group fitness class. Please indicate to what extent each of the following characteristics of a class are *important to your enjoyment* of the group fitness experience by circling the appropriate number.

	Not at all Important							Very Important						
Classmates	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Room	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Music	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Time of day	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Instructor	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Content	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Atmosphere	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Length of class	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Other:	1	2	3	4	5	6	7	1	2	3	4	5	6	7

Please think about the instructor that was teaching the class that you just left. Indicate *to what extent you agree* with the following statements by circling the appropriate number. The instructor will not have access to these answers.

	Strongly Disagree							Strongly Agree						
This instructor is knowledgeable	1	2	3	4	5	6	7	1	2	3	4	5	6	7
I would strongly recommend this instructor's classes to friends	1	2	3	4	5	6	7	1	2	3	4	5	6	7
This instructor is punctual	1	2	3	4	5	6	7	1	2	3	4	5	6	7
If this instructor teaches other classes, I will try them	1	2	3	4	5	6	7	1	2	3	4	5	6	7
This is my favourite instructor, by a long way	1	2	3	4	5	6	7	1	2	3	4	5	6	7
This instructor is courteous	1	2	3	4	5	6	7	1	2	3	4	5	6	7
If this instructor is absent, I will gladly take the class with the replacement instructor	1	2	3	4	5	6	7	1	2	3	4	5	6	7
This instructor is helpful	1	2	3	4	5	6	7	1	2	3	4	5	6	7
It wouldn't bother me if another instructor taught this class	1	2	3	4	5	6	7	1	2	3	4	5	6	7
This instructor treats me as a valued member of the class	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Overall, this person is a very good instructor	1	2	3	4	5	6	7	1	2	3	4	5	6	7

Please tell us what *you think about the instructor* who was teaching the class that you just left by circling the number that best represents your feelings for each statement. Your answers are important and will be kept anonymous.

	Never				Always		
The instructor tries very hard to do a good job	1	2	3	4	5	6	7
The instructor is lively and spirited	1	2	3	4	5	6	7
The instructor is really devoted to his/her work	1	2	3	4	5	6	7
When the instructor is teaching he/she seems bored	1	2	3	4	5	6	7
The instructor appears to look forward to each new class time	1	2	3	4	5	6	7
The instructor works as hard as he/she can	1	2	3	4	5	6	7
The instructor is energetic in class	1	2	3	4	5	6	7
The instructor seems so alive that he/she might burst	1	2	3	4	5	6	7
The instructor cares about the class	1	2	3	4	5	6	7
The instructor is alert and awake	1	2	3	4	5	6	7
The instructor doesn't seem committed to work hard as a group fitness instructor should	1	2	3	4	5	6	7
The instructor has energy and spirit	1	2	3	4	5	6	7
The instructor works hard to think up new routines and activities	1	2	3	4	5	6	7
The instructor is energised when teaching a class	1	2	3	4	5	6	7
The instructor takes initiative to make sure that the class runs well	1	2	3	4	5	6	7
The instructor seems tired in class	1	2	3	4	5	6	7
The instructor is well prepared for class	1	2	3	4	5	6	7

Using the scale below, please tell us *how you feel right now, after the group fitness class that you just experienced.*

	Not at all				Very much		
Enthusiastic	1	2	3	4	5	6	7
Disappointed	1	2	3	4	5	6	7
Happy	1	2	3	4	5	6	7
Embarrassed	1	2	3	4	5	6	7
Encouraged	1	2	3	4	5	6	7
Relaxed	1	2	3	4	5	6	7
Envious	1	2	3	4	5	6	7
Surprised	1	2	3	4	5	6	7
Stressed	1	2	3	4	5	6	7
Unfulfilled	1	2	3	4	5	6	7
Proud	1	2	3	4	5	6	7
Frustrated	1	2	3	4	5	6	7
Exhausted	1	2	3	4	5	6	7
Guilty	1	2	3	4	5	6	7
Satisfied	1	2	3	4	5	6	7

Please describe *your attendance* by answering the following questions.

In a typical week...

How many hours of YMCA group fitness classes do you attend? _____ hours per week

Do you usually attend the same YMCA group fitness classes?

Yes ☐ No ☐

How many hours do you use the YMCA? _____ hours per week

Which *facilities and services* do you use on a regular basis?

Classes ☐ Free weights ☐ Jogging track ☐
 Cardio machines ☐ Squash courts ☐ Pool ☐
 Gymnasium ☐
 Strength training machines ☐ Other _____ ☐

Please tell us about *your attendance* by indicating to what extent you agree with the following statements

	Strongly Disagree							Strongly Agree						
I attend as many of the classes that this instructor teaches as I can	1	2	3	4	5	6	7							
I attend this class as often as I can, regardless of who is teaching it	1	2	3	4	5	6	7							
I only attend this class when this instructor teaches it	1	2	3	4	5	6	7							
I only use the YMCA facilities for fitness classes	1	2	3	4	5	6	7							
I come to the YMCA not knowing if I will take a class or not	1	2	3	4	5	6	7							
I regularly do physical activity, but not always at the YMCA	1	2	3	4	5	6	7							

Please indicate your age and gender by placing a ✓ in the appropriate box.

Under 18 ☐ 18 – 25 ☐ 26 – 35 ☐
 36 – 45 ☐ 46 – 55 ☐ 56 – 65 ☐
 66 – 75 ☐ Over 76 ☐

You are: Male ☐ Female ☐

In general, do you find that your instructor's demeanour (e.g. level of energy, enthusiasm, etc.) ...

	Not at all							Very much so						
... has an impact on how you <i>feel</i> during a class?	1	2	3	4	5	6	7							
... has an impact on <i>your own energy level</i> during a class?	1	2	3	4	5	6	7							

Thank you very much for your time and honesty

Cher/ Chère participant(e),

Je m'appelle Mary Ann Collishaw, je suis une étudiante de deuxième cycle à l'Université Concordia. J'ai besoin de votre collaboration afin de compléter le questionnaire ci-joint. Vos réponses m'aideront à rédiger mon mémoire de maîtrise, qui est supervisé par le Professeur Linda Dyer. Il n'y a pas de bonnes ni de mauvaises réponses; je désire tout simplement connaître votre opinion. Vos réponses seront traitées de façon tout à fait anonyme ; elles seront combinées avec celles d'autres participants et ne serviront jamais à vous identifier ou à vous retracer personnellement. Elles seront aussi combinées de façon à ce qu'aucun questionnaire ne puisse être lié à un instructeur en particulier dans tout document publié sur cette étude.

Bien sûr, vous êtes libres de compléter ce questionnaire ou non. Toutefois, j'espère sincèrement que vous choisirez de m'aider en prenant les quelques minutes nécessaires pour y répondre. Je pense que vous trouverez ce questionnaire intéressant et que cette étude pourra sans doute vous aider à mieux comprendre les cours de conditionnement physique et leurs effets sur les instructeurs et membres de la classe tout comme vous-mêmes.

Si vous avez n'importe quelles questions ou des commentaires concernant toute partie de cette étude, vous pouvez communiquer avec moi par courrier électronique au ma_colli@jmsb.concordia.ca, et je vous répondrais au plus vite.

Merci pour votre temps,
Mary Ann

Quelques-unes de ces questions peuvent paraître de nature personnelle. Rappelez-vous que vos réponses sont anonymes et ne seront d'aucune façon utilisées afin d'évaluer le rendement de l'instructeur¹.

En partageant vos opinions, vous nous aidez à bâtir une meilleure compréhension des cours de conditionnement physique de groupe. Ces informations pourront aider à améliorer les cours aussi bien pour les moniteurs que pour les participants.

Ci-dessous apparaît une liste d'éléments qui peuvent éventuellement contribuer au succès d'un cours de conditionnement physique de groupe. Veuillez indiquer l'importance de chacun de ces aspects par rapport au plaisir que vous retirez de l'expérience de conditionnement physique de groupe. Encerclez le chiffre qui correspond le plus fidèlement à votre opinion.

	Pas important du tout							Tout à fait important						
Autres membres du cours	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Salle	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Musique	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Heure	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Moniteur	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Contenu	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Atmosphère	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Longueur du cours	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Autre:	1	2	3	4	5	6	7	1	2	3	4	5	6	7

En ce qui concerne le moniteur et le cours que vous venez de quitter, veuillez indiquer à quel point vous êtes en accord avec les affirmations suivantes. Encerclez le chiffre correspondant le plus fidèlement à votre opinion. Le moniteur n'aura pas accès à ces réponses.

	Pas du tout							Tout à fait						
Le moniteur est bien informé	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Je recommanderais vivement les classes de ce moniteur à mes amis	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Le moniteur est ponctuel	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Si ce moniteur enseignait d'autres classes, je les essaierais	1	2	3	4	5	6	7	1	2	3	4	5	6	7
C'est de loin mon moniteur préféré	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Le moniteur est courtois	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Si ce moniteur était absent, je prendrais volontiers le cours avec le remplaçant	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Le moniteur est attentionné	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Ça ne me dérangerait pas si un autre moniteur enseignait ce cours	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Cet instructeur me traite comme un membre de valeur du cours	1	2	3	4	5	6	7	1	2	3	4	5	6	7
Dans l'ensemble, cette personne est un très bon moniteur	1	2	3	4	5	6	7	1	2	3	4	5	6	7

¹Le genre masculin sera utilisé dans ce questionnaire afin d'abrégier le texte.

Veillez encercler le chiffre qui exprime le mieux l'opinion que vous avez du moniteur de conditionnement physique de groupe qui menait le cours que vous venez de quitter. Vos réponses sont importantes et votre anonymat sera préservé en tout temps.

Ce moniteur...

	Jamais			Toujours			
... essaye très fort d'être un bon moniteur de conditionnement physique de groupe	1	2	3	4	5	6	7
...a l'air d'être plein de vie	1	2	3	4	5	6	7
...a l'air de s'engager dans ce travail	1	2	3	4	5	6	7
...semble s'ennuyer lorsqu'il enseigne à un groupe	1	2	3	4	5	6	7
...semble avoir hâte à chaque nouvelle classe	1	2	3	4	5	6	7
...semble travailler aussi fort qu'il peut pour la classe	1	2	3	4	5	6	7
...a l'air énergique au cours de conditionnement physique	1	2	3	4	5	6	7
...semble être tellement plein de vie qu'il pourrait éclater	1	2	3	4	5	6	7
...semble se faire du souci envers la classe	1	2	3	4	5	6	7
...est attentif et éveillé	1	2	3	4	5	6	7
...n'a pas l'air très engagé à travailler fort comme moniteur de conditionnement physique de groupe	1	2	3	4	5	6	7
...a de l'énergie et de l'esprit	1	2	3	4	5	6	7
...a l'air de passer du temps à développer des nouvelles routines ou activités pour ses classes	1	2	3	4	5	6	7
...a l'air énergique lorsqu'il enseigne une classe	1	2	3	4	5	6	7
...prend des initiatives avec ses classes pour s'assurer que tout va bien	1	2	3	4	5	6	7
...a l'air fatigué en classe	1	2	3	4	5	6	7

Décrivez, S.V.P. votre présence en répondant aux questions suivantes.

Dans une semaine typique...

À combien d'heures de cours de conditionnement physique de groupe du YMCA assistez-vous? _____ heures par semaine

En général, allez-vous au(x) même(s) cours chaque semaine? Oui ☐ Non ☐

Pendant environ combien d'heures utilisez-vous le YMCA ? _____ heures par semaine

Quels services et installations utilisez-vous régulièrement?

Classes ☐ Poids libres ☐ Piste de course ☐
 Machines « Cardio » ☐ Cours de squash ☐ Gymnase ☐
 Piscine ☐ Autre _____ ☐ Machines de conditionnement ☐

Indiquez votre âge et sexe en cochant (✓) les cases correspondantes à votre description.

Moins de 18 ans ☐ 18 à 25 ans ☐ 26 à 35 ans ☐ 36 à 45 ans ☐
 46 à 55 ans ☐ 56 à 65 ans ☐ 66 à 75 ans ☐ au-dessus de 76 ans ☐

Vous êtes: Homme ☐ Femme ☐

Veuillez indiquer à quel point vous ressentez les émotions ci-dessous présentement, suivant ce cours de conditionnement physique.

Après ce cours, je me sens...

Pas du tout Tout à fait

	1	2	3	4	5	6	7
Enthousiaste							
Effrayé(e)							
Heureux(se)							
Gêné(e)							
Encourage(e)							
Paisible							
Envieux(se)							
Surpris(e)							
Tendu(e)							
Inaccompli(e)							
Fier(e)							
Frustré(e)							
Épuisé(e)							
Coupable							
Soulagé(e)							

Veuillez décrire votre présence en indiquant à quel point les opinions ci-dessous reflètent les vôtres.

	Pas du tout				Tout à fait		
J'assiste à autant de cours de ce moniteur que je peux	1	2	3	4	5	6	7
J'assiste à ce cours autant que je peux, sans tenir compte de qui l'enseigne	1	2	3	4	5	6	7
J'assiste seulement à ce cours lorsque ce moniteur l'enseigne	1	2	3	4	5	6	7
J'utilise seulement le YMCA pour les cours de conditionnement physique	1	2	3	4	5	6	7
Je viens au YMCA sans savoir si je vais prendre un cours ou pas	1	2	3	4	5	6	7
Je fais régulièrement du conditionnement physique, mais pas toujours au YMCA	1	2	3	4	5	6	7

En général, trouvez-vous que la conduite de votre moniteur (par exemple, niveau d'énergie, enthousiasme, etc.)...

	Pas du tout				Tout à fait		
...influence comment vous vous sentez pendant une classe?	1	2	3	4	5	6	7
...influence votre propre niveau d'énergie pendant une classe?	1	2	3	4	5	6	7

Merci beaucoup pour votre temps et honnêteté.