

# **The effects of emotional labour coach education interventions on performance football coaches' awareness of their own emotions**

by

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## Abstract

This study explores the impact that coach education interventions that were designed utilising Hochschild's (1983) emotional labour theory had on coaches' awareness of emotions within their coaching practice. The study intended to provide performance football coaches with the opportunity to explore the under-researched emotionally charged environment of football coaching (Potrac, Smith & Nelson, 2017), whilst also exploring emotion within their individual stories and highlighting future recommendations from undertaking this experience. Hochschild (1983) developed the phrase *emotional labour* which contained surface acting and deep acting, moreover, Ashforth and Humphrey (1993) proposed genuine expression as a further manifestation of emotional labour. Research has identified the importance of conducting educational workshops on emotions (Larner, Wagstaff, Thelwell & Corbett, 2017; Lee, Chelladurai & Kim, 2015), thus, the researcher utilised an intervention approach (Gilbert & Trudel, 2004), in the form of an introductory interview, four coach education workshops and two follow-up interviews. The findings from this study indicated that coaches retained a heightened awareness of emotions within their coaching and an informed understanding of emotional labour within their coaching practice.

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## 1.0 Introduction

## 1.1 The emotional environment of sports coaching

According to Potrac, Smith and Nelson (2017), research into the capacity and influence that emotions have in sports coaching has remained largely unexplored in comparison to other disciplines that involve social interaction, such as nursing (Gray, 2009). The lack of recognition to what could be referred to as the chaotic emotional domain of sport might mean that coaches struggle to recognise the role that their emotions have on their surroundings. Research by Nelson et al. (2013) into the experiences of a lead coach of a semi-professional football club identified that the coach consistently hid his emotions of how he felt to reach certain goals, highlighting the need for the coach to put on a façade in their coaching. Considering the results that Nelson et al. (2013) found, they advised that a greater comprehension of the capacity that emotions play in coaching is needed to develop coaches for the complicated multifaceted actuality of sports coaching. Therefore, this could mean that if coaches cannot recognise the emotions that they and their players are displaying on more than the surface, this could raise complex questions for coaches and the expectations of coach education.

## 1.2 The Emotional labour framework

The work of Hochschild (1983) coined the term *emotional labour* when studying flight attendants while completing tasks of their daily role. Tsang (2011) describes emotional labour as the mandatory emotional control within employment for the remuneration of services, this might be a coach who is paid per session who could control their emotions in front of the children that they are coaching for a wage.

Hochschild (1983) proposed that two main forms of emotional labour existed; surface acting and deep acting. Hoffmann (2016) claims that surface acting is the process of managing physical appearance to show emotions that are expected in certain circumstances, without altering their internal feelings. Deep acting involves the individual making a deliberate attempt to change how they feel to conform with the expressions that the company expects (Xanthopoulou, Bakker, Oerlemans & Koszucka, 2018). Both concepts could be deemed as a necessity to perform by coaches within the emotional domain of sports coaching, they may need to put on masks or act to deal with particularly difficult and testing scenarios. Ashforth and Humphrey (1993) called attention to another type of emotional labour which they

named genuine expression, where an individual authentically conveys their emotions in alignment with what Hochschild (1983) proposes is display rules, which is an expectation of an individual emotionally from an organisation. As emotions could be viewed as socially constructed, these concepts might need to be explored within the context of roles which require social interaction, for example, coaching or teaching.

### 1.3 Emotional labour in teaching

Brennan (2006) states that social communication stimulates feelings within individuals, thus, it should be expected that nearly all jobs necessitate some element of emotional control, whilst Yin, Huang and Chen (2019) describe teaching as a passionate venture which can produce feelings. Subsequently, teachers may be required to engage in emotional labour due to the everchanging events that might occur, such as conversing with children (Näring, Vlerick and Van de Ven, 2012), in particular, dealing with a difficult child often may cause the teacher to engage in surface acting. Kinman, Wray and Strange (2011) reported that teachers who engaged in emotional labour to a greater extent suffered from emotional fatigue, had lower job satisfaction and tended to treat their students with an impersonal attitude, which could appear to be negative for both teachers and students in their satisfaction of the education system, and as such, it might be essential for teachers to be aware of emotional labour and the potential consequences of performing these duties for the sake of their job. Case study research by Isenbarger and Zembylas (2006) identified that the empirical data highlighted that both positive and negative emotional labour is a key component within the actuality of the occupation of a teacher, that could suggest that the significance on how to educate teachers to deal with their feelings, expressions and emotional labour is of paramount importance (Yin, 2015).

### 1.4 Emotional labour in the dual role of teaching and coaching

Lee (2019) outlines that due to the distinctive attributes of a physical education environment, it can produce demanding events which cause emotion due to particular components, for instance, the quantity of apparent social assistance, the construction of a physical place of learning, the power and authority that the teacher holds, has justified the need for exploration into this subject. Within the dual role of teaching and coaching, an article by Lee, Chelladurai and Kang (2017) on 403 high school teacher-coaches, found that the participants believed that positive displays of emotion were

further needed in teaching rather than coaching, whereas, expressions of adverse emotions such as outrage and fury were recognised as more essential to express within this domain of sports coaching, conversely, Stewart (2013) proposed that displaying angry and negative emotions was a trait of bad coaching, hence, as highlighted the views of research differ on what is stereotypically expected of coaches, it might become important for teacher-coaches to acknowledge the full extent to how these emotions can affect the participants that they are coaching.

### 1.5 Emotional labour in sports coaching

Lee and Chelladurai (2016) propose that a small number of articles have reviewed and analysed the position of emotional labour within sports coaching and organisations, moreover, this study hopes to contribute cutting edge research into the role that emotional labour plays in coaches' lives, how it can affect the situations they find themselves in and how to deal with these feelings. Dhurup (2017) highlights that coaches are expected to adhere to what emotions a sports organisation requires them to express, to illustrate, a grassroots football club that focuses on the development of players rather than just winning, the coaches could be forced to display positive emotions regardless of the score, which although it might provide the players with intrinsic benefits of confidence or motivation, it may cause the opposite effect for the coach having to put on an act with his players if he does not have the same viewpoint, therefore, he could suffer from emotional exhaustion or inauthenticity.

### 1.6 Relevant study

As this study focuses on the role that emotional labour plays within the experience of performance football coaches' practice, a relevant study that informs how the researcher might structure this project is research by Wagstaff, Hanton and Fletcher (2013) that intended to increase the emotional competencies of employees in a sports company. The research aimed to develop a consciousness of emotions for their employees, whilst the current study intends to utilise the theory of emotional labour to support the chaotic emotional domain of a football coach. The three educational workshops that were spaced six weeks apart of the Wagstaff et al. (2013) article lasted a total of eight hours, whilst this study employed four workshops that were two hours each, a total of eight hours for all participants that were hosted over the course of two months.

The researcher also completed an undergraduate thesis on a similar topic, looking at the same concept but with non-performance football coaches, with one workshop only that lasted two hours with individual participation rather than a group. The current project has aimed to develop the pre-existing undergraduate thesis to include more in-depth and complex theories relating to emotional labour and emotional intelligence to performance football coaches to possibly support their learning journey as coaches.

### 1.7 Justification and significance of the study

Hochschild's (1983) theory of emotional labour has suffered from a lack of empirical research and development of the concept within the realms of sports coaching, as highlighted by scholars (Potrac & Marshall, 2011, chap. 5; Potrac et al., 2017), an investigation into this area could allow football coaches, practitioners, coach educators and managers to develop a greater understanding of their own emotions and what their participation in the emotional labour components might do for their mindfulness.

Lee, Chelladurai and Kim (2015) state that coaches might require *formal training* on how to display their emotions, as they are expected to convey their emotions suitably based on any event. Although this suggestion does not correspond with the literature on coach education by Nelson, Cushion and Potrac (2006) who claim that formal training can be referred to as indoctrination, which they suggest dismisses learning options for the participant and instead promotes a single path of understanding that makes the coach conform to the organisations' values and beliefs. Additionally, Lee and Chelladurai (2016) recommend that these educational opportunities should be utilised to develop the theories of emotional labour and emotional intelligence to assist in the growth of coaches' results, for instance, job satisfaction that could improve as a consequence of developed emotional intelligence, this is also highlighted by Lerner, Wagstaff, Thelwell and Corbett (2017) who suggest that the careers of employees could be conserved through undertaking emotional workshops within sports companies, furthermore, this study is an innovative investigation that intends to explore the influence that four emotional labour workshop interventions have on the emotional awareness of coaches.

### 1.8 Aims and objectives

The first aim of this study intends to provide coaches with the chance to augment their emotional understanding and whether they retain this information over a sustained

period. This aim will be achieved by employing an intervention utilising an introductory interview, four emotional labour coach education workshops, and then two follow-up interviews to allow coaches to reflect on their coaching practice.

The second aim of this study is to identify whether the coaches found the intervention useful for their professional development as a coach and personal development as an individual. To achieve this, the researcher will use the second interview following the workshops to explore the effect it has had on them professionally and personally.

The third and last aim of the study is to discover any future suggestions that the coaches would make regarding improving the intervention process. This aim will be accomplished by employing the third interview to distinguish what recommendations the coaches would make to enhance the intervention.

### 1.9 Research questions

1. What effect do the emotional labour interventions have on coaches' awareness of emotions in their coaching practice?
2. To what extent did coaches retain any heightened awareness of emotions in their coaching practice over a sustained period?
3. To what extent did the coaches find the coach education interventions useful for their own professional development as a coach?
4. What suggestions would coaches make regarding improving such coach education interventions in the future?
5. To what extent did the coaches find the coach education interventions useful for their own personal development as an individual?

## 2.0 Literature Review

## 2.1 Introduction to the literature review

The chapter aims to introduce, recognise and review the literature that surrounds the emotional focal point of this study, whilst also presenting and examining Hochschild's (1983) theory of emotional labour and the strands of surface acting, deep acting and genuine expression. This literature review will also outline the consequences of engaging in certain types of emotional labour and the outcomes they could produce.

## 2.2 Emotions

Salovey and Mayer (1990) define emotions as structured reactions to a stimulus, which as a result can be either a display of emotion on the exterior surface, for example, facial expressions or as Mayer, Salovey, Caruso and Sitarenios (2001) suggest the inner emotions of anger, which could be viewed as a crucial component of the emotionally charged and chaotic environment of sports coaching. As a response to a stimulus, an individual may either be aware of evaluating their emotional displays, or unaware when these emotions develop (Fredrickson, 2001), however, Scherer (2005) suggests that this emotional disposition is scarcely stable, alters frequently and requires reassessment of the situation, for example, a football manager on the side of the pitch has emotional displays of jubilation when his team is awarded a penalty, which, if missed quickly turns into the manager showing his angry emotions. This could mean that coaches might need support on how to deal with their emotions during matches, as well as training, due to the chaotic turbulence that can occur across the course of a 90-minute match, or a two-hour training session, wherein situations might arise which could cause the coach to experience a range of emotions all in a few hours. Salovey and Mayer (1990) discuss that the concept of emotions can be differentiated between the state of mood, in that the emotions are predominately more vehement, albeit very brief, and in the case of the football manager, although he would feel and display his emotion of anger after the game has finished, he might not be as angry as he originally was, and as such, this study aims to provide coaches with a foundation to identify and manage their emotional displays within what Bowes and Jones (2006) refer to as the chaotic environment that comprises coaching.

The magnitude of the role that emotions might play in an individual's everyday existence cannot be understated, moreover, as Dhurup (2017) suggests emotions are not just a by-product of situations that occur in life, but they play a crucial primary part



of life, for example, as a football coach in a league match against arch-rivals, conceding a goal in the final moments of the game could give the coach feelings of frustration and they could display anger. Despite this, it could be noted that the Football Association might not support coaches on how to deal with these emotionally charged situations, and therefore, this study intends to assist coaches with developing their emotional understanding of themselves and the circumstances they find themselves in. Although this is not always the case as it could be suggested that some individuals can seem to be devoid of emotion, for instance, Reis and Collins (2004) highlight exhibitions of emotions might be subdued as the individual may recognise that this could damage their connection with the other person or people who are on the receiving end of this emotional episode. Whereas, Hasson (2019) states that emotions are similar to glue, that help people bond by bringing them closer together by being authentic with their emotions, which helps give a greater understanding of the way the world works, but also helps form relationships with other individuals. This could suggest that although suppressing emotions may help to maintain a relationship, the other person may not believe the authenticity of the actions shown, and as such the suppression of emotions, which Hochschild (1983) refers to as surface acting, may not be beneficial to the individual who is subduing those emotions or the relationship between the two people in question. Therefore, an objective of the proposed research project is to create learning opportunities for the cohort of coaches to become further emotionally aware of the actions and feelings they show or hide within their social interactions.

Clore and Huntsinger (2007) claim that due to emotions developing from within, individuals incline to amplify the extent to which feelings affect emotional situations, for example, due to sending off in a cup final, a male football coach might become angry and display emotion as if the event feels like the end of the world, thus, exaggerating the effect of the stimulus. However, individuals often take note of and are impacted by, displays of emotion as Van Kleef (2009) suggests, this could mean that a football coach who will display anger to his players, could find that his players begin to display their anger on the football pitch, which might negatively impact their experiences and the experiences of those around them. Although, in the case of the football manager reacting to his team missing a penalty, the literature suggests that if this coach expressed sadness due to this incident, that as a male, this threatens his

authority in his position of power (Fisher & Ashkanasy, 2000; Lewis, 2000), this could suggest that male football managers are expected to express emotion in response to a stimulus in a tone of anger, rather than sorrow. Conversely, if a manager does not aggressively communicate their emotions because they have felt sadness, this could mean that the male football coach has to engage in the concept of emotional labour as originally developed by Hochschild (1983), by masking their sad emotions and displaying anger to ensure that their effectiveness in their position of power is met in the everchanging emotional nature of sports coaching.

### 2.3 Expressions of emotions

Mayer (2004) proposes that expressions of emotions are a pivotal component of conveying and transmitting messages in society, through the use of feelings such as sorrow, satisfaction and irritation, in addition, van Kleef et al. (2019) state that researchers have begun to recognise that emotions do not only happen intrinsically, but it is also a phenomenon that connects individuals together. For example, Palmateer and Tamminen (2018) claim that societal standards dictate the actions of displaying feelings for athletes in regard to anger or shedding tears, moreover, being angry in a team environment can cause fragmented social circles. As such, consideration must be given to the impact that emotions of the coach has on the individuals within the domain, if a coach begins to feel anger due to an event and expresses frustration, the effects of this can begin to impact and influence the young players the coach is working with (van Kleef, 2016). However, to circumvent the anger the coach may decide to utilise a front through impression management or surface acting, by altering the external displays of emotion to positive emotions through verbal and bodily cues without changing the internal feelings, consequently, an individual has a higher probability of putting faith into someone if the smile they display is classed as authentic (Centorrino, Djemai, Hopfensitz, Milinski & Seabright, 2015).

Hopfensitz and Mantilla (2019) highlighted within football that teams who outscored their opponents, tended to be due to the athletes expressing positive and cheerful emotions, thus exuding more self-assurance and belief, additionally, rather than only just affecting individual members the emotions that are expressed within this domain can influence the team as a whole, becoming infectious as a result (Totterdell, 2000). This could mean that coaches who are not emotionally stable and are unable to control

their emotions, may lead to affecting the group as a whole through the showing of their emotions, although, undertaking impression management or surface acting might be the potential course of action to stop this from happening, it must be acknowledged to the extent of how conscious coaches are of these concepts in practice. Tamminen et al. (2016) suggest that displays of emotion were recognised as having an impression on the operation and capability of a team, which calls attention to the everchanging emotionally charged environment of football coaching and whether coaches are or have been prepared to deal with these situations when they are in this domain.

#### 2.4 The emotional nature of sports coaching

Scholarly research has identified that emotions are often internalised and idiosyncratic in nature when individuals experience them (Moran & Toner, 2017), moreover, van Kleef, Cheshin, Koning and Wolf (2019) outline that although emotions can be felt internally, they can be conveyed in several ways that may or may not be intentional, consequently, the potential implications of a football coach expressing their emotions inadvertently could negatively affect a child without the coach realising that they have distressed or upset the player.

Jones (2012, chap. 8) claims that emotions are felt in recognition of an effective event which has caused the individual to assess the event and respond to the stimulus, although Lewis (2000) had identified that leaders who do not display angry emotions are viewed as weaker than their counterparts who do, this might infer that coaches must display anger as an emotion to fit a coaching stereotype, although, this may not meet regulation safeguarding guidelines. For instance, when professional midfielder Kevin De Bruyne experienced a further knee injury after just coming back to training from the same injury, Manchester City manager Pep Guardiola sympathised with the player (Sky Sports, 2018), with Guardiola being a former player who suffered numerous reoccurring calf injuries (Sportytell, 2019), he may be able to express genuine sympathy for the player as he has previously been in that same situation. Therefore, the potential emotional nature of the scenario could cause Guardiola to contemplate his previous experiences and how he perceives the news of this injury which corresponds with Knowles, Tyler, Gilbourne and Eubank (2006) observation that contemplating previous events and experiences is a crucial component towards comprehending a variety of emotions. Consequently, this could mean that Guardiola

and his possible reflective techniques assist him in becoming an emotionally astute coach.

Laborde, Dosseville and Allen (2016) identify that with the nature of season-long sports competitions, they have the potential to be lengthy endeavours, which might mean that the players and coaches involved in these circumstances must drive themselves forward to meet their objectives for that season. It must be noted that coaches engaged in performing their services, might be required to take club training twice a week, followed up by managing the team on a matchday, furthermore, Potrac, Jones, Purdy, Nelson and Marshall (2013) suggest that for coaches in this setting, the lack of full jurisdiction over the objectives, competitions and individuals is paramount, this could be due to coaches wanting a certain amount of power and to feel in control, for them to be the centre of attention may be the reason as to why they find these components important. For youth football coaches who might be involved at a club for seven or eight months, being able to deal with and manage their emotions during scenarios which they are not in full control of, such as club objectives, could be vital, hence, these individuals could benefit from the potential of a coach education programme based on the development of emotional awareness and understanding.

Conversely, Nelson et al. (2013) highlight that some characteristics of coaches are viewed as displaying impartial behaviours towards athletes and situations, for example, similar to a computer code which is linear and cannot interpret emotions. Furthermore, a preliminary article by Potrac et al. (2017) claims the lack of rich history to the emotional nature of sports coaching has identified the need for further academic research to be undertaken, illustrated by Laborde et al. (2016) who previously suggested that athletes and coaching staff often find themselves driven to attain certain objectives within their club, such as Manchester City attempting to win the Champions League competition. However, this could cause considerable stress and conflict within the harmony of a squad of players and coaches because, with just one poor result, emotions arise from this situation and might cause conflict in a dressing room, and as such Fletcher and Scott (2010) claim that should a coach communicate with their athletes in an anxious and tense manner, this might be passed onto the players. Utilising a prior example, if Guardiola feels stressed about De Bruyne's recovery and puts pressure on the player to recover quickly to get back for important fixtures, this could cause further pressure on the player and hinder their return to full

fitness. Therefore, this study intends to provide coaches with an understanding and awareness of how to better recognise and deal with emotional events within their coaching practice through the use of content devised to support these learning outcomes in a series of coach education intervention workshops.

This section of the literature review has identified the requirement for scholars to recognise the extensive and regular psychological stress that coaches face within their contexts, thus being important to signpost to the literature on coach burnout (e.g. Altfeld, Mallett, Kellmann, 2015; Bentzen, Lemyre & Kenttä, 2014; Lundkvist, Gustafsson, Hjälm & Hassmén, 2012), and the strain that these events can put on the emotional capacity of the coaches and athletes within this environment (Cassidy, Jones & Potrac, 2015). Therefore, coaches might engage in a variety of approaches to destress within their coaching world, such as reflecting on positive moments or looking for relaxation opportunities within their close network (Tamminen, Gaudreau, McEwen & Crocker, 2016). Potrac and Marshall (2011, chap. 5) claim that the theory of emotional labour can be utilised to express a heightened understanding of the role that emotions play in sports coaching, and as such, this intended study aims to recognise and capture the emotional identity of sports coaches and the mindfulness of their own emotions.

## 2.5 Emotional Labour

Hochschild (1983) proposed the notion of a concept which is referred to as emotional labour in the publication *The Managed Heart*, which focused on the idea that flight attendants perform inauthentic emotions, for example, being positive and smiling with an angry customer who is being awkward or problematic on a flight, to preserve the expectations of how an employee should act, behave, and express themselves by their organisation, as well as the societal norms. When organisations require their personnel to act in such ways, this is what Lee, Chelladurai and Kim (2015) refer to as *display rules*, which are rules on how personnel are expected to behave, they may not be openly discussed, or might be subconscious, as well as either positive or negative (Brown, Valenti & Kerr, 2015). Brown, Vesely, Mahatmya and Visconti (2018) suggest that whilst positive display rules focus on the rules that the organisation will expect from the worker to display positive feelings, the negative display rules refer to the suppression of possible negative emotions, for instance, a youth football coach

would be expected to show positivity and happiness towards his young football players as a positive display rule, but would also be expected to suppress anger or frustration while still showing disapproval towards the children misbehaving as a negative display rule.

Prior to this intended study, no exploration has been conducted on comprehending if sports coaches are informed of their involvement in emotional labour<sup>1</sup>, that is as well as the emotions they display or do not display in their coaching environment, additionally, this study aims to add to our understanding of the concept of emotional labour and the function that it has within the coaching context. Two major components of Hochschild's (1983) publication were the notion of what is referred to as surface acting and deep acting, the importance of these concepts regarding the study will be analysed further within this literature review, whilst Ashforth and Humphrey (1993) identified a further component of emotional labour as the genuine expression of an emotion that an individual would experience impulsively. Ashforth and Tomiuk (2000, chap. 10) propose that in the event of an individual requiring to manage their emotions that do not link up with the expected emotion, this is when they engaged in the notion of emotional labour, and as such if a coach is not conscious of the emotional labour they are performing, they might fail to grapple with their understanding of themselves as an individual. Therefore, signposting to the possible necessity for what the intended programme of work focuses on, the emotional labour coach education intervention workshops for performance football coaches' awareness of their own emotions.

The centre of interest for previous theoretical research into the concept of emotional labour has focused on human service roles such as nursing (e.g., Badolamenti, Biagioli, Zaghini, Caruso & Sili, 2018; Hong & Kim, 2018; Kim, Kim, Choe, Kwak & Song, 2018) and teaching (Brown et al., 2018; Lee, 2019; Zheng, Yin & Wang, 2018). These roles might have been investigated due to the interpersonal nature of the job, consistently communicating with the individuals they are working with, therefore possibly engaging in emotional labour during their day. Potrac and Marshall (2011, chap. 5) have stated the deficiency of focus on emotional labour within the realm of

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<sup>1</sup> The researcher completed an undergraduate thesis on emotional labour in sports coaching, with a focus on one workshop to assist coaches with raising awareness of emotional labour and their emotions.

sports coaching and this perhaps signals the need for further academic scrutiny in this area, additionally, Lee et al. (2015) noted that the research into emotional nature of coaching has been stifled by a lack of research. Dhurup (2017) published research on emotional labour and job contentment in South Africa, the article utilised a quantitative approach, while Veal and Darcy (2014) identified that qualitative data collection allows for a review of the role emotions play in the data collection process, and, therefore, this study aims to provide a rare qualitative study on emotional labour in football coaching.

Lee et al. (2015) developed a foundational emotional labour framework for sports coaching (see Figure 2.1) which identified an episode occurring, followed by an individual assessing that event and positive or negative emotion is felt, leading to undertaking emotional labour. However, this framework does not come without potential critiques, for example, it may be entirely possible for a coach to experience emotions and engage in surface acting without a full conscious appraisal of an event that has occurred, to illustrate in the case of Guardiola earlier in this report, Guardiola could see Kevin De Bruyne receive an injury and without a full examination of his injury, could display emotions of sadness, or frustration due to apparent harm to his player, which could rule him out of future competitions. A further critique of this model is that it lacks any sense of personal consideration, as it suggests that no reflection during the experience occurs and therefore emotions must be felt through the order suggested by the flowchart, conversely, it could be suggested that an individual might analyse a situation more than once before feeling a positive or negative emotion or engaging in emotional labour. Although this is a basis for future work, what Lee et al. (2015) suggested so far is that emotional labour can be viewed as a linear theory of what an individual is expected to feel or act and that the researcher suggests future models and frameworks should aim to identify and outline the chaotic nature of emotional labour such as surface acting within football coaching.

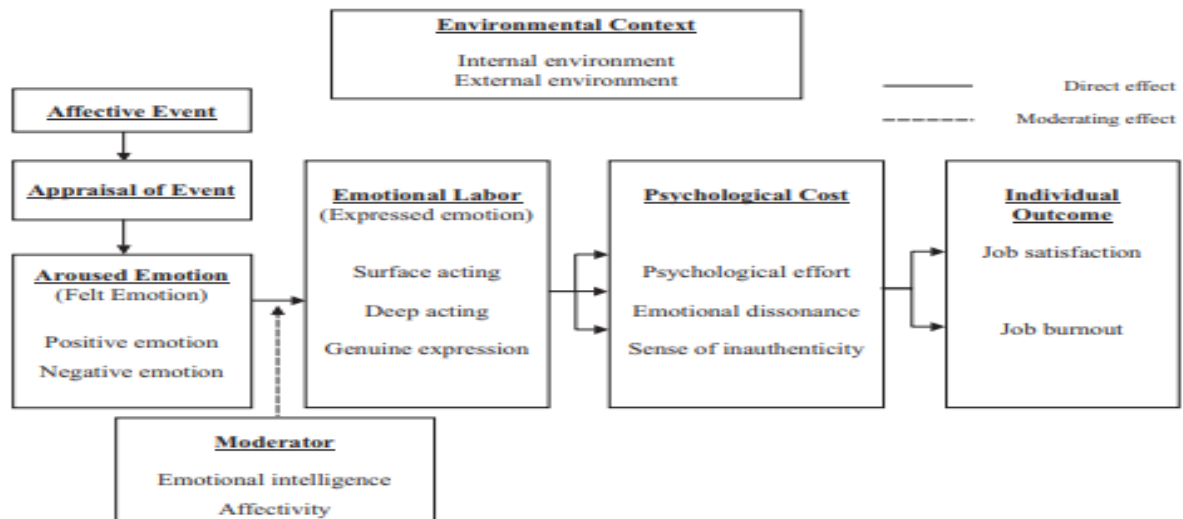


Figure 2.1 Emotional Labour framework (taken from Lee et al., 2015)

### 2.5.1 Surface Acting

The emotional labour component of surface acting has been defined as the act of managing bodily displays of emotion when the feeling has already developed internally within the individual (Ashforth, Humphrey & Diefendorff, 2015; Hülshager & Schewe, 2011), moreover, Chu and Murrmann (2006) claim that modifying levels of cadence is an important part for hospitality workers who are engaged in the concept of surface acting, this could mean that personnel involved in constant contact with other individuals have to continuously watch their manner and tone at all times. For example, a football coach at a participation football club with a session consisting of misbehaving children may be required by the organisation's negative display rules to suppress their negative emotions towards the children, which could require them to change their facial expressions. If we employ the emotional labour framework of Lee et al. (2015), the original emotional event is the misbehaving children, when the coach evaluates the situation, they feel a negative emotion and therefore engages in surface acting due to the display rules. This event is important to consider as it could be suggested that many coaches experience this within their coaching sessions, and therefore, without awareness to the concept of emotional labour or the possible negative individual outcomes that it comes with, could cause severe stress for the coach.



Brotheridge and Grandey (2002) propose that the concept of surface acting has potential negative outcomes for individuals who engage in the process, such as feelings of personal insincerity or as Wagner, Barnes and Scott (2014) suggest the inability to be able to sleep, this is also recognised by Taxer and Frenzel (2015) who claim that the undesirable result of engaging in surface acting not only impacts the mental state, but also the physical state of an individual. For instance, a coach undertaking surface acting to express positive emotion when they are feeling negative might start to feel burned out which could be due to the inauthentic nature of surface acting. This can cause lasting effects as Uy, Lin and Ilies (2017) state that the influence of surface acting can last longer than the interaction that it originally was for, this could suggest that individuals who are constantly engaged in social interaction within their role, such as coaches, could be at risk of consistently surface acting, and therefore being negatively affected by the outcomes of this.

Lee, Kwon and Oh (2016) identify that a correlation between surface acting and emotional weariness exists in their study of 225 full-time physical education teachers in South Korea, with a highlight on the fake identity that individuals put themselves through for the sake of the role that they are in and the organisation they operate for, leading the individual to become psychologically sluggish. To illustrate in an alternative context, a professional football manager who has to put on a persona in front of his players, the media or his employers, could suffer from feelings of inauthenticity and could end up suffering from burnout. An experimental examination into exhaustion with school teachers, specifically physical education teachers, concluded that resentment of the role was caused by a lack of emotional capability (Ha, King & Naegar, 2011), furthermore, Penney (2006, chap. 3) states that teaching and coaching are similar due to the educational nature of both roles, while Wharton (2009) suggests that jobs that require substantial socialising with other individuals have led to increased involvement in the emotional labour process, which teaching and coaching have in common, both roles require conversations with students or players to achieve the learning outcomes out of a session. In addition, Lee et al. (2015) state that coaches involved within sport for an extended period of time will engage in surface acting with the individuals around them, for example, their players and officials, this is important to note concerning the current proposed study, that coaches are given educational workshops on how to recognise these emotional events within their coaching and to be further aware of

when they are engaging in two of the main components of emotional labour being surface acting and deep acting.

### 2.5.2 Deep acting

The next process of emotional labour that will be discussed is engaging in deep acting. Grandey and Gabriel (2015) claim that deep acting is the procedure of engaging in an internal emotional change to a stimulus in order to meet the display rules requisite of the organisation, which has also been identified in the work of Edward, Hercelinskyj and Giandinoto (2017) in the systematic review of mental health nurses. Hochschild (1983) states that there are two ways of engaging in deep acting to convey feelings, the first way is to remember prior events where the individual expressed the desired emotion, although, should a coach be lacklustre in their reflection, they might fail to remember the emotions vividly. The other outlook on deep acting that Hochschild (1983) promotes is utilising imagery to produce the desired emotion, thus, an individual engaging in these methods would recognise their need to match their internal feelings with that of the expected positive or negative display rules from the organisation. This is crucial for the proposed programme of work to recognise as a key component of the emotional labour process and the influence that deep acting has on the coaches that take part in this study, as well as their possible lack of awareness as to what deep acting is, which could present a possible challenge for the researcher in this study.

Deep acting has been identified as correlating with a psychological cost employed by the individual, through having to alter their feelings (Kammeyer-Mueller et al., 2013), with Gabriel, Daniels, Diefendorff and Greguras (2015) claiming that deep acting is less intensive for an individual to engage in than surface acting as the engagement with surface acting can cause a further negative psychological impact on an individual (Brotheridge & Grandey, 2002), therefore, this could suggest that the current proposed coach education programme should make the coaches aware of the negative effects of surface acting, as well as the potential benefit of utilising deep acting. Grandey (2003) highlights that an individual could employ deep acting as a method for dealing with an emotional situation, due to the nature of the connection between internal feelings and the display rules of the organisation. Humphrey, Ashforth and Diefendorff (2015) suggest that as deep acting is less intensive than surface acting, the cost towards psychological wellbeing is moderately low in comparison to surface acting, as

with this the coach must reinforce the fake persona that they are putting on with their social communications. Wang, Siebert and Boles (2011, chap. 1) propose that this could be due to the conscious decision to match the display rules of the organisation, rather than fake these emotions, and as such, this could be an essential component to the workshop content to ensure that coaches get a greater awareness of deep acting and get to grips with the difficult notion of deep acting within their coaching practice.

### 2.5.3 Genuine expression

The next component of emotional labour is what Ashforth and Humphrey (1993) refer to as genuine expression, which is the idea of an individual genuinely communicating their emotions naturally in line with the recommended display rules from the organisation involved (Diefendorff, Croyle & Grosserand, 2005). Similarly, Martinez-Inigo, Totterdell, Alcover and Holman (2007) claim that authentic expression of emotion consists of an unrestrained correlation of genuine emotion and display rules without the need to control or change the feelings that an individual experiences, for example, a football coach who manages an average team who have made the final of a cup competition and the team go on to win it, this represents joy for both the coach and the players that he has worked with. Holman, Martinez-Inigo and Totterdell (2008) state that the concept of genuine expression provides individuals who experience this with a sense of contentment as they are expressing their emotions whether it be positive or negative. Utilising the prior illustration, this coach could feel a long-term benefit of the cup competition win, subsequently making them happier in their role as the coach, therefore, it might be key for the proposed study to assist coaches in understanding the role genuine expression has on the wellbeing of the coaches. Lee and Chelladurai (2016) suggest that research has identified the lack of correlation of genuine expression with emotional exhaustion, this could be due to the nonexistence of emotional work required for the coach to undertake with this emotional labour strategy, therefore, it would be beneficial to highlight the importance of this.

Throughout this literature review, the author has aimed to provide the reader with a comprehensive overview to emotional labour and the different elements that it is comprised of, consequently, as identified in Table 2.1, these terms have been summarised, before examining the consequences of emotional labour.

Table 2.1 Key terms of emotional labour summarised

Key terms	Meaning
Emotional Labour	The concept where an individual manages their emotions they display to suitable emotions for the organisation requirements, for the benefit of those around them (Hochschild, 1983)
Display Rules	Rules on what emotions an organisation requires its workers to display or hide within their role (Ashforth & Humphrey, 1993)
Surface Acting	When an individual experiences and changes a certain type of emotion they feel, for example, anger, that they do not wish to express, or they conform to the organisations' display rules (Lee et al., 2015)
Deep Acting	Deep acting is the process where an individual adjusts their inner feelings to meet the emotions they are presumed to express (Grandey, 2000)
Genuine Expression	The genuine expression of emotion between what is felt by the worker, and the display rules of the organisation they are working for (Ashforth & Humphrey, 1993)

## 2.6 Consequences of emotional labour

### 2.6.1 Burnout

Burnout occurs as a result of emotional fatigue and negativity which happens often with workers who are involved in a role that contains extensive amounts of social interaction, as a result, the individual cannot deliver their usual work due to an expended emotional state (Maslach & Jackson, 1981). Bentzen, Lemyre and Kentta (2015) suggest that the role burnout plays within sportspeople and coaches in this sector is a negative one, arguing that it causes distress to the mental wellbeing of the individual suffering burnout, thus if a coach is suffering from burnout from coaching multiple teams regularly, they may end up feeling fatigued and not enjoy their role as a coach.

It must be noted that as previously identified by Maslach and Jackson (1981) that burnout can cause negativity and cynical views within individuals and as coaches are viewed as role models (Côté, 2006), it is important to ensure that coaches are aware of the dangers of burnout and how to circumvent this emotional state, to provide young football players with the opportunity to express themselves in a positive environment, as it has been highlighted that consistent negative critiques are a cause for growth in

dropout levels of sport with young children (Molinero, Salguero, Álvarez & Márquez, 2009). Therefore, part of the coach education interventions events that the researcher designed, developed and delivered contained recommendations and research from the literature on burnout within the realms of sports coaching, and as such, the researcher intends to support the coach learners with the tools to recognise, identify and halt the growing emotional fatigue they might face within their role. Caccese and Mayerberg (1984) propose that coaches take on many diverse tasks within their role, ranging from an authoritarian to almost taking on the role of a counsellor, additionally, as the researcher is a coach, it must be mentioned that from his experience, coaches do not just consider the technical and tactical implications of their coaching role, but also to provide a listening ear to their players, consequently, it could be suggested that coaches need to be prepared and understand how to react and store potentially negative information that they are told without becoming emotionally exhausted.

Research conducted into the nature of emotional exhaustion within sports coaches identified that the behaviours of coaches who suffered from burnout were focused on having full control and a winning mentality (Vealey, Armstrong, Comar & Greenleaf, 1998), as well as providing less coaching and a lack of social assistance to their players (Price & Weiss, 2000). As a result, the experiences of the player could suffer due to a perceived lack of coaching and emotional support from their coach when they require it, thus, this could lead to athlete or coach dropout. Furthermore, the stress during competition could rise due to the necessity to make fast and accurate resolutions to issues that arise during this time, whilst needing to convey a restrained appearance despite the emotions that the coach might be feeling (Kelley, Eklund & Ritter-Taylor, 1999). This suggests that the coach within this context routinely feels the pressure of the match situation, which could lead to emotional exhaustion and as such, the research claims that this individual provides fewer coaching points and social support to their athletes. Additionally, coaches who manage more than one team, or have a full-time coaching role will have to acknowledge that the duration of the season will intensify the difficulties they may face and might need to manage their emotions at different points during this time (Altfeld, Mallett & Kellmann, 2015), moreover, Dixon and Bruening (2005) state that most sports coaches will work prolonged hours within their day job and then be involved in team training in the evenings during the week and match days on the weekend. This is consistent with research undertaken by

McNeill, Durand-Bush and Lemyre (2017) who identified that participants within their research became subdued from their coaching environments, wishing for a brief interruption to the season with the prospect of the holiday period. As suggested earlier in this literature review on burnout, the viewpoint of coaches suffering from burnout is a particularly negative and cynical outlook and it might be of potential use for coaches who coach at a younger age group to avoid this behaviour.

The triggers of burnout in research on sports coaches have been reported by Sas-Nowosielsi, Szóstak and Herman (2018) to be linked to a lack of financial reward for the effort that coaches put into their role, for example, a one-hour training session could turn into a two or three-hour commitment, excluding the planning and reviewing process. This commitment mixed with trying to be the perfect coach can cause coaches to overanalyse even the smallest of components in their coaching experience (Lundkvist et al., 2012), meanwhile, this is an individual whom Tashman, Tenenbaum and Eklund (2010) propose will recognise this event as potentially intimidating to their sense of self and in turn, the stress begins to grow for the individual in their role, and this stress, Atfeld and Kellmann (2015) claim is an integral part of emotional fatigue, must be considered within the content design of the CPD workshops that the researcher delivers.

### 2.6.2 Job Satisfaction

The concept of job satisfaction plays a role within the emotional labour framework highlighted in Figure 2.1, Oshagbemi (1999) defines job satisfaction as a worker's reaction via their feelings in regards to their employment, which can be as a consequence of the individual reviewing different factors such as what they expect from their role. However, job satisfaction can be viewed in two ways; potentially positive or negative, to illustrate, a coach and his team are in the relegation spots of a league, which could lead to low job satisfaction, whereas the opposite side of the spectrum, a coach who is doing well could have higher job satisfaction. Research by Kim and Cunningham (2005) identified that occurrences in the workplace and assistance from the organisation are two key factors of job satisfaction, which recognised that coaches with minimal monetary backing from the organisation who find themselves in substandard personal situations in the workplace are often lacking in their job satisfaction levels. This could mean that coaches in the grassroots section of football coaching who are committing their time voluntarily, could feel the effects of

poor coaching experiences, such as player issues, negative parents or an overcommitment to role ambiguity and taking on different jobs outside of the coaching role, which Abramis (1986) describes as the doubt about what work responsibilities an individual has to conduct, consequently, a coach who has to deal with issues outside of their coaching role, might find themselves less satisfied with their role.

Souza-Poza and Souza-Poza (2000) highlight that a reduction in job satisfaction can be as a result of five elements within roles; prolonged education for the role, a usual routine, workdays that can be taxing, an overly challenging role or one that is potentially hazardous. However, within the environment of football coaching, a coach might struggle to suffer from these parameters that affect job satisfaction, for example, coaching a young team on a Saturday morning would not be deemed as a potentially harmful endeavour, therefore, a coach might not feel dissatisfied with their coaching but might feel unhappy with the influence that their full-time job has due to the working hours before their coaching. Conversely, Lee and Chelladurai (2018) state that engaging in the concept of deep acting as part of their emotional labour assists in rising the levels of job satisfaction within that individual, this could mean that a coach could focus on ensuring that their emotions match what is considered appropriate for their role, rather than the generic job satisfaction criteria because as emotions play a pivotal role within an individual's daily life (Dhurup, 2017), it could be suggested that it is important to spend some focus on the coach education workshops that the researcher designs. Meanwhile, Yusof and Shah (2008) claim that within coaching, a coach that believes in their capabilities and cognition within their role will find that generally, they are more satisfied than someone who doubts the experiences that they undertake, therefore, the need to explore the lived experiences of potential job satisfaction within the emotional journeys of the coach participants in this study must be recognised.

### 2.6.3 Emotional dissonance

Hochschild (1983) proposes that a consequence of engaging in emotional labour is what is referred to as emotional dissonance, the contrast between emotions that are experienced and emotions that are faked. Jansz and Timmers (2002) define emotional dissonance as the experience of discontent that an individual has when they assess an emotional event as a danger to their character, for instance, a coach that has to

put on a mask when they are coaching due to their clubs display rules, might find that they lose their sense of self, this could end up in the individual suffering from burnout and thus, decreasing the satisfaction of their coaching. Wharton (1999) outlines roles that need a standard expression of emotion without regard to whether these feelings are truthful could hinder the individuals view of themselves as sincere and genuine, this could mean that the Football Association's (2018) view of football coaching being a positive endeavour at all times, this conflicts with Wharton's (1999) statement, which could see coaches go against their personal feelings to express emotions in alignment with what the Football Association wants them to display.

Abraham (1999) identifies a lack of contentment within a work role could be due to emotional dissonance and that a mediator to minimise the effects of perceived inauthenticity, could be affirmation from one of their peers, so this might mean that an assistant coach is an important component of a successful team and could support what is referred to as the emotional elastic band of the head coach. For example, the head coach may express his feelings to the assistant in private to alleviate the negative emotions in an attempt to control any further feelings developing, additionally, Lee, Wäsche and Jekauc (2018) claimed that interaction with others was a key component of a plan to avoid certain emotions, so being aware of the strategies for coaches may be crucial for coach development, thus, the coach education workshops aimed to give coaches a broad overview to the emotional processes of a football coach as highlighted in Figure 2.2 below.

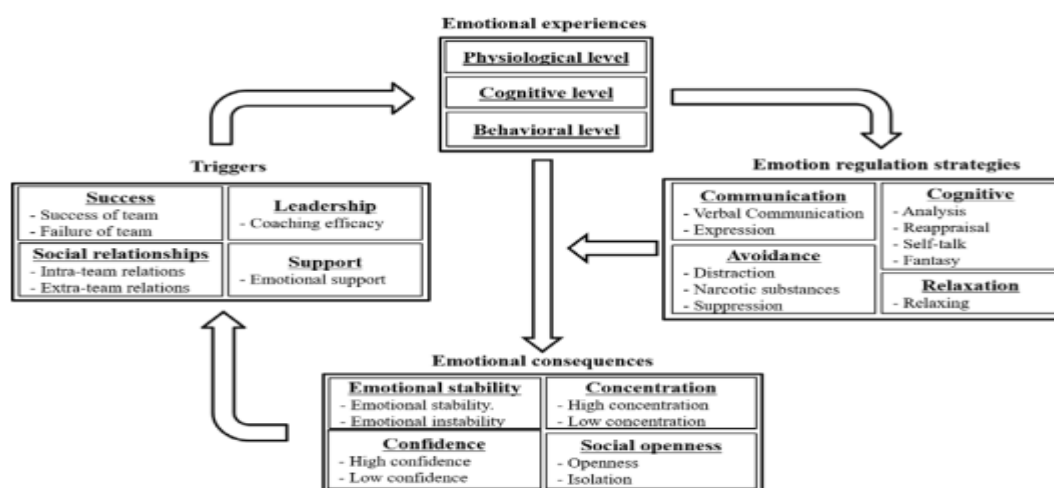


Figure 2.2 The emotional process of a football coach (Taken from Lee et al., 2018)



## 2.7 Impression management

Goffman (1959) referred to the concept of impression management within the publication *The Presentation of Self in Everyday Life*, which identified impression management as a convincing act that is maintained by an individual to achieve particular obligations within their job due to the assumptions that others have of them, thus engaging similarly to what Hochschild (1983) states is concept of surface acting. The assumptions of the individual link to the notion of display rules, which is what is expected of an employee within the workplace from their organisation (Lee, Chelladurai & Kim, 2015). Jones, Armour and Potrac (2004) claim that an individual undertaking impression management within their workplace may be required to put on their front frequently and without hesitation, therefore, a coach who is in charge of a youth football team may need to consistently put a front on when delivering the training for their team. Coaches have recognised that deploying an intended act for the benefit of their participants was of significance when delivering coaching sessions (Jones, 2006), whilst Partington and Cushion (2012) propose coaches were influenced by the parents of their participants when choosing which front to display, therefore, it could be suggested that coaches are continually expected to behave in a certain way and deliver a performance from multiple viewers. This need for producing desired displays from the coaches could show that coaches acknowledge the act that they are required to put on within their coaching, however, it must then be questioned to the extent to which coaches identify this act when they are involved in an intense role as a performance football coach. Research by Chesterfield, Potrac and Jones (2010) stated that coaches engaged in the concept of impression management by acting in a certain mannerism regardless of the genuineness of the actions to appease the coach educator to make progression and complete the coach development programme, whilst coaches have been highlighted as individuals who take part in telling small and trivial lies, such as their changing their character or personality in order to get their participants to trust their coaching philosophy (Potrac & Jones, 2009).

Lev and Weinish (2020) claim coaches must acknowledge the power and jurisdiction they have over their athletes within their environment which enforces the difference between the rules and displays of their impression management, furthermore, Potrac, Jones and Cushion (2007) highlight the importance of maintaining the power dynamic in the relationship between the player and the coach, which may advocate the

requirement for coaches to develop a persona to establish control over their athletes, whilst meeting the expectations of the parents. Conversely, empirical evidence from Blackett, Evans and Piggott (2020) identified that utilising a front through impression management that was dissimilar to their daily character as a coach was viewed as insincere, therefore, leading to their athletes holding a lack of admiration towards them, for example, Consterdine, Newton and Piggott (2013) refer to a coach who focused their coaching personality on attentiveness, but could be crafty in their actions, this constant change in behaviour might be difficult for players to buy into the philosophy that the coach is attempting to sell.

### 2.8 Coach education interventions

Côté (2006) proposes that nonformal coach education consists of learning opportunities such as coaching seminars and conventions, also, Nelson, Cushion and Potrac (2006) state these education opportunities are often geared towards a specific group for a purpose such as a topic of curiosity, for example, in this study the participants are performance football coaches who will be engaged on a course on emotional awareness which could help develop their understanding of their own emotions and what this looks like in practice. Socio-emotional coach education programmes that focus on the personal connections between the coach and the player, will produce benefits regarding these components, rather than general tactic or safeguarding courses (Evans, McGuckin, Gainforth, Bruner & Côté, 2015), whilst the work of Langan, Blake and Lonsdale (2013) noted that coach education workshops might be more effectual, should they include an academic conceptual focus and model to support the practical knowledge that the coaches possess.

Previous coach education interventions have focused on attempting to develop coaches to develop players (e.g. Conroy & Coatsworth, 2004; Smith, Smoll & Cumming, 2007; Smoll, Smith, Barnett & Everett, 1993). Longshore and Sachs (2015) identified that research has regularly found that coaches can feel over-pressured, which can lead to working at a lower level than before, emotional exhaustion and mishandling emotions, therefore, the researcher's objective was to create theory-informed coach education intervention workshops which could support the development of coaches through an increase in emotional awareness. A developed emotional awareness might assist coaches in recognising their own emotions as well as the emotions of the athletes they are coaching.

## 2.9 Conclusion

In summary, the purpose of this chapter was to provide a clear overview of emotions and, their role within the domain of coaching. The theory of emotional labour was explored, with thorough emphasis on the strands of the theory, such as surface acting, deep acting and genuine expression (Hochschild, 1983). The consequences of emotional labour were discussed with a clear reference to tackling these issues within the coach education workshops, which will be inspected within the methodology section of this thesis.

## 3.0 Method

### 3.1 Introduction to the method chapter

The purpose of this section of the thesis was to explore and rationalise the research methods for this study (see table 3.1 overview), to investigate the focal point of this project being the effects an emotional labour coach education intervention has on the emotional awareness of performance football coaches involved in the study, with a clear focus on capturing their journeys of awareness, and how the researcher will analyse the information that is provided by the coaches. Smith (2010) highlights that choosing an appropriate plan and procedure of how the research will be conducted is vital to a successful research project, moreover, this could mean that selecting an inappropriate method might be detrimental to the study.

Table 3.1 Methodology and outcomes of this chapter

Methodology	Outcome
Research Paradigm	Interpretivist
Ontology	Constructionism
Epistemology	Subjectivism
Qualitative Research Design	Semi-structured interviews
Theoretical Framework	Emotional Labour
Data Analysis	Dialogical narrative analysis

### 3.2 Philosophical stance and role of the researcher

Although the reasoning behind the science of research methods is not always clearly stated, it is utilised to construe theoretical explanations and meanings (Van de Ven, 2007). A fundamental element of any research methodology section is the inclusion of a philosophical stance, for example, a research paradigm, ontological and epistemological perspectives to inform the research and the data collection tools (Al-Saadi, 2014). The research paradigm for this study is that of an interpretivist perspective, which aims to comprehend events on a social level (Hussain, Elyas & Nasseef, 2013), for example, the values towards emotions in practice that performance football coaches hold. The research in the current study was underpinned by the researcher's ontological position of constructionism which maintains that social occurrences and their connotations are constructed by

individuals who are forming their view of the world and themselves (Bryman, 2015). This outlook of the world could be utilised to explain the emotional understanding of the coaches and how their social environment influences the emotions that they display or do not display. Mallett and Tinning (2014, chap. 2) claim that when exploring the notion of knowledge, an epistemological viewpoint must be considered, as this focuses on what information is and how it is obtained. The epistemological basis of this research project was subjectivism, which Hussain et al. (2013) also propose is where the researcher attempts to explore and explain the personalised meanings of the social world. The rationale behind this perspective is to comprehend the performance football coaches' awareness of their own emotions in their coaching practice and decipher the lived stories of the journeys they have experienced within this programme of work. Therefore, the data collected is going to be co-constructed through social interaction between the participant and the researcher, which is how the researcher might recognise the personal nature of the coaching contexts and journeys of each coach, probing them to explore their own experiences (Daly, 2007). Through the use of interviews which Cleland, Dixon and Kilvington (2019) state have been extensively employed in this area of research, the researcher will probe the participant to explore their emotional understanding and journey, each individual can give a detailed account of their distinctive coaching journeys, which could differ from the other coaches, presenting the chance to investigate the theory of emotional labour within performance football coaches.

The research plan as highlighted by Baškarada (2014) must have a rationale and connection to the research questions that underpin the study, with a coherent link to the outcomes of the research throughout the process of gathering the data and examining it. As such, the research design must give thought to the research questions for the current study which are highlighted in this chapter: (a) what effect do the emotional labour interventions have on coaches' awareness of emotions in their coaching practice? (b) to what extent did coaches retain any heightened awareness of emotions in their coaching practice over a sustained period? (c) to what extent did the coaches find the coach education interventions useful for their own professional development as a football coach? (d) what suggestions would coaches make regarding improving such coach education interventions in the future? (e) to what extent did the coaches find the coach education interventions useful for their own

personal development as an individual? The above research questions strongly suggest that there is no single truth to the experience and knowledge of the coaches involved in this study, and as such, must consider the positions of interpretivism, constructionism and subjectivism to guide this study and the researcher.

The role of the researcher is important to note within this study, the researcher is not only an academic attempting to provide understanding to the phenomenon of emotional labour within football coaching, but also a football coach as well as an educator. Unluer (2012) states the significance of recognising the impact of an insider within research, that lines can become blurred and information can be lost as a result, therefore, the researcher must acknowledge and be aware of any potential bias during the data collection and data analysis phases. Consequently, the researcher objectively utilised a critical friend by reviewing each process as it was undertaken (Miles & Huberman, 1994), to ensure that the data obtained was not prejudiced and accurately represented what the researcher had found.

### 3.3 Theoretical framework

Hochschild's (1983) theory of emotional labour and the concepts of surface acting, deep acting and genuine expression will be utilised as the focal point of this study, by giving UEFA B coaches the opportunity to explore their own lived experiences of emotions within football coaching. Tsang (2011) proposes that emotional labour is a form of emotional self-control in reaction to a stimulus, while Hochschild (2003) states that emotional labour can occur when an individual wants to provoke an emotional reaction from another person. Within football, the opportunity for a coach to influence players on the field with their emotions may occur throughout the game, but if a coach does not feel the emotion that they are expressing, they will be engaging in what Grandey and Sayre (2019) refer to as surface acting, purposefully amplifying a faked emotion to the benefit of another individual.

### 3.4 Intervention process

The intervention process was designed utilising research conducted into emotional labour to influence the emotional intelligence of the coaches (Gilbert & Trudel, 2004), in the form of an introductory interview, four coach education workshops and two follow-up interviews. Workshop one contained theory on emotions in general and their place within football coaching, workshop two featured the theory of emotional labour

with a specific focus on surface acting, genuine expression, job satisfaction and coach burnout. The topics of deep acting and inauthenticity featured in workshop three and emotional intelligence were the focus of the fourth workshop, the intervention process timeline can be summarised to show transparency in this project (see Figure 3.1). Each workshop contained between 13 and 27 slides, an overview to workshop two can be seen in Appendix B. The workshops were delivered at two locations, in the first instance for workshop one at the Hertfordshire Football Association and the following three workshops were conducted at Biggleswade United Football Club. Delivery of the workshops was undertaken by the researcher in a room with the participants, engaging them with the course topics, the evaluation of the intervention was completed at the end of each workshop with the researcher asking for feedback from the participants and self-reflecting on how it went.

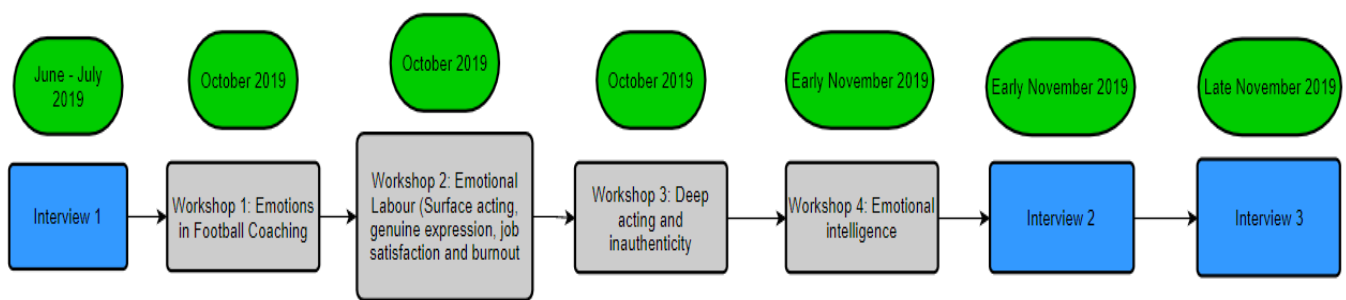


Figure 3.1 Coach Education intervention process

### 3.5 Participants and sampling

Following ethical approval from the University of Hertfordshire with the project log number: LMS/PGR/UH/03645. Five participants were selected between the ages of 37 and 58 who were recruited to learn more about the phenomenon of emotional labour in relation to performance football coaching, through the use of staged interviews and multiple coach education workshops. Knox and Burkard (2009) claim that holding multiple interviews with a single participant could create a developed connection between the researcher and the participant, to the extent where the participant may open up to the researcher about their emotional experiences as a coach which is a focal point of this study, and as such, the researcher intended for a smaller sample size to more deeply explore these relationships, beliefs and values of these participants rather than the results being indicative of the general population (Twining, Heller, Nussbaum & Tsai, 2017).



The researcher aimed to identify suitable performance football coaches through choosing a particular sample of the population, utilising a range of criteria to find these individuals (Robinson, 2014; Rudestam & Newton, 2007). The participants in this study were purposefully chosen which Donley (2012) refers to as the process of deliberately selecting members from a sample with a clear focus on certain specifications. Therefore, selecting participants is based on the following inclusion criteria: (a) currently coaching and having coached for at least two years; (b) over the age of 18 years; (c) have current coaching qualifications in football from the Football Association having completed the UEFA B award (or those currently enrolled on the course or in the process of applying); (d) interested in their own learning. The exclusion criterion in this project was any individual who did not meet these requirements. Based on the inclusion criteria above, the participants became part of a sample that contained coaches who were coaching on multiple occasions during the week, with one or more age groups who have a range of experience of coaching children and adult's football, this is important as the coaches in the sample with their schedule and experience are immersed within a coaching environment. The variety of participants recruited for this study represents a diverse range of coaching experience, with the individuals involved coaching at the performance level (see table 3.2) where athletes are hoping to progress their ability and performance to the next level, rather than participating just for fun. Participants in this study were identified through contacting the Hertfordshire Football Association as well as the Bedfordshire Coach Development Group to discover possible coaches who met the criteria, these coaches were then recruited by the researcher via email, and the individuals that were interested in taking part were subsequently invited to undertake the first interview for this study.

Table 3.2 Coaching profiles of the participants

Name:	Age:	Years of coaching experience and level	Previously coached	Current role
Clive	58	10 – grassroots to performance	Westfield Rangers, Aston Rovers U14 to U18	Fulham Eagles U15

Mike	46	8 – grassroots to performance	Pottend United U7 to U14, Pottend Girls U16	Head of Youth at Pottend United
Gareth	41	17 – performance	Manchester Lions, Maccabiah GB	Manchester Maccabiah and Lisbon Women Head Coach
Darren	37	4 – grassroots to performance	Fulham Lower U5-U6	Fulham Eagles U9 and U15
Jack	47	25 – grassroots to performance	Castleford United, Woolsley Athletic	Woolsley Athletic U10, Chicksands Ladies, Woolsley Village Reserves, Woolsley Athletic Veterans

### 3.6 Data collection

While data collection is an integral component of any empirical research study, there are additional layers of depth pertaining to this process than just straightforwardly gathering information, Jones (2015) suggests it should be a key element of the research process, which the researcher has attempted to do throughout this section to justify the how and why behind the data collection in this study, as well as highlight the data collection hours in Appendix A. Santiago-Delefosse, Gavin, Bruchez, Roux and Stephen (2015) state the significance of data collection, that the method of gathering data must be concise and introduced by producing information on the positives and restrictions of the data and the data collection process, therefore, this section aims to outline the rationale behind what, how and why the researcher collected the data in this study in this way, this is to provide other researchers with a potential platform to assess and replicate this study in the future. The main approach for data collection in the current study was that of a qualitative nature, which Yilmaz (2013) proposes is the method of selecting a research technique which involves the social world factors to explore a phenomenon in-depth, such as face to face interviews, focus groups or monitoring an individual. As the research questions posed the development of understanding and awareness of performance football coaches' emotions within their coaching practice, Gill, Stewart, Treasure and Chadwick (2008) state the intention of choosing interviews as a qualitative tool for data collection is to

begin an inquiry into the opinions, lived experiences and beliefs of these participants to start reviewing the emotional journeys of the coaches.

A pilot study is what van Teijlingen and Hundley (2002) refer to as a particular preliminary trial of a research tool to supply an insight into the feasibility of such tool, for example, a pilot of the first stage interview was completed with one individual who did not meet the inclusion criteria of this study, as they were not a performance football coach, however, the individual is a high-performance basketball coach, which assisted the researcher in determining whether the questions which were designed inductively were suitable to help in answering the research questions and whether any alterations needed to be made to the interview guide. The pilot interview confirmed that the interview guide and questions that were designed were appropriate for the research questions for this study, and as such, a copy of the question guide for each interview can be seen in Appendix C

Turner (2010) highlights that utilising interviews within the data collection process can present the researcher with extensive information on the empirical content of the research topic. Therefore, with the study focusing on coaches' awareness and understanding of the emotions within their coaching practice, the researcher utilised semi-structured interviews which Sparkes and Smith (2013) claim is the process to where a researcher designs a question guide with open-ended questions and probes to investigate new information that arises. These questions, for example, can examine what the participant considered to be their most emotional coaching experience, which could investigate the coaches' emotional awareness. Each participant was interviewed three times, the first interview lasting between 40 minutes and one hour and 15 minutes with a total of 19 questions, the second interview between 20 and 40 minutes which included 19 questions and lastly, the third interview which was between five and 15 minutes that contained seven questions.

The research questions in this study intended for the participants involved to evaluate the socio-emotional understandings of their coaching world, consequently, Seidman (2006) recommends the use of a three-tier interview system which is a sequence of three interviews, in an attempt to gain a significant perception of the way the participants act and express themselves, however, Knox and Burkard (2009) suggest that the researcher must determine the number of interviews as part of their research

process, as they can be either expensive in time and resources or useful for the development of the current study. Polkinghorne (2005) reaffirms the previous position of Seidman (2006) on research interviews, suggesting that numerous interviews with individuals can lead to refining the data collected from the participant and increase the breadth and depth of the information of their account that they give. To illustrate, the coaches involved in the current study have opportunities to reflect on their journey of emotional understanding of themselves, the content they received from the coach education delivery and each subsequent interview that they undertake can provide an opportunity to express their thoughts and feelings in new ways, therefore, the researcher chose to conduct three interviews with the participants in this study. The interviews in this study were conducted at a location with no bias towards the researcher or the participant, mainly in a quiet clubhouse at Biggleswade United where permission was sought (see Appendix F) to ensure that an understandable recording of the interview could be produced (Jacob & Furgerson, 2012), with the interviews being recorded utilising a dictaphone and a secondary recording device to ensure that there are back-up measures for the collection of data in this study.

### 3.7 Data analysis

Jones (2015) suggests that the data analysis procedure intends to provide comprehension of the results to the researcher that can be utilised as new information to assist in answering the research questions of the study. Olusoga and Kenttä (2017) state that narrative analysis strives to evaluate features of an anecdote, and the significance behind an individual's life events, furthermore, Smith (2016, chap. 20) outlines that narrative analysis is supported by the notion of an interpretive epistemology and constructionism ontology approach, as such, this data analysis approach is coherent with the constructionism and interpretive nature of the current study. Narrative analysis is where the researcher aims to interpret the narrative tales of an individual's existence over time (Griffin & Phoenix, 2016), these stories define ideas, beliefs, feelings and incentives in a way to give understanding to the social sphere of the individual (McGannon & Smith, 2015).

Butler-Kisber (2010) claims that interviews can be utilised as a tool for obtaining an exploration into life stories and interpretation into personal experience, which is why the data collection in the current study aimed for a three-staged approach to

interviewing the participants to supply the researcher with detail into the lived experiences of the coaches and how they each experience the coach education workshop process, which will be reviewed as individual stories within the findings section. As such, once the data was recorded and transcribed verbatim, the researcher chose to interpret the data within this study from a dialogical narrative analysis perspective, which Frank (2010) proposes is where the intention is to represent what is being explored within the stories, the content, outcomes and impact that occurs due to telling that story. Richardson and Motl (2019) state that dialogical narrative analysis provides a blueprint to determine the topics within stories, how they are created and the influence that they have on others, thus, the story is compiled from an interview source with a focus on the change that has occurred as a result of the lived experiences. Following the decision to use dialogical narrative analysis, Barrera (2019) states that being immersed in the data is important to successfully analyse data and as such, the researcher read each interview multiple times to ensure that a true portrayal of the participant was conducted within the stories, maintaining the participants voice throughout. The researcher then began to determine what sort of narrative themes were occurring throughout each story and the collective story of the coaches involved in this study. Therefore, with the aim of the study to recognise coaches' awareness of their own emotions and explore their emotional learning journey as a coach, the researcher will utilise dialogical narrative analysis to assist in understanding how the role of the coach education workshops affected the participants within this study.

### 3.8 Credibility and trustworthiness

When conducting a qualitative study, the researcher will need to explore the credibility and trustworthiness of the data within the current study to ensure that this research will be of appropriateness, however, Twining et al. (2017) propose that the importance of credibility and trustworthiness is contextual, as studies which supply contextually-rich insights are still priceless to the academic research of the concept which is being explored. For instance, this study is an innovative study which explores emotional labour in performance football coaches, which is an area of research that could be considered dearth. To develop the credibility and trustworthiness of the data, the researcher decided to utilise member checking, which Smith and McGannon (2018) state is the process of presenting the participant with a copy of the data to review to

identify whether the interview data is considered to give a precise account of their interview. The researcher decided to utilise what is known as a critical friend to assist in the development of the study from a credible, trustworthy point of view, Miles and Huberman (1994) state that a critical friend is an individual who can review and provide feedback on the process as it develops, that can supply assistance, other views, and guards against favouritism towards one's research (Foulger, 2010), and thus, the researcher chose an individual who was in the researcher's inner circle, that had masters credentials so they could be an appropriate person to support the researcher.

### 3.9 Conclusion

To summarise, the intention of this chapter was to provide an overview to the research methods of this study, highlighting the study design with a clear and coherent understanding of the epistemological and ontological perspectives of the researcher and the research. This study utilised a three-tier interview process, with an intervention focus of an initial interview, four coach education workshops, with an effectiveness follow-up interview and finishing with an exit interview. This approach was chosen to give an opportunity for the coaches to highlight their current experience at the time of entering the study, coach education information on emotional labour, and then identifying if the coaches had retained any heightened awareness of their emotions and how effective they found the study. The lived experiences of the coaches involved within this study is explored and analysed through the use of dialogical narrative analysis to provide the results for this study

## 4.0 Findings

## 4.1 Introduction

The intention of this chapter is to collate the personal stories of the coaches within this study obtained through the methodology, particularly interviews, that were highlighted in the previous chapter. This section will provide an in-depth overview of the five coaches' stories, before interpreting and analysing it in the discussion chapter.

## 4.2 Gareth's story: Guided by his moral compass

*Name:* Gareth

*Current roles:* Manager of Manchester Maccabiah and Lisbon Women senior team.

*How he started:* Gareth began his route into coaching as he started to realise that his playing days were coming to an end, he wanted to stay in football as he still enjoyed the buzz of the game as a whole. He wanted to be able to give young players the benefit of what Gareth had learned in his playing career, such as the physical and psychological elements of what it feels like to be a player on big occasions and the highs and lows of winning and losing. He previously coached at Manchester Lions and the Maccabiah GB team.

*Philosophy:* Gareth explained that he was very much guided by his moral compass in what is right and wrong and how he treats people. His moral compass focused on components such as being hard-working, honest, displaying integrity and self-awareness. To Gareth, the coach-athlete relationship is paramount with not many things coming higher in his philosophy. Gareth found that if he is a bit demanding, personable, challenging, understanding and nurturing that he gets players buying into his philosophy.

### 4.2.1 Understanding of emotions before the intervention

Gareth's understanding of emotions in football coaching suggested that there are a few different elements to it, such as self-reflection and how he operates as a coach. Gareth had viewed himself as a relatively calm coach, massively demanding but does not tend to lose his temper. The way that he has presented himself to the players is very important, in the emotional context, his players will say that he probably cares too much. Gareth claimed that he will have to understand that emotionally everyone



operates on different levels for different drivers, he might have players that want to go out and win or he might have players that treat football as a social release.

The emotions that Gareth recognises in football coaching are; sadness, anger, frustration, happiness, delight, ecstasy and everything in between. For Gareth, fear is the worst emotion displayed in coaching that he sees in most coaches who provide ultimatums with real connotations of negative consequences. Enjoyment, the satisfaction within that is when players get to a level that Gareth asked them to get to, there is a sense of self-belief and self-satisfaction of the players thinking that Gareth has asked us to get somewhere and we have got there.

Gareth claimed that he was quite an emotive coach, which is personally why he believed he is much more suited to women's football than men's, female footballers are more emotionally centred than men in his opinion. Gareth is very balanced, his players rarely see him lose it, he does not get angry or feel the need to be angry. However, Gareth has had lots of experiences where the emotion he has displayed was not the correct one for the situation, especially with ones that have been misread. He may have had a difficult day as his daughter suffers from type.1 diabetes and gone into coaching and let it bleed over emotionally.

Gareth proposed that once the players cross the white line, they have control over the situations that occur on the pitch and stated that nothing is more frustrating than if someone is shouting and screaming at an individual. Gareth suggested the potential issues of displaying emotions in his coaching are that people react and read emotions differently. For example, he might be showing someone what he thinks is his emotional frustrations, whereas it could be perceived by that individual as anger. There is such a grey area in between display versus reception or portrayal versus reception, so he must be super careful that the emotions are read correctly so that his emotions do not overpower or overwhelm the other individual. If he is sitting in a changing room and is angry about it because a player has made a mistake, he does not want that to bleed over to the individual for the second half, where it may start affecting their game. He often talked about players having team thermometers, his captain is a Norwegian girl called Elsa from a two-year layoff from a double broken leg. She is like an ice queen when winning and losing but the players respond to her well because the message she delivers is very consistent. The team thermometers control the dressing room from

an emotional context, he can see quite often that these are the players that have their emotions in check.

In women's football because Gareth cannot influence the dressing room in the same way that a male can in a male's environment, quite often Elsa will have a captain management conversation about what they want from a game. It might be about who is having a good day or who is having a tough time at home. It is not only playing philosophy that they connect on but also psychological philosophy, Gareth wants his captains to be an emotional filter both ways. Gareth used an example of a player called Megan that he can tell within 10 seconds what type of game she is going to have; she can walk into the dressing room and Gareth will know straight away. Gareth tends to vary his emotions for each player and display the same emotion for all players when addressed as a team. The potential issues of not varying his emotions is that nobody will react to the same language or emotion so he could isolate players. He comprehends that there is a team context, if the team is performing well or not and then there is the individual as well, so often he will not display anything negative to the team about the individual.

His personal experience of the five to 11 age range is that they are like a box of frogs because they do not understand their feelings or hormones. Gareth figured that although he displayed slightly more positive emotions at this age group, he also thought that instilling an element of demand early on, so they understand what demand and demanding looks like. The under 12 to open age groups pose a different view for Gareth, the individuals consider their emotions more and understand a wider range of emotions, so it is not just happiness and sadness, there are the grey areas in between.

#### 4.2.2 Gareth's journey

Gareth found that he has mellowed in general because he realised that he does not want to be that shouty, screaming kind of dad coach. He wants to be a coach that does not talk a lot during games, only if he might need to tweak something. What this has allowed Gareth to do is bring out different emotions for different occasions, so when he needed to ramp it up, it is a surprise to the players and they generally react very well to it. Gareth claimed that if he has that base level, that losses will not hurt as

bad, the peaks and the troughs are evened out slightly throughout the season as it allows the team to bounce back well from a loss, but also not get overconfident from a win, although he noted that a cup final is different and highly emotive. In the final league game of the season for the Division One title three years ago, they played Luton Town Hatters. Every goal that went in, he celebrated like it was the World Cup because he wanted to build the momentum to win that game and win the league, so it is a finite show of emotion for a finite result. Gareth proposed that he would not get carried away in the first week and show every range of emotion with a view that it leaves players unstable and emotively challenged across the season. Emotions like anger, sadness, ecstasy for Gareth are the ones he does not show very often but will do at different stages.

One of Gareth's biggest pet peeves is when his players do not do things that he knows they can do well. He recalled an experience with an under 12 girl's team, Gareth noted that the majority of the players were borderline PMT. Quite often he will see a period where once every six or seven weeks where they just switch off and at the beginning Gareth said;

"You lot know what you are doing, last week you were spraying the ball about 30, 40 yards and this week you cannot play five yards, you cannot stand straight"

But Gareth realised that he had to understand there is a maturation piece both in terms of physical and emotional hormones. Although it could happen quite a lot, he had learned to understand that more clearly, not to be frustrated or disappointed and be able to box those feelings away and go from there.

Gareth's most emotional coaching experience was with an under 11 boys side last year, they were just getting thumped every week and he took them over mid-way through the season. They were not technically very good, they were smaller, slower, physically less able than the other team at under 11 because they had just not matured quick enough, but he had worked hard on the fundamentals with them. They won their first game and it was the biggest wave of emotion seeing them win, it was hard work paid off. He felt great for the kids, they were all around 10 years old, it will be one of those moments that they talk about consistently. It is not just about winning, but the

feeling of pride and achievement that what he has done for one hour a week with a group of under 11's paid off with their happiness, pleasure and success. They got beaten many times in the season, but he could see an improvement and as a coach, he wanted to be able for others to say that he had done right by them. They improved, providing them with a safe, nurturing environment where they are learning a sport and staying physically fit, but also to leave them feeling happy and fulfilled.

His worst experience and the reason why he undertook the FA course in psychology was a player who had played for Latvia women at full youth international from the ages of 16 to 21. She was supremely talented but had one of the worst disciplines and emotive states that he could come across. If she did not think things were going right, her behaviour would deteriorate into lashing out and pulling hair. There was nothing worse for him as a coach than to see someone waste natural ability, she could have played almost whatever level she desired, but she wanted to play at the standard the team were playing at. Her frustration, anger and sadness at not playing the level she wanted to play at spewed over into her reactions and that was the hardest thing that he had to deal with as a coach, seeing her disintegrate no matter what support and guidance he had tried. He felt genuine sadness at this event and it still affects him now, he still feels like he could have done more for her, could have helped her to turn a corner. The disappointment, sadness, regret he felt, but he figured that sometimes a broken individual is a broken individual. He could not find a way to break through to her, no matter what he tried, a direct approach, going through her partner, sending a text to her that meant something, speaking to her pre-game, post-game, in the week over coffee, none of that improved their relationship.

Over the years Gareth has taken a deep look at his emotive state before going into a training session to better understand how he might react, he claimed that if an individual can understand their emotional state, it is going to be much easier to give a good account of himself. A situation he once misread was a player that had come back from injury not too long before the first interview. It was not a great day for Gareth as he had a tough day at work, but the session was based on showing the centre midfielder what type of passes he wanted them to play. There was a pass that his right-winger would have normally gone for and on this occasion, they were flat-footed as they had come back from injury. He felt himself going a bit too far in how he

responded, normally asking them if that was the run that they wanted to make, instead he said;

“Are you joking? You’re flat-footed out there.”

Gareth deemed that interaction was too assertive for what was required, he needed to come across more calmly. He did not take into consideration the players state of mind or how they felt in this moment. The situation was rectified by a quiet word afterwards, all the players know Gareth well enough that he would never shy away from saying that he was in the wrong.

His best emotional understanding with an individual referred to his relationship with his captain Elsa, they have the same footballing, coaching, playing philosophies and similar emotive outlooks to the team and individual. This has helped with the success of player retention for his team, he had only lost two players in five years that he did not want to lose. One of them being Amy to Coventry City, he said to her;

“Good luck, just work hard and keep the belief. Sometimes it is about the team, you’ll get there, get dad to video some games you play in and maybe we can have a look back at the football?”

After Amy had a good match, she had replied to Gareth;

“Just got in the car to drive home, the head coach was not there so could not speak to her, but I will on Thursday. Your advice worked a treat, think I played the best I have all season.”

Gareth suggested that although it could just be a text or a phone call, he has spent quite a lot of time on Amy supporting her. If he can get to his players emotionally, they will be more than just individuals who play for him on the weekend. The learning of these experiences for Gareth is that if you understand a player and develop a great relationship, you can get them to be at the top of their game. However, to comprehend that he should not demand himself to get through to every player as for him that is not possible. He recalled the only individual he has argued with at the club who is still currently playing, she is often injured, very gossipy and tells a lot of mistruths to stir things up. Gareth tolerates and is apathetic towards her and the team is starting to

isolate her as she has an impact on team harmony. Although Gareth had concealed his true emotions with this player, he identified that there is no truth or honesty in hiding his emotions. This player and Gareth do not like each other and it can bleed out into the team, so the players see that no matter how hard he tried to conceal it, his natural emotion in these situations comes out sometimes.

Gareth recalled times where he has felt and expressed his genuine emotions, first he referred to when his team won the league with feelings of elation, but mainly he focused on when his captain broke her leg. She had broken it in the first game when they had back to back matches, so the second game Gareth could not control himself and was in tears. He recommended that within the Football Association's four-corner model, there should be an element of coaches' mindset and emotional state around their psychology. He advocated that coaches could have a forum for emotional discussion, as coaches need to have more education and awareness of the type of outlooks and sentiments they show.

He reflected on the night before the second interview as a time when he had thoughts of awareness to his emotions after his coaching. He had a tough week and had a lot of stuff going on in his personal life and he was slightly on edge. He spoke with a few of his senior players and they said;

“Yeah, we noticed you were a little less tolerant and lenient”

He became aware of it after the event, he analysed moments where he could have changed how he reacted, what he said, his body language. In the past, he probably would have just washed it off and blamed it on his circumstances. However, last night he put a message out to their group giving a bit more of an explanation to them about the fact that he was having an emotionally laborious week, so he was aware of it then and has an understanding and awareness of how to move forward from there.

To summarise Gareth's journey previous to the study, he indicated that it was very snapshot, just looking at match days, training and instead of gauging his emotions all the time, it was snapshots of three hours around the time of the events. He thought about an instance the Sunday before the second interview, where they had a game called off 10 minutes after they had arrived in South London from Hertfordshire, even

though the opposition could have called the game off the day before and regularly, Gareth would have been angry, he would have said;

“Are you joking? We have just driven like an hour and 40 minutes to get here in a county cup game, you could have let us know”

But he realised that had he reacted like that, the sentiment around his players would have been bad and leaked into the following week. He put a lid on it quickly because he understood how he was feeling and what the knock-on effects could be. In his opinion, his journey has been phenomenal from start to finish and it has given him a broader understanding of how and why he reacts to things.

Following the completion of the study for Gareth, his journey now no longer looks like a coach who will just coach for coaching sake, sessions are still well planned, but he is now looking at the emotional content, the needs of the labour that he puts on or takes off any given situation, so he states that it allows him to add finesse to his coaching.

#### 4.2.3 Emotional awareness and developing a better understanding

During the second interview, Gareth highlights that his picture is much broader in terms of how he best deals with his emotions, what emotions he may or may not experience. He observed that the biggest challenge for him is how he can convey, align, or change his emotions to his players and what they are feeling. He believes that the course has allowed him to reflect on the emotional labour piece about how he is feeling, how his players are feeling and what all of the variables are within that, such as the emotional intelligence component of understanding and dealing with emotional labour. Gareth conveyed that engaging in the workshops had made him reflect a lot more on his emotions in his coaching both before and after training and games. He indicated that it has allowed him to go into training sessions clear-minded, but with a steadier baseline and understanding when to turn the volume up and down on his emotions. Gareth also recognised that he became remarkably more aware of the deep acting, the surface acting and how he is much more conscious of saying something but conveying what he is saying. He recognises that he is quite an honest coach, but being aware of whether or not he is being honest to himself, to his players and whether they are viewing him as being honest, aligning that honesty is key in Gareth's opinion.

He also recognised things such as anxiety which are becoming more prevalent and widely understood, the goalkeeper in Gareth's team is someone that suffers from it. She has many challenges, so he has looked to flex the group and environments around her to suit her feelings. Gareth remembered an event where he had thoughts of awareness to his emotions during his coaching three weeks before the second interview. His goalkeeper misplaced a pass to the edge of the area to their centre forward who scored and previously Gareth show negative emotions. He did not react as he realised that she knew she had made a mistake, so he was aware of how she was feeling, and he did not want to compound that because of his reaction. Gareth thought the pre- and post-match are relatively under control, however, it is much more the heat of the moment stuff where he is trying to step back and empathise more readily. Before this, the outcome of this situation would have been that Gareth probably would have sworn at the top of his lungs and looked stern, folding his arms, or putting his head in his hands. On this occasion, it was a much more positive attitude and body language, which is what he would have done in the past, but he would have faked it, he feels like it is much more genuine because he has an insight into both himself and the players. One of the things that Gareth has looked into doing is having his check and balance by asking one of his players to do this role. One of his players that he knows he can communicate properly with because they are quite aligned, if they see Gareth becoming frustrated, they would reassure him and he knows that is the signal for him to adjust his emotions.

Gareth realised that the workshop had given him a greater comprehension of his own emotional needs of sentimentality, emotional content, context and how to encourage that in the right vein. He now has a focus on how he is feeling on the inside and his projection on the outside and what impact this has, which has changed how he interacts with his players slightly differently. Now he is aware of it, it has gone to another level with things like deep acting and surface acting, which he had not considered in finite detail previously.

He believes that it has also developed the emotional understanding that he has for the emotional needs of his players. For example, he recognises that he has two girls in his team that are together in a relationship and one of them displays sadness when she argues with her girlfriend, while the other one displays it as anger, irritation and



frustration and will do rash things. They had an argument and nearly split up a couple of weeks before the second interview and Gareth noticed very quickly. It allowed him to pinpoint how they were feeling, why they were feeling that way early on and how to interact with them in a way that allowed them for 90 minutes to concentrate on their football. He advocates that this course has allowed him to understand himself, them and how best to deal with each of them.

He also understood that he had a much more informed view of surface acting in football coaching, he figured that surface acting is what quite a lot of coaches do, they turn up, they do what they think they need to do and go. Gareth believes that more and more players and parents are becoming demanding and aware of these things, so surface acting will become less of a coaching principle going forward, the genuine, honest emotional drive and sentiment will become more prevalent in coaches. He stated that it is hugely important to be aware of surface acting as a coach, how best to manipulate that as there are times when you need to show a different side to what you are feeling or have a different understanding of what is required. But Gareth thinks it is about understanding and using it in the right way, although he is not a coach that wants to surface act, these coaches tend to be the ones that do not earn genuine player honesty, there is a place for it to rally the troops and get their backs up, but it is required a lot less. Gareth recognises when he is surface acting now and will sometimes utilise it purposefully, highlighting an instance in his training session last night where he had to tell two of his players off for attitude and that is not really how he coaches and not how he feels but he had to portray a role to do this.

In the third interview, regarding a heightened awareness of emotions in his coaching, Gareth suggests that it has helped him to look at how he responds, what this outlook is from an internal perspective, but also what other people are seeing and how he interacts which has changed a lot in his coaching. One of the main things this study has done for Gareth is to help him to be a coach that can understand people on an emotional and even psychological level, what his relationships look like, what he looks like to the parents, supporters and referees.

#### 4.2.4 How he felt about emotions following the intervention

Gareth noted that this study has proven to be useful for his professional development as a coach. It has allowed him to look at when he learns best, how he delivers and interacts with his players best, what his match-day, pre-match and post-match situations look like from an emotional perspective. In his current season, his team have only lost one match so far, he puts some of that down to being able to use this emotional intelligence more readily in a way that the players have responded to, he can show his emotions differently than he previously would. The key messages that he has taken away from this study are to have honesty with the players, an honesty with himself and a new view of self-reflection of the players as well as himself. He claims that the study has also allowed him to have a stronger baseline and reflect on why he is feeling something at any given time and what the bigger picture looks like with regards to emotional labour.

His views and comprehension of emotional labour have started to influence his personal life. He is beginning to notice it in his daily life, noting if he is feeling a particular way, he would not have really considered why, but then having looked at this theory of emotional labour, he can see a much wider, clearer picture of any given snapshot of feeling. For Gareth on this emotional journey, he highlighted that it was not just stressful situations he is analysing, but also the enjoyable ones,

“Like why have I enjoyed something more? Why has it mattered to me?”

It is all contextual for Gareth, it allows him to place into context why he is feeling a particular way, but the stressful situations are the ones that come under the microscope more and it has helped him to recognise when he is not being authentic or when someone is not being authentic with him.

He suggests that there is scope for this study within the professional environment, as he does not think that there is enough consideration given to coaches' emotional development or about how they are feeling. Therefore, he said that there should be a section on level one through to UEFA B about this exact type of study. Gareth recommended a checklist for coaches that they could look at during sessions or games, he believes that most coaches left to their own devices without any sort of check and balance could just be another piece of learning that they do not engage with.

Gareth proposes that the workshops were good, a lot of the coaches gained understanding from other coaches and having that time away to put what they have learned into practice was beneficial. The study could have improved by homework being set on occasion, having a takeaway to look at on a game day or training and then bring back to the next workshop. A takeaway, in general, is Gareth's main suggestion, something that contains the definitions and descriptions, some of the slides, so that he has something to show for it as part of his emotional journey. He would like to understand the process and mechanism better for why he has stopped engaging in surface acting, he suggests possibly a coach's pamphlet at the end that could be developed to help senior and/or junior coaches to understand the emotional side of the game and coaching.

#### 4.3 Clive's story: From explosive coach to emotional sounding board

Name: Clive

Current role: Fulham Eagles U15 assistant coach

How he started: Clive's route into coaching began like the experiences of many other male adults following a playing career within football, a player turned father, turned coach. A routine component of the weekend for Clive and his son consisted of Clive watching his son play football for Westfield Rangers as an assistant coach when his son was just eight years old and stayed with this club until his son was 12 years old. During this time, Clive routinely appraised his son's performances, often telling him what he did right and what he did wrong on a week by week basis. At around the age of 10 or 11, with the constant review of his performance as a young football player, Clive's son snapped and started to scream at his father in the car. Whilst in floods of tears, he told Clive;

"if you think you know so much, and you want to tell me, why don't you learn to do it properly, go and learn to coach"

This interaction between Clive and his son developed into an epiphany moment, with a view that his son was right and that he should learn how to coach before providing information on how to play the game. Clive became qualified as an FA Level One football coach during his time at Aston Rovers, however, he admitted a lack of

coaching experience led him to continue his assistant role. Fast forward to five years later, Aston Rovers seemingly had a lack of progression from under 18's football to the first team, the team folded, and Clive's son left football. Clive decided that this would be a good time to take a year out of football, on the advice of one of his course mentors to take on board what he had learned.

Philosophy: A meaningful and worthwhile coach-athlete relationship was part of Clive's ideology. It is important that the players can come to Clive and talk to him about anything and that way he can tell when they are not happy, when they are injured, possibly not performing to their best or that they need a rest. These players would be able to tell him without feeling the pressure that they are going to lose their place in the team.

#### 4.3.1 Understanding of emotions before intervention

Clive identified that although he did not have a deeper understanding of what emotions looked like beneath the surface and their role within football coaching, he knew that they played a massive part. Clive claimed that across the course of his coaching journey, there had not been a time where he was not emotional in a game or training. Clive expressed that his emotions run high on game days, he is constantly thinking about it in the morning and then for the days leading up to the next training session. His understanding of emotions in football coaching emerged at Aston Rovers where he began to develop an ability to understand the emotional needs of his players, Clive referred to this as knowing a player's tell. Clive identified that some players had triggers that might set them off, with some players playing to such a high intensity that their emotions were always heightened. Within the Aston Rovers team, Clive realised that once some players got into confrontations with the opposition, they were no longer concentrating on the game and instead on the emotions with that player. Clive spotted tells within his players such as a player whom Clive knew needed to come off and be substituted was when he kicked the grass with his left foot and swung his right arm. Another example of a player showing his tell was when he would grab the ends of his shirt with both hands as a way of getting more air into his lungs, Clive recognised this player was struggling to deal with the intensity and pace of the game.

During the first interview, Clive's perceptions of emotions in football coaching suggested that he recognised the importance of not being an angry coach. With an aggressive manner, the players are less likely to be creative and even less likely to open up to their coach about any problems that they are having. Clive's understanding of this nature extended to the importance of being relaxed in all situations during football coaching. He suggested that there is going to be times when he is not happy about something and when he feels he is getting to the boiling point, it needed to be brought back down. Clive realised that players do not play football to get shouted at but play football because they enjoy it, therefore, more positive emotions worked. Clive believed that emotions could be utilised to make players happy, putting them in an environment where they feel no pressure from the coach and only pressure they put on themselves, but being a positive coach relieves their pressure.

Clive admitted that as his coaching career has progressed, being calm works best for him and the players. The potential limitations of displaying negative emotions is that he would be seen as an angry coach and that transposes to the players. He specified that he originally attempted to be the same coach for every player, over the years he identified that every player has a different personality and must approach them in different ways. He will get some players to progress by being a bit bossy, others need that arm around them and to be encouraged to successfully thrive as an individual. The potential issues of not varying how Clive interacts emotionally with his players is that he thought he would be seen as not caring, just a nonchalant guy who does not care about anyone and not ready to tap into the individual.

Clive's personal experience of emotions in the Football Association's foundation phase of five to 11 years old identified that they do not tend to be as emotional than at the ages of 12 and 13, where they are going through the changes with their hormones so their emotions are up and down. In a match, Clive had a player cry on him because he had started him as a substitute, and it was his birthday. Clive highlighted that these players have a lot going on in their lives, they would be going through puberty, going through exams and face pressure from their peers to go out drinking, so Clive suggested individuals at this age need more support given to them. Between the ages of 12 to 21, Clive started to talk to them more on an adult level, where the language and tone changes, he tended to be more aggressive in his instruction to get what he

wanted done. A consequence of an aggressive approach was the happiness factor drops as the focus is then on being serious. Clive realised that he needed to strike a balance between not being a dictator or a friend but being respected enough so that the players understand that when Clive says something, they know he's angry, not in a personal way, but for the situation that it is required.

Clive recognised over the years, he has concealed his true emotions and put on acts of fake emotion to please other people. Most notably in games where his team are playing poorly, the parents across the pitch will make negative comments towards the players, Clive would go and stand with the parents and would say;

“Look they're just having a bad day, don't worry about it.”

But inside, Clive would be at boiling point and would think they could be doing much better, if they had seen him getting angry, they would get agitated and would not play as well, therefore, there are many times that he hides his emotion. This need to hide his emotion influenced the rest of his day on most occasions, he would be replaying the situation wondering what could have gone differently. Clive stated that he would think that his players know him well enough to see that he has tried to control his emotions and that is what he would want them to do in return. The potential issues of concealing his true emotions would be that he might hit a trigger and burst at the wrong time, so going for a walk and letting off steam would be his method of de-escalation.

Clive realised over the last couple of years that a lot of the emotions were getting transferred onto the pitch from the parents because they would be shouting at the opposition and that adds to the tension. It transfers to the players and the coaches creating friction but Clive highlighted that there are some games where the parents are encouraging and that creates a different atmosphere, therefore, emotions play a high-end impact on the game today.

#### 4.3.2 Clive's journey

Clive's personal experience of negative and angry emotions prior to joining Fulham Eagles was that he was a coach who would pace up and down the touchline while the matches were going on. If something went wrong, Clive's reaction would be to throw his arms up in the air, almost in disappointment. Clive found by doing that his reaction

had the same effect on his players and in turn, they would get angry during matches, including arguing with the referee. While Clive was coaching at Aston Rovers during their under 15's season, a player turned up with an attitude on the morning of a game and Clive could see that change in behaviour. This was a game that they should have won, Clive admitted that due to this individual's attitude, the team ended up losing the match and when the team left the field, he noticed this player was visibly upset. His teammates started questioning his effort and decisions and had a go at him, rather than Clive taking the emotion out of the situation and calming it down, Clive ended up joining in with the criticism of that player. This led to a boiling point where the emotions of that player spilt over and he started crying, at that point Clive became aware that he had taken the wrong approach to deal with this incident. The player understood what mistakes he had made, therefore, any criticism that Clive had just added fuel to the fire and had no need to reconfirm those mistakes in front of an audience. He had realised afterwards that this player needed to be left alone for five minutes and having discussed it with the individual, he found out that he was upset for personal reasons at home and for Clive that was the learning moment going forward. Clive had developed a better bond between himself and that player, at the end of the season the player sent Clive a thank you message which focused not only on the influence that Clive had on the player's development but also coaching the player in life which gave Clive an internal boost of motivation as it was not a message he expected.

Clive reflected on his most emotional coaching experience; he recalled a time when his team was in a cup final. It was not for the fact they were in the cup final for winning a trophy, but because they had got to the cup final with a group of players that they had put together as a team that had been rejected by other teams and were emotionally broken. They started their season earlier than most other teams, working through the summer to build a bond with the players. The feeling for Clive from this event was that he had done the right thing, he had got away from the need to win and more towards the need to develop, he felt he had won in his task. The biggest thing for Clive was to see the emotion on their faces and the bond between them grow even stronger, even though they had players at all different ability levels, they improved over the season and became confident.

Clive's emotional control had been called into question in a game where decisions had been going against his team and these decisions were blatantly obvious. He launched a couple of water bottles on the floor with his foot in anger, this was an embarrassing moment which left his team in a bad light on the match report from the other team, who suggested the manner they had conducted themselves was not a good one. Clive recalled an episode where he displayed an emotion that was not correct for the situation, his team were playing against good opposition and Clive was convinced that this time they were going to beat them. The opposition goalkeeper was known to have a lot to say and started to goad Clive's players, so Clive ended up not controlling his emotions and started doing the same to him to the point where this goalkeeper wanted to fight Clive. The situation was rectified instantly and remembering what the Football Association had taught him, at the first opportunity he got, Clive walked round to his goal when the ball was up the other end and shook his hand which was a stark contrast to the coach that Clive originally was.

Clive described a relationship he had with a player called Brody who was a jack the lad type, Clive found was that Brody needed attention as his parents were never at home due to them working long hours. Clive watched him play for another team without telling him and Brody expressed pure surprise at this and said;

“What are you doing here? Who have you come to see?”

When Clive told Brody that he was there to watch him, he instantly saw the change the following week of this event Brody understood that Clive cared about him. Clive recognised that his parents would just drop him off and go, so although Brody acted like one of the lads, he needed a little bit more support which Clive offered him through going to watch him when he could.

Clive proposed that he tended to mask the emotions to allow him to calm down and reflect on it following games but being much more aware of the signs of his emotions, the triggers or the tells that he has. Clive was not aware prior to being involved on the course that he had a tell, however, judging by the reaction of parents after a couple of sessions during this period, he was more aware of not masking it well enough. He recognised better that he was not emotionally in control and now he can control it, in



previous coaching years, he was not able to recognise that he was not in control until he reflected at the end of matches.

Clive reflected on a time where he had thoughts of awareness to his emotions during his coaching, when at the weekend of the second interview, the referee gave a decision that was the wrong decision. Before this study, he would have had an outburst and shouted at the referee, but since this study, on this occasion he raised his arms, looked to the referee and the other coach and smiled. It was just enough to let the referee and the other coach know that he disagreed with the decision and showed that he was calm and in control of his emotions. The outcome of this was the next time a decision went against the opposing manager, he reacted in the same way as Clive. The players' reaction to this was that they accepted the decision and just got on with the game, previously, they would have looked at Clive's reaction, seen that he was angry and emulated the anger. Clive stated that the work he had done through this study contributed to his thoughts of awareness and prior he would not have acknowledged the emotional triggers. During this game he saw that a handful of players had their heads down. At one time he would have let them get on with it, however, Clive now appreciates that their emotions had an effect on them during the game and now wonders how he can give them some guidance on their own emotions.

Previous to this study, Clive did not have much understanding of his emotional outbursts, he would have passed the blame and it would have been someone else's fault as to why it happened. Now he looks for the point that it happened and previous points to see what the trigger was before the moment that led to that situation. His journey looked like a coach who had just completed his level two about a year ago, looking to get onto his UEFA B and thinking that was all coaching was. He suggests there is no point in him obtaining a UEFA B if he did not understand his emotional capacity. Following this study, it has taken Clive to a point where he wants to learn more about it and see if he can transfer that to the players he coaches to get them to think about their emotional capacity and journey as well.

#### 4.3.3 Emotional awareness and developing a better understanding

At the time of the second interview, Clive expressed the profound effect that emotions have on not only himself as a coach, but the players around him and it has made him

realise that it has a significant impact on how he coaches. Clive suggested that it had massively changed his understanding and he was under the impression that he was always fully in control of his emotions and was a very calm coach. He recognised that what he might think he is feeling on the inside is not exactly what is being shown on the outside, as a result of being more aware of emotional labour and emotional intelligence. The intervention has made him reflect more on his emotions, being more conscious of the words he uses, his body language and how he would react to decisions, leaving him much more aware of how he might feel about a situation on the inside and how he has shown that emotion on the outside. His awareness to his emotions since engaging in the study has led him to have thoughts about them after every game and contemplate more his emotional response to players.

Clive has begun to deal with emotions quicker, when he feels the emotion start to come on, within a few seconds he tends to quash it and explain to himself that it is done, it has happened and there is nothing that can be done about it so it is time to move on and reflect after the game. Clive recommends that genuine expression in a negative light should not be displayed by coaches, even in the previous example of this weekend where the players did not try hard enough and were not concerned. Expressing those emotions at the end of the game would destroy any of the development that they are attempting to do with the players, it goes back to masking the emotion and putting that front on in terms of indicating that although it was a bad game, it is not the end of the world.

The intervention process has given Clive a greater understanding of his own emotional needs and made him look at things he could do differently in terms of his preparation. When Fulham Eagles score, he does not show the same amount of emotion that he used to, now he tries to keep a level-par across all events, and he finds that the easiest to do. The value he placed on emotions increased and having gone through these workshops it is now more pronounced, to the point where Clive believes it would be a benefit for every coach to learn about the emotional cycle they go through and how if not in control, it affects everything. Even though Clive identified he was a coach who looks for body language, he is starting to read more into it by looking at their emotional state, their home and school life and trying to work out how to engage them. He refers to an individual at Fulham Eagles who turned up every week looking a certain way due

to him being nervous before he starts. Before the last game, Clive took him to the side for two minutes and did some breathing exercises with him to calm him down.

He refers to the calm atmosphere in his training sessions, involving a fun arrival activity, giving him time to ask each of the players how their week has been since he had last seen them and then gauging their emotions from there, finding it easier for him to detect when someone is not happy due to having a heightened awareness of emotions. One of the players would always get down because of missing the target, one thing he learned on this course was about the reset, so he instructed this player at the weekend when his first shot was off-target, he would like him to reset by taking three seconds to just roll one of his socks down, put it back up and tell himself that emotion is gone.

He claims he is aware of surface acting and as a coach it is important as there are times surface acting is required, it might be a situation in a tight game where the coach is really angry about an incident, the players will emulate those emotions, so Clive believes surface acting is key for coaching. Clive states that in his coaching environment, he has tried to be more *him* so that he does not have to act and keep up a façade, there are going to be times where he is not in control and being true to his emotions when surface acting. At some point, that cloak is going to fall, and people will see a different side to him, once they see that side, that is going to stay in the memory for a long time. It is for his benefit and those around him that if he can work at not being a surface actor, he can develop himself towards being a guy on a good emotional level.

Regarding his understanding of deep acting, Clive states that he is trying to change the way he feels about things, he talks about being a coach that is more concerned about the development of players and not the score. Deep acting is now teaching himself that is what he should be feeling inside, even when the players come off the field and they have lost by several goals, it is reminding himself to go back to his target of development. As with all emotions, Clive advocates that they all play a pivotal role in his coaching life and deep acting is something that he did not know about until embarking on this course, but now he has an understanding of it and it has a big effect on his coaching.

Clive tended to be a sounding board for Gareth, the other Fulham Eagles U15 coach, and by having done this course it has made him more aware of how he reacts, his emotions and what he is going through. He can police him and by doing that, in turn, Clive is now aware of his emotions as well which has extended to his personal life about holding onto emotions for too long in stressful and non-stressful situations. The study has also helped Clive to realise when he is playing a role and when that role is not being played very well.

#### 4.3.4 How he felt about emotions following the intervention

Clive proposes that the study has proved to be useful for his professional development as a coach, it has made him more aware and given him another tool in his coaching box and a better understanding of how to get the best out of players through Clive's image that he portrays. He states that he would not have an understanding or even had known about previously how emotions can be linked in coaching and what the study looked at. The key messages that he has taken away from being involved in the study is that every coach should be aware, investigate how emotions can affect not only the individual but also those around them. Also the emotional cycle a coach goes through in every game, from the starting whistle to the end and a whole range of different emotions.

Clive feels that the information that he has gained will not only help him in his professional life as a coach but also in his work environment. He interacts with different people every day and there will be situations where some of those interactions at times will get heated. At the end of meetings, he has reflected on those emotions and with what he has learned so far, shows greater understanding of what the triggers are. He thinks that people will see him in a different light as a more level headed person who is going to listen and have control of the situation and over the last few months it has sat in Clive's subconscious. Even with this short study, it has made Clive understand this emotional curve, because you can be low one minute, back to high and then down to low so trying to find a balance between that Clive finds is important.

Clive recommends that he would happily promote that a section of this study is included within the level two coaching courses, claiming this is an essential part of a study that should be incorporated by the Football Association. He strongly believes

that what he has learned over the last few weeks since the completion of the workshops would benefit level two coaches. They would get a greater understanding of how their emotions affect their players, the game, parents and themselves.

Clive claims that the study has given him a platform for retaining the knowledge he has learned, giving him the thirst to read up more on it. He finds it an interesting subject and something that he has not looked into in any depth before and was not something he was aware of prior to this study. Some of the information he has retained looks at the triggers and surface acting, it is the things he was not aware of previously and as he suggests, are well embedded in his thought process about his emotions and the emotions of others. The heightened awareness for Clive is people would say that he is a much calmer coach now in terms of his reactions and emotions as he is not as emotional as he once was since going through this process and keeping refreshed on what he has learned would help him to retain this development as a coach. Clive notes that this awareness enhances his coaching skill set, stating that any coach who gets an understanding of the emotional cycle they go through on a match-day, would become a better coach. He is more conscious of his own emotions and how they are seen outwardly, although he might have in the past thought about his inner emotion not being seen, he understands what masking it is and how to do it better, so he proposes that it may not have always been hidden from those who were watching.

#### 4.4 Mike's story: From early beginnings to four corner coach

*Name:* Mike

*Current role:* Head of Youth at Pottend United

*How he started:* Originally Mike began his coaching career as he brought his son along to a football team because he wanted him to experience what it would be like to play football. However, he felt the people that were running it were not very good as it was just a group of kids playing on a football field. Two weeks after joining, the coaches decided that they did not want to do it anymore and Mike was told that the team was going to fold. So, another parent took over the team and Mike joined as an assistant coach.

Mike had done a limited amount of coaching as a senior player a long time ago, but his first proper experience was coaching his son's team, taking that team from the age

of under sevens to under 14's. The level of this coaching has built up gradually from doing very basic coaching, when Mike completed the level one in 2012, to his continued education as the players had gotten older.

*Philosophy:* Mike perceives emotions in football coaching as a very important area, especially when working with young children, the performance of the child has a lot to do with whether that child feels comfortable and happy in their environment. Mike proposed that his style of emotional understanding is recognising when a kid is struggling or unhappy and dealing with it quickly, he noted that although he never had any professional training in child psychology, being observant and identifying triggers on a football pitch, such as a lack of effort, is where he has gathered his emotional understanding from.

Mike thinks that his values and beliefs massively influence the emotions that he displays in his coaching, with a focus on loyalty, not only to his players but to his values. Mike recommended that although passing players from one age group to another with different coaches might increase their technical ability, emotionally they will be better understood from having a coach that has a relationship with them and that is important to Mike.

#### 4.4.1 Understanding of emotions before intervention

The emotions that Mike sees in his coaching is that of excitement, football includes adrenaline, there are points where he will feel disappointment but also elation, it is about promoting a positive image of himself all the time. The children want to see Mike elated rather than disappointed, he has to mask the disappointment in a way while promoting the elation, but as the group has gotten older, he has adapted to suit their needs.

Mike referred to himself as quite a calm person when he coaches, he has never shouted at children and does not display much emotion, he does encourage but is never one to kick balls away. From the start of his coaching journey to the point of the first interview, Mike explained that he is probably more able to control his body language than he used to be, everyone gets disappointed if things are not going their way, but he can mask negative emotions slightly better than he was able to before. If the game is going well, Mike had displayed his emotions through motivation as they are doing what he would want them to do. However, if his team are up against it, he

would be much more animated, display more encouragement and more installation of self-belief into the players.

He believes that anger does not work very well in coaching, Mike stated that anger is for the individual rather than for any effect on the children, which can lead to frustration, born as a result of experiences as a player rather than a coach. He believes emotions that help include a passion for the game, the understanding of the children which can lead to a rapport with them, anything to do with happiness, passion and belief in them. If Mike has to criticise a player for a reason, it would be in a constructive way, his opinion is that everyone will be disappointed if the coach walks around looking angry and upset, which will not bring out the best in most players, although he understood that there will be exceptions to the rules. Mike is more animated and emotional in training than he is in games, training is a chance to learn and the game is a chance to display what has been learned. Mike will try not to let the result of the game influence how he thought the outcome of his training has gone, for example, if his team gets thumped by a good team, he will not take that loss into a session and use it to blame the children with.

Displaying emotions in his coaching makes Mike feel good, it is quite a nice release to coach children after a busy week of work. If he can get them to do something that he has been coaching them to do for months, that gives Mike a massive emotional boost. But if he displayed all of his emotions, he can see the negative outcome that could happen as he stated that all kids are different, some are quite sensitive and will pick up on any negativity, anger or frustration even if it is body language. Before a match Mike will individually talk with the players, so that he can tailor it to the player and their emotions, for some, it might be reassurance, whereas others it might be a message to get them fired up.

Mike tended to display the same emotions for all players when they are in a group, as with emotional statements towards a group you can be vague, most of his emotional coaching is done on a one to one basis because he believes that everyone is different. Some players do not like praise if it is in front of a group, so tailor-making emotional responses to players for individuals is something that Mike has learned specifically in the last two years after being thumped in the league a few times. Mike stated that if he

does not vary his emotions that he will end up with players that are all the same, therefore not getting the potential out of the players.

Mike's personal experience of the five to 11 age range in coaching is that he stays patient, creating bonds with his players through the use of positive emotions. He figured that any criticism must be carefully administered so that it comes out positive. Whereas, at the older age groups of 12 to 21, Mike noticed that hormones were a key factor, he still maintained a patient approach to coaching this age group but suggested that they can begin to test him and push the boundaries as they find out who they are. It is important for Mike that he can still get his message across without displaying too much frustration and then the players will begin to govern the individual themselves. Mike indicated that at these ages, you can be a bit sterner with players and there are some of his players that he can shout commands at and tell them off when they are not doing what he wants them to do. It is about knowing his players, as he has worked with them for seven years, he knows what characters there are within the team. He does state that displaying frustration at a team level can lead to player resentment and feelings of being undervalued as some players might have played well and would not like to be tarred with the same brush.

Masking negative emotions with younger children and trying to be overly enthusiastic in front of the parents after a poor result is something that Mike has done regularly, he claimed that he just got used to doing it, it is part of his job as a coach. Mike acknowledged that if he continues to mask the emotions for a long period, it can be quite draining. He had two years where the under 13 and then under 14 team he coached had been bottom of the league, putting up a façade for two years running was hard work. Mike noted that he felt burnt out after this, so in the end, he felt emotionally drained and needed a break from that team and situation which at the time was relentless.

However, there were times when Mike expressed his true emotions when this team had won a game, Mike might have gotten a bit over-exuberant, especially against teams that they were not meant to beat. He would punch the air a few times and maybe let out a few words, but usually, he suggested that he would not do that. He thought that it is important for the players and the parents to see Mike do that because if he is exaggerating, they become more passionate as well. People that are quiet and do not



look engaged on the outside often look detached from what is going on which might not be the case. Displaying his true emotions gives him a release, but it has to be tempered particularly with younger kids, if the true emotion is anger and it is displayed, then for Mike that is not the right thing to do. If it is with a senior group of players, it could be a positive for him to express anger now and again, but specific to younger, quite emotional and hormonal teenage boys, he must be careful what he does.

Mike's view of emotions is that he has to be true to himself to an extent, but what people do not see is when getting home from a football match, that it can be self-destructive for the coach for a while because they question everything, whether what they are doing is working and whether it is ever going to get any better. Mike claimed that he had to give himself a break, being less hard on himself no matter what he does, as there will always be something he felt could have gone better, so taking a step back before thinking about it in detail.

#### 4.4.2 Mike's journey

Mike recognised his most emotional coaching experience as getting to the final of a cup when his team were in division three and had to compete against teams that were two divisions higher. Mike had tried to keep it together and not look like he was shaking like a leaf, for him that was the most emotional as although it is not about winning or losing, it is about when you get to that final, that last five minutes emotionally is quite hard. After the end of the final, Mike recognised that it took a lot out of him to be like that for the game, he does not realise why it is going on and why he feels like that. The biggest emotion he felt at the end of this was relief since he was tense until the final whistle, it can be a mix of relief, elation and euphoria. He believes they are the things that you get from those experiences and that is probably why he keeps going back for more, those feelings are the reward.

Mike admits during the early part of his coaching career he displayed frustration and that might not have been appropriate. This frustration included negative body language such as looking down at the floor, raising his arms but he has stopped himself doing this, especially with the younger sides. He recalled that if he did this, the situation with the players would be rectified by a group chat after the game, he might apologise to the player and the parents if he felt it was necessary, and reinforce that message in training when the emotions have calmed down. There are some players

that no matter what Mike does, he has trouble getting through to them and they are generally the biggest challenge, but he suggested that he would not just give up, it might mean that he has not found a way to motivate that player yet. Mike has one particular player that no matter what he does, he cannot get through to him. He had tried praise, emotional support, constructive criticism, question and answer, guided discovery, he had tried all of it and that player has alluded him thus far.

Mike recalled his worst emotional understanding with a player was the season prior to the first interview when his team was at under 14's. He had a large squad and he had left a player out because for that week their name was on the list, the player had not missed any games and Mike just assumed it was a logical step. What Mike did not think about was the emotional state of the player was fragile at the time and they had perceived Mike leaving them out of the squad as giving them the thumbs down, with a mark of disapproval. The next time at training, the player was quiet to start with and then it exploded, and the player had a meltdown. That was the first time something of that nature had ever happened for Mike, which was a shock for him, he realised that perhaps in the future he would consider the emotional value of what he has done. He treated it like a logical process, but he might have needed to think about that player's emotional state.

Mike recalls his two very difficult years in the past couple of seasons where his team have struggled on the edge of their ability levels, he was feeling burned out over the cumulative effects throughout the season of each game that was stacked on top of each other making Mike feel less and less motivated. He highlighted that these experiences have made him self-reflect more, doing the B license, coupled with these workshops has certainly taught Mike to look at the emotional side more, because formal courses have traditionally neglected this element.

The Saturday previous to the second interview, Mike recognised that he was trying to convey a message to his players and they were not particularly listening. They were only a group of under eight's, after a while he gave up and noticed himself physically shrugging his shoulders. For Mike, that is not a big thing, but he also thought that it is something that he did not need to do at all but did it because he could not help himself. The outcome of this situation was that he did not get his voice heard by the players, perhaps because they were concentrating on something else, but Mike thought that

the players are only under eight's and an awful lot is going on the field at that time and just because they do not hear Mike, he realises that it is not the end of the world.

In the position that Mike is in, running all the youth teams, he is beginning to look for signs in other people of whether they are enjoying it, and if they are not enjoying it, asking them;

“To what are you not enjoying? What is going right? What is going wrong?”

He does this very much on a question and answer basis to ensure that the participants are feeling fine. Even though he is not coaching a regular team every week, he is coaching a team every week, whether it be a game or a session. The fact that he is now looking at other people and talking to those people about these things is what he thinks has given him the edge over what he had before because he is treating them as people rather than just players or coaches.

Mike highlighted his journey as a coach, there was a long time between his level one and level two, this is where he began to learn about managing his emotions. He was self-aware of how the players and the parents saw him from the side of the pitch. He is worried about external forces such as player performance, parents and everything else that comes from managing a team, but he does not have an idea of what the impact is on himself until that season is finished and the dust settles and he thinks;

“My God, I'm knackered, I'm absolutely tired out, yet I don't know why.”

For Mike, it was a hard season emotionally and a first real experience of how tough it can be.

Mike contemplates his journey in the second interview now to be within a different role as a head of youth. He is now able to self-evaluate and has a quicker understanding of the emotional states of his players, previously he might have thought that someone messing around was doing it for no reason that needed a negative reaction from Mike. He indicates that cumulative experiences of different seasons with different players and parents have all built up his understanding to give him a balanced emotional view over his coaching.

#### 4.4.3 Emotional awareness and developing a better understanding

At the start of the second interview, Mike expressed that he had more of an understanding of emotions in football coaching, particularly the various ways that coaches can use their emotions to convey different experiences and masking or positively utilising their feelings. Mike proposed that he subconsciously deployed a lot of the techniques he learned about, without knowing what they were, mainly to get the desired result in that different players require certain amounts of man-management. Mike explained that the workshops had made him more aware of these components of coaching, but especially taking a look at his body language, so if the players see it, what message does that send to the player when they glance over at Mike. He has become more aware of that and probably tries to suppress it more than he did previously.

Mike identifies that the workshops have made him more aware of the emotions that he does and does not display in his coaching. He figured that he always tries to suppress the negative emotions a lot and maybe could show positive emotions a bit more, such as elation or general outward physical signs to show that he is happy with the performance. Mike claims that a lot of his coaching is just an act, he wants to convey the technical and tactical aspect of what he is doing, just as importantly, he wants to convey his own emotions to reinforce what he wants the players to do.

The changes as a result of the intervention process began to manifest themselves in his coaching by Mike taking more time to think before he said anything. He would let a lot more of the sessions go a couple of minutes more so that he could be sure what he is saying is correct. One of the reasons he wanted to do this was because it gave him more time to contemplate in his mind exactly what he was going to say and to anticipate possible responses he might get from the players. These changes have helped him as a coach, if he has the answers to possible questions the players have, he will feel more relaxed in himself to deliver that answer, rather than having to come up with something on the spot.

Surface acting is something that Mike has said he is now more informed about; it was probably the thing that he was doing the most without actually knowing what it was. Mike explained that he surface acts more when his team is losing and the players are looking for a reaction. If it is something negative, like conceding a goal or losing the ball in a dangerous area, he does not show any emotion at all, which he is slightly

better at. He believes that it is important as a coach to be aware of surface acting because it is propagating an image of himself that may not be true, but it is for the benefit and the performance of the players. Mike expresses that his engagement in surface acting depends on the game and the situation he is in, there are some games that he can be very honest and true to himself if he is really enjoying the game and everything is going well. However, if his team is not playing well and not engaged, then he states that surface acting has got to be deployed. He thinks it is possible to feel when he is surface acting and at the end of the game, he can feel under a certain amount of pressure because he has no emotional release. For example, he may have been doing it for a whole game and it is only when he gets home that he can be himself again. It depends on the circumstances for the team and where they are in the table, so Mike's last two seasons were regularly like this. Reinforcing a façade because it is forced, can lead to Mike feeling emotionally exhausted. He has to come across in control and that everything is where he wants it when emotionally it could be the total opposite of that and it is very difficult to maintain that over the course of the season.

Mike claims that deep acting is the hardest concept to understand and envision, he is changing the way that he reacts to things emotionally, it takes a long time to be able to do that and condition himself to manage the situation. The genuine expression is spontaneous, the surface acting is acting, but the deep acting for Mike is through his emotional change and that takes time, he is on the road to doing it. He notes that it is almost conditioning yourself to match the inside, which Mike explains is dependent on how much pressure he is under. There are situations where he does it anyway as he is under an awful lot of pressure, but it is still the hardest thing to do, especially if he has been coaching from his mid-thirties. Mike suggests that although it is important to genuinely express his feelings towards his players, the environment or the situation, the caveat is that he does not want to display too much negative emotion, but player to player that can be altered. Some players Mike can be more genuine with them and they will understand, whereas some might have a more emotionally fragile state who need more positive reinforcement than negative.

Previous to this study, Mike figures that he had a limited thought process to this form of emotional understanding, he saw it from a playing perspective, but never really thought what this looked like for his staff or his coaches. It was something that was

never mentioned, so basing the relationships between his staff and coaches and how he self-reflects is pretty new to him.

Mike claims that this awareness affects his coaching skillset as he is going to be balanced and considered rather than reacting straight away, he gives himself more time to gather his thoughts before saying anything. He must make himself do that to a certain extent, as anything that happens on a football pitch to do with emotions can be spontaneous and giving himself that time away can help. It also helps as he can now study each player not only on their technical and tactical performance but by looking at them on the field and evaluating each player by their range of emotions, their body language, the way they interact with other players, parents and possibly coaches, if he takes all those things on board, that assists Mike in his comprehension of emotions.

#### 4.4.4 How he felt about emotions following the intervention

This workshop process has allowed Mike to assess his own emotional needs, so he liked that in the workshop there was more than one way of looking at it, like the surface acting and the deep acting. What it showed Mike was that he can teach himself to change, it is something that he did not think about in that kind of way before. Previously it was just about managing his emotions rather than changing himself as a person. Going forward, he can start to be a calmer individual, he can be truer to himself and not hold emotions in as much as he did. Doing that continually in the long-term is not a good thing when you have pressure from the parents and the players, it is always harder to manage a team when they are doing well or bad. Once at the top, everyone wants to play and win every week, other parents get sick of losing, so it is very difficult to hide behind a mask for a whole season without showing any of your actual true emotions. Mike's values towards emotions now include that he can be emotionally smarter than probably what he has been before, but previously neglected it and thought that is just the person he is, and he is stuck with it. He now thinks that he can change who he is slightly by really thinking subconsciously about the way he acts, rather than just giving instructions on the technical and tactical side of the game, it is a much more psychological approach he is taking now that he had probably not thought about enough.

Mike indicates that this study has proved to be useful for his professional development as a coach, categorising each thing helped him to understand it more. When he has

thought about emotional coaching previous to this intervention process, he has viewed it as just one thing but having seen it compartmentalised it has made it easier for Mike to comprehend what form of emotional labour he is engaging in it. The framework that he picked up from the workshop sessions also has given him the chance to self-reflect on what he does as well. Some of the key messages that Mike took away from this study is that there are three components of emotional labour; surface acting, deep acting and genuine expression. The discussions within the workshops, especially regarding scenarios that coaches find themselves in, he found very good for his learning, and being able to talk to other B license coaches about these similar experiences for him was positive. Mike describes the study as being something that will help in his professional life as a coach. The longer he coaches, the more experience he will get from a tactical and technical point of view, but now he is recognising the psychological corner and realising that corner was almost neglected before.

This study has had a useful impact on Mike on a personal level as an individual, he acknowledges that life experience and working with different people at different jobs gives you that emotional development through learning. He admits that he should not compartmentalise what he has learnt into just football and sport, but psychology is about everything, he expresses that he should be applying this to his whole life and this is something that he will look at in the coming years. Exploring emotional labour in his personal life, he finds that he will see it in his job. There are certain things which he might not be happy with, but it is using that positivity in his emotion to deflect away from more negative aspects and look for the positives in what he is doing. He is also identifying when he is being more inauthentic, so the part that surface acting plays in being used to fill a positive.

Being more aware of his emotions as something that can be quantified and managed is what Mike has gained from this study, previously when he felt his emotions he would have no control over them and they would come out when they come out. He never actually thought about them being quantifiable against his self-evaluation and something that he could help himself with and something that he could score, evaluate and mark as if he is assessing a player.

In the third interview, Mike acknowledges that the study had given him a platform to retain his knowledge, the best part about it was the fact he could discuss all of the points that were brought up with other coaches, he can take something from this experience because of the group discussions that he had. Although Mike highlighted that it would be difficult to show whether he had an improved performance regarding his emotions yet until he puts it to the test, he has retained the different types of emotional responses. He recalls the experience where he shrugged his shoulders before the study, he would have spun around and stamped his foot while throwing his hands up in the air, a muted response of shrugging his shoulders shows that Mike is along the right path in his opinion.

The four corner model in Mike's view has generally only touched on the technical, tactical and psychical elements of development, whilst the other parts were just dropped into it, he has never seen anyone say they were just going to coach psychology this week. So the fact that it is a workshop just about psychology and emotions, all the things that ignore football tactics is a big step forward.

To improve the interviews, he recommends that possibly utilising prompts on a screen or some of the illustrations that were shown in the study to just refresh some of the course to help answer the questions. This will make it easier for coaches to think about answering the questions, there is an awful lot to take in and he is not going to retain everything, so this could be an aid. Another suggestion to connect theory and practice for Mike would be to have an emotional map next to a map of the training session, he could have his session traditionally on an A4 with timings down one side, coaching points, and then alongside that, emotional guidelines and points within that, almost like a reflective diary. He believes that these suggestions would give coaches an insight into how to manage pressure, looking at something in isolation does not give information on the contextual domain of the situation, so this could help coaches manage people's personalities, emotions and expectations of what they want out of the session.

Mike's final comments is that it was very interesting for him to look at something that is neglected in coaching, with the earlier courses that he has gone on. Things are getting better, but he does not think that any of the badges went anywhere outside of the technical, tactical and physical aspects of coaching players with no advancement



on this psychological area for coaches, so that would only be a good thing for him and the players.

#### 4.5 Darren's story: Perfect coach reflects on his emotional side

*Name:* Darren

*Coaching roles:* Fulham Eagles U8 and U15 manager

*How he started:* Darren initially got into coaching through what he would call parent-child coaching. He always had a passion for football, he believed that he would be a professional and his father always told him that he was not good enough, he wanted to create opportunities for people that he did not have himself. He played rugby from the age of six to 32 due to his father being a rugby coach, not getting a chance to experience football. He started his coaching journey at Fulham Lower School coaching his daughter for a year before doing his level one in football coaching, he then joined Fulham Eagles where he is currently coaching various age groups.

*Philosophy:* Darren identified his philosophy on emotions as,

“Seeing how they display, how they have fun on the pitch, how they enjoy themselves, how they come to training every week, how you get parent feedback from how the individual is enjoying your training.”

He realised that most people do not like training, so encouraging a positive environment with creative freedom will get the players to keep coming back as they are enjoying it. Darren proposed that it is important to have a good coach-athlete relationship with his players, because if he does not understand his players emotionally and as a person, he is never going to be able to connect with them. Darren highlighted the players must believe in his philosophy and believe in what he is coaching otherwise they will not develop themselves and he will not get that emotional relationship with them.

##### 4.5.1 Understanding of emotions before intervention

Darren suggested that a little bit of understanding has come through coaching courses, being introduced to the four-corner model and interacting with other coaches about the emotional side of coaching gave him a more logical view to coaching. It was

mainly the way that he has been brought up, his experiences of rugby gave him the chance to learn a discipline of emotions. He stated that he is generally a patient person and his course tutor helped introduce him to a level of calmness that should be approached from an emotional point of view. Darren tended to change his emotions a little with individual players, but only in the sense that some players require a little bit more positive interaction. Some of Darren's players just want to see that they have done something well and are appreciated, whereas some players are looking for it all the time and if they do not get it, their performance might drop off. He also recognised that it is controlling his emotions in seeing the behaviour of other players for other teams. He also proposed that it is about how he analyses his emotional performance depending on his mood, he could be tired, could be that a player is misbehaving so how he deals with that is the contextual differences between his two squads.

Darren claimed that in his coaching he is rarely angry. The feedback he receives from people is that they do not understand how he can be so patient with his emotions, seeing certain behaviours and managing player emotion within his own emotion. He has created restraints for himself, creating happy environments in terms of his own emotion, he is always smiling and patient with the players but avoids angry emotions as much as possible. By giving feedback to his players in a positive way, he will get a quicker response to what the player is trying to achieve. If he is nasty or getting angry, the player would not do what he asked for his sole enjoyment, instead under false pretences to appease the coach. From his experience, a coach that is focused on a shouting behaviour will never get the right effect.

His under-eight's squad is a very strong Cat A team, Darren has had matches where he just hopes the game finishes as there is no emotion in the game because it is too easy. He just goes through the motions and will end up thinking what is his team there for, as any challenges that he sets will not be challenging enough. It is a frustrating experience for him if he cannot get what he has worked on in training out on a match day. He suggested that although it is not positivity, he wanted it to end even with a smile on his face as the result is going well, but he does not charge those emotions.

Darren's experience of the five to 11 foundation phase is that it is fun, positive and enjoyable He does not get frustrated as they are young and that is one of his positives that he has the patience of a saint, his emotions only seem to lose control when he

has witnessed bad coaching or other external factors. They are learning to play football at that age, so Darren aims to continually grow them, he has created positivity between them and the parents will also cheer both teams, this produced the right environment for Darren and the players. The change between the foundation phase and the older age groups Darren recognised is that it is different because it is competitive. In training he is trying to be positive at all times, but the boys go through a lot of emotion in their teenage years, dealing with those emotions in a positive aspect is not easy in his opinion. The challenge he faces with this age group is that there are natural body changes, there is interest from the opposite sex, alcohol, home life and jobs, creating that positive vibe and emotion to drive the players is key for Darren.

#### 4.5.2 Darren's journey

When Darren started at Fulham Lower, he thought it was all about winning and this was before getting his level one completed that his emotions were slightly different, although he had a disciplined approach, there was still the negative connotations about ensuring that his team won.

Darren recalled an experience where his under seven's team had their first five-a-side tournament, they were one-nil up early on in a game against the host team. One of their players started to kick, punch, trip and throw Darren's players. It got to a point where one of Darren's players reacted and he asked them to apologise even though he had been provoked, this player refused so Darren took him off. He took a positive approach with his emotions to get the player to change his behaviour and this player two years later has developed into model behaviour due to what Darren would call his disciplined approach. He has noticed that his under eight's team follow his emotions, they play with smiles and that is the way he has encouraged them, he feels those good emotions that he is displaying which is being expressed on the pitch. Darren claimed that he was not frustrated by the boy who was kicking out, but by the other coach who decided not to play fair with this player's behaviour.

Another event that Darren experienced was in an under 14's match last season, five minutes into the game his team had a perfect goal disallowed from a parent linesman. This started to cause irritations for Darren, but then this was compounded by the fact that the other team scored an illegitimate goal and part of this was down to the referee

being related to someone on the opposite team. The players started to get frustrated and their performance dropped and at half time, it was the only time that he had ever given a team a grilling, he did not shout, but his expressions were not positive. Possibly his emotions got the better of him and in this situation, he utilised his emotions to attempt to provoke a reaction in the players and the opposition coaches, but he let the game go against his philosophies on emotions. It is difficult for Darren to say that he would change his emotions for the game because of the situation that occurred, but he might have approached it more positively. The under 15's cause a lot more emotions than his younger group, because the younger group is focused on development and the older age group is more competitive and passionate, his emotions might change if they were letting themselves down.

Darren's most emotional coaching experience came from his under eight's last tournament. The tournament had been arranged as most of the players had been signed by a professional club, they had created such a bond that Darren had to deal with the emotions of it being their last game together and when the game finished, their emotions ran high with a lot of tears. It was incredible for Darren to witness because he did not think that he could create a bond so powerful that the emotions within these children could come out. It is sad for the kids but amazing for the passion of the sport.

During this tournament, his team had won all their games and the last team they had to play they were winning against. The opposition then started to break some of the fair play rules, which changed Darren's emotions from being positive to focus on what they were doing wrong. There was also a parent of the other team who Darren figured must have been seven-foot-tall, he started swearing at Darren's players and parents calling them names. When the opposition scored, he could see the pressure getting to his players, but because his emotions had tailed off to focus on the oppositions rule breaks, everything was going against his team. When the opposition scored an equaliser while the game still had two minutes to go, this parent ran onto the pitch and picked his kid up running around celebrating. The players' heads had dropped because they could not understand what was going on around them, it was hard and Darren's usual positive reinforcement was not there. He was focused on all the external factors, such as the parent and the rule-breaking, he was already thinking

ahead of what he was going to do. Darren was not angry at any of his players, he was not emotional because of the loss and his positivity returned once the final whistle had gone, but he was completely angry because he could not enjoy the game and be positive in light of what was happening, he forgot where he was. He reviewed and reflected that he made critical errors at two-nil up from an emotional point of view because he got too involved with what was going on around him, than focusing on the game itself.

His best emotional understanding with an individual player was with a boy called Gavin, when he first joined he had a friend in the team called Cameron. They were always renowned for messing around, Darren had to build in his positive behaviour in terms of what he wanted and expected, such as respect. When he first joined the team, his emotions were angry, he could get teary and not want to play on rainy days, it had been a year of hard work and two years of a successful relationship with this player, because of the values that he had installed in him.

His worst emotional understanding was with a player called Chris, he was originally the player that was kicking out at his team earlier on in his coaching story. Darren approached his dad and asked him if he would like Chris to join his team for two reasons, one because he had talent and two Darren wanted to take on the psychological issues that he had and see if he could change them. Unfortunately, it was not working and Darren's advice was to take Chris out of the academy system so that he could work with him closer. Chris's parents did not listen to this advice and then in a training session he pulled one of the other player's shorts down. This caused a lot of problems as the other kid had never cried before so Darren had to deal with that emotion. He could not get to Chris to understand him as his dad was unwilling to work with Darren to help develop him emotionally as an individual. The lessons that Darren had taken from his best and worst emotional understanding of players is that he is always learning, everything is about reflection and he believes that it is impossible to reflect in the moment because emotions take charge and they are just part of him as a person.

Darren recognised that he has concealed his true emotions in his coaching previously, it is more from parent intervention where he hid frustrated emotions, it goes back to setting out specific roles and responsibilities in terms of development for what they are

working on. In a game, he was frustrated with a player because he wanted him to do specific things but he was not doing them and Darren could not understand why, he found out after the game that his dad came up to him excited and said,

“My son was brilliant, I was giving him 20p for every time he dribbled the ball, 50p for every assist and a pound for every goal.”

Darren gave him his notes for what he wanted each player to work on and asked him,

“Can I ask if any of those things are on your money scale?”

Darren had to hold his emotions in and displayed fake emotions while inside he was seething that he could not get through to this player in his session and it was because his dad had bribed him. The impact that it had on Darren is that sometimes he has to be somewhat fake because if he reacts with really bad emotions all the time and turned around and shouted at players because of mistakes, that is not going to benefit the players. Darren does not believe that there is an issue for him concealing his emotions, he has an assistant coach Clive who he can vent his frustrations to if he needed to have an emotional release rather than letting it build up in his head.

During the second interview Darren claims that he is aware of surface acting in his coaching and how to deal with it. He refers to a situation where individual errors occur multiple times, it can be very frustrating for Darren. At the time he feels the pressure of the parents and the kids transferring that, so being aware of the fact that he is about to lose the plot with his emotions and how he deals with those feelings, for example, he vented anger to Clive in a quieter form. It has made him a lot more aware, he found everything positive and it has got him having conversations with his assistant Clive about it, seeing it in the players a lot more and watching their emotions, body language and how they deal with different scenarios.

Darren has begun to analyse his emotions and has an awareness to them before a match starts by testing himself to see how he would deal with things that happen in a game. In his under eight's, he remained emotionally the same, but when he transitioned to his under 15's cup game and there was pressure. He did not approach the match relaxed and calm, he went into that game with a different outset on his emotions and he was aware of that. The excitement in the morning to the pressures

of the afternoon, playing against a team a year above, getting his team mentally prepared for the occasion is important. Darren acknowledges that from being involved in the study and doing the workshops, he feels it will become a natural instinct for his emotions, rather than thinking about it, in six to eight weeks, it will be instinctive emotion that comes out.

He recalls an event in his coaching, where he had to put players out of position and he thought about how it was going to work and was worried, but he had to maintain a positive outlook. Every time his striker who was playing left back made a great tackle, he was getting a lot of praise, sometimes exaggerating that praise just so that his player feels better because emotionally he is under pressure playing in a position he does not want to play. The week before the second interview, the same player had a poor training level and was showing no attitude, but before they brought him onto the pitch, they held their frustrations and spoke to him about how they believe in him yet he was so poor at training, to attempt to give him a boost before he entered the field.

The transition between the first interview, the workshops and the second interview, has been that his thought process has already changed. He proposes that it will also help him as a coach because if he is being observed, he will be recognised in a good way for how he deals with the emotional side of coaching, to be seen to be doing the right things and following a philosophy. Darren acknowledges that in four to six months, he thinks that there will be a different side to the way that he coaches, but in the short term, he believes that he will have a lot of success.

Summarising his journey, Darren notes that previous to his participation in the study, he was quite a confident person in terms of his feedback and emotional expressions being correct. He thought he was a saint, not that he was an angry person, but sometimes his emotions were triggered and he had to deal with those situations, he considers the difference to be quite significant. His journey now looks like someone who is getting towards developing their knowledge, Darren rated himself on a scale of one to 10 as a six but the changes to himself have been imminent rather than non-existent.

#### 4.5.3 Emotional awareness and developing a better understanding

In the second interview, Darren suggested that his understanding is that there is a much more varied amount of emotions that he can share in a game. He has a comprehension of the difference in how his emotions and expressions come across, for example, he refers to the surface acting which he indicates is what he does more commonly than anything else without realising it until he did the workshops. The workshops had completely changed his understanding, especially coach burnout which he has taken into conversations with other coaches. The educational part of the study has been beneficial by helping Darren to learn and discover himself a bit more about how he deals with his emotions. Even from the first interview when he spoke about how good he was in every area, it opened him up and exposed him a bit more about what he does during a game. Darren also identifies that it has assisted him in recognising triggers and angles to how he deals with those emotions and he thinks that it would be a great concept to have between safeguarding and the emotions of coaching as they are almost entwined.

Emotions have become more noticeable since the workshop, what his emotions could be like in a game, which is something last year he would never have considered the way he was reacting or even review it. He realises now when his emotion changes and he is not quite following his philosophy because of the workshop. He indicates that he recognises surface acting and genuine expression in his coaching, for example, surface acting is when he has one way of thinking but says something else, but deep acting is more of a development of learning.

Being aware of surface acting is important as a coach, because if he knows that he has a weak player mentally on the pitch, he will need to suppress those emotions. Since the workshops, he has engaged more in surface acting, it is easier to surface act at the moment as the deep acting component is still at a learning stage. Surface acting he claims naturally happens a lot more without noticing. Darren claims that if you are learning to coach, surface acting is the natural way because of the philosophies within the coaching badges that are being taught.

Darren highlights he has a better understanding of deep acting but not a greater one, he said that his understanding would not develop overnight but instead, as he is challenging himself emotionally, if he tries too hard early to comprehend it, he would revert to surface acting and the emotional strain.



Darren identifies that he has a greater understanding of the players and the emotional situations he finds himself in but yet suggests that some people are impossible to read. There could be a million reasons as to why they are showing a particular emotion, but he finds that there are better ways to be able to read situations now. He refers to one of his players who has got a tendency to have an emotional rollercoaster, Darren can see how tense he is before a game starts, when he is talking to him the player cannot switch off, he is thinking about his performance before he even steps out onto the pitch, so controlling his emotions is a challenge. He is a good learning example of how to deal with player emotion previously Darren might have seen him as lazy, not working hard enough or struggling to get into position, whereas this study has made Darren and his co-coach Clive more aware of who he is and more about him from the emotional side of things.

#### 4.5.4 How he felt about emotions following the intervention

Darren states that he has found the study useful for his comprehension of emotional labour and his professional development as a coach, he indicates that the knowledge will continue to grow. Some of the key messages that Darren took away was that originally he thought he was a perfect coach with his emotions but did not realise that in the heat of the battle, that his emotions can take a complete turn.

Since being involved in the study, Darren has started to apply his understanding of emotional labour into his work as well, he is surface acting a lot. It is quite interesting to see it in his own life, with his daughter who is at the age where she can be a pest, he has changed his approach in some of the ways that he deals with her from an emotional side. Previously he would genuinely express himself and be straight to the point whereas now he has been reflecting in terms of his approach.

Darren said that the study has been very good, he thinks that there is a lot of use for it and did not know it existed until being contacted but the impact it has had for him is quite pertinent. The impact it can have on level one coaches who were more emotionally aware, Darren believes could be quite important for the development of football at any level.

In the third interview, Darren recommends that the study has given him a platform to retain the knowledge that he has experienced. Anything new that evolves himself as

a coach will stick in his mind, he will take notes and develop himself from there and the study has added a bit more conscious into his mindset. Now that he has heightened awareness, he is more aware of others and observing the emotional side of coaching in others. To retain the information more, Darren advocated the use of summary cards as something to relate to that would be useful for coaches. He maintains that it has improved his coaching skillset by adding another function that he can use within his team.

One of the main suggestions that Darren would make for the study is to incorporate it into the safeguarding courses, focusing them more specifically on how a player feels, not only about how the coach feels as well but the comprehension of how a player feels in terms of that, especially from an abuse or neglect angle. Darren proposes that it should be included for a couple of hours on a level one course and from there extending it to a couple hours more on a level two, he believes that it has a place to integrate and help with the mind-set of the way that coaches think.

To summarise, Darren acknowledges that being involved in the study was an enjoyable experience with a lot of learning and is looking forward to taking his knowledge further and developing himself as a coach.

#### 4.6 Jack's story: Fiery player now caring coach

*Name:* Jack

*Current roles:* Manager of Woolsley Athletic U10, Woolsley Village Reserves, Woolsley Athletic Veterans and Chicksands Ladies.

*How he started:* Jack had been involved in football since the age of 12 years old. He had played football all his career and got to a nice level playing in the South Midlands and United Counties Leagues. He then snapped his cruciate ligament, which took Jack into coaching, which he has been doing since he was 24, he is now 47 years old, so has been involved in the game for a long time in a coaching capacity.

He started his coaching journey in senior football with no coaching badges in the Bedfordshire league for a year to get some experience and then moved to Castleford United in the South Midlands League, taking them from Division One to the Premier Division in a season. When his son was old enough at six years old, Jack started the

under seven's at Castleford, where he has been involved in kids football ever since. At that point, Jack had been coaching for eight years before he even got a badge, and when he started up his son's team, he got his level one in football coaching.

*Philosophy:* Jack has a philosophy which contains team values that he wants players to show mutual respect, but one of his main values is towards the officials. Early in his coaching career, he got caught out a lot shouting and moaning at the officials, some of the newspaper reports that he did when he was managing at Castleford he described as cringe worthy.

#### 4.6.1 Understanding of emotions before intervention

Jack suggested he had an understanding of emotions in football coaching from the beginning of his coaching career, part of his day job is presenting in front of people and he always tries to read people's body language and emotions. Jack is comfortable with working with players on their psychological side, whether it is kids, adults or even parents, he is looking at how parent reactions could affect the players, he recognised that from the beginning and that became a strength. He believes that emotions are a massive part of the way that he coaches. Jack stated that anger can sometimes be a good emotion to display, adrenaline is a key part of football and if he can control the anger, it can work well to his advantage.

Jack recognised that with younger kids, if they lose a game, two minutes later they are completely over it, getting on and having fun. They could be running around the football pitch, climbing on the climbing frames if the game is in a park, so the emotional side of that is probably harder for the parents to get over. Jack wants the players to realise that they have lost a game though, and he wants to react in a way of,

“Well, why did we lose the game? Well, let's learn from our mistakes.”

Rather than get angry about it like some of the parents do, he is managing two things; the parents' emotions and the kids'. Adults are completely different, the swear words come out, the changing room door gets kicked, sometimes leaving holes, and with the emotions, he then cannot go up to a player and say,

“It does not matter that we lost, we will get over it, next game we will learn from it.”

They will learn from it but you cannot discuss that with any adult player, as soon as they have lost a game, they have lost three points and that is the worst thing that could have happened to them. That changes roughly at 12 years old, they get the transition from a carefree spirit after a loss to a little bit more serious. He noted it is interesting to see the differences in how to psychologically handle their emotions.

Jack identified that it is crucial to see what their emotions are like when they turn up, he can then evaluate what sort of performance he will get out of the players, so there considerations for him to think about. Jack decided that as soon as they walk through the door or the changing room or onto the pitch, he needed to start gauging how they are feeling and behaving. Some of the players he coaches are 16 and 17 years old, they might not have just had a bad day at work, but also a bad day in their home life, where parents are arguing all the time in front of the kids. He noted an example of one of his players who he used to watch as soon as they came through the door whether his mum and dad have fought, because what he will do if that has happened is take it out on another player by wiping them out.

Jack acknowledged that if he is coaching the youngsters and they do not do something he would like them to do, he quickly has to tell himself that they are nine years old. At a senior level, he has approached his coaching in a slightly different manner, he can be more commanding with the players at this age group and stop sessions to say,

“This is what the plan is, we all know the plan, does everybody understand the plan?”

Jack noted that if the senior players do not reach the plan, it can become frustrating for him because he has played to a level where he cannot understand why they do not see it and do not do it. Then there is a side to him that says,

“This is not that level as well, and we train once a week and they play once a week.”

He will see them twice a week, part of him will want them to do better but then the other side of him will say that they are adults that have met the trials to be there, they should know the basics, and it is getting the basics wrong that would frustrate Jack.

Jack indicated that the potential benefit of displaying his emotions is that he will gain a level of respect. If he is too relaxed, too easy-going then the players might be able

to walk all over him, as part of his coaching manner he will raise his temperament to lift his power in the team whether they are nine years old or 28 years old. The potential issues for displaying his emotions is that it could have negative results. Performance of players psychologically is important to note, if Jack is affecting them by being frustrated that they cannot do something, he is going to make them worse and they might switch off and not give him the amount of energy that he would like. If Jack is showing frustration, he has learnt to display it constructively, this knowledge has come through undertaking his UEFA B course and his working life being in a managerial position.

Jack realised that he has to vary his emotion for each of his players because he has players that he knows what gets them motivated, especially if they have had a bad first half, by recognising their body language. He has an under 15 girls team and trying to manage them with their hormones with everything that is going on in their life is difficult. He can get backchat so he has to keep that under control by talking to them individually and understanding where they are as a person. If he relates individualisation of emotions to his girls team, he has a centre forward who is probably the laziest striker he has ever seen. She is very frustrating to work with but scores many goals every season so he cannot take her off the team, he knows how she ticks now, she needs more attention than others on the team. His striker does not see that even if she has done something well, her body language is still low, she needs more attention and that is just the way she is. He looked at her personal life, which he found was not very good, her mother is a single parent, her dad has been in prison, so she needed the attention that she has not received before.

The best emotional understanding Jack had with an individual player was a young child that had trained for Jack when he was just eight years old, the player knew he was not very good, he was always negative and putting himself down, psychologically Jack had to work with him. He stayed with Jack until he was 14 years old having never played a single match because the player wanted Jack to play him when he thought he was ready. Emotionally he was ready at 14 and he ended up winning player of the year in that season and for the next two seasons because of his perseverance and the understanding and respect that he had with Jack. The success of this relationship came through lots of communication, time and trust between Jack and the player which led the player to become more than just a better footballer, but a better person.

The worst understanding is a particular player in Jack's under 15 girls' team, he does not understand her emotions fully and she is probably the only one. He does not understand her because he cannot get close to her parents and he has been managing that team for four years. She is also unable to do basic tasks consistently that Jack has asked her to do, it is frustrating but he does not show it. It is more a frustration growing as a result of barriers between her and Jack, he has spent a lot of time working on how to break through this barrier to her and getting to understand her better even after the four years that she has spent with Jack already. The impact for Jack is that having to put on a front is a massive frustration from that negativity and he would end up feeling demotivated. He wants to get messages across to make them better, but is being held back by the way that the Football Association wants coaches to coach.

What he has learnt from his worst experience is to improve communication between not just the players, but also his interactions with the parents. The best has provided him with confidence to keep persevering and to not give up in trying to support his players, those little incidents that happen between him and the captain give Jack emotional lifts.

#### 4.6.2 Jack's journey

The types of emotions that Jack recognises in coaching sometimes is anger from players, he has players that are on the spectrum so he needs to understand where they are on the spectrum on the day and what their emotions are like. In adult football, Jack highlighted that he has a particular player going through depression, so he had to figure out a way of talking to him. Shortly before the first interview with one of his teams, he got this player to open up about his depression and he turned around at the end of it and said,

“I've never spoken to anyone about this before.”

The player could not go on the pitch, he was a starter in the team and Jack recognised that he was not right, he had a chat with him about it and got to know what the problem was and that was when the player admitted that he was depressed. Jack did not play him in the game, he ended up having a talk with him in the bar about his depression, that player is now seeking mental health advice which is good from Jack's point of view.

Jack proposed that within the last five or six years, his experiences of emotions in football coaching has changed concerning mental health, he related it to his personal life where he was working 14 hours a day and hit a wall. He started to look at his players more and explore that they were not just being naughty, but that there might be more behind it. Jack had a player who was 14 years old that he took on and was warned by every other coach in his area not to have him in his squad. Jack got to know him and he realised that there was more to his bad behaviour and it was his parents, he had watched his dad beat his mum up and the player opened up to Jack about this. Jack gave him a wider gamut to work within as far as his tolerance for his behaviour, and this player ended up being captain at 15 years old and got manager's player of the year at the end of the season and grew into a bit of a man by the time he got to 16. Jack indicated that player thinks he will want to go everywhere that Jack goes, all because he gave him a chance by recognising his emotions and that there is more to it, to delve a little bit deeper and understand why there is a bigger picture.

Jack referred back to an experience in his coaching journey that he considers to be his most frustrating emotional experience, which was during his UEFA B with a session working on a phase of play. They were developing playing the ball from the right back out to the right wing. His team had a free kick during the game in the first half on the halfway line on the right hand side, his centre back ran over to the ball and pumped it up the line and they lost possession. Jack's frustration kicked in because the team was working on this the Thursday before the game and that was the ideal opportunity for the team to think about the movement and the work that they had done. At half time Jack approached the team and said,

“We had a free-kick here, what did we learn on Thursday night? Why did you as the player, did you put the ball down, bang it up the line and we lose possession? What have we been working on, what is this team all about, what is one of our values? Possession is one of our values, the way we play is keeping possession.”

Jack's outburst singled out this player and that had affected her in a negative way throughout the game and at the end she had complained to Jack that he had pointed the finger at her in terms of blame, so he replied,

“I did not single you out and say it was the wrong thing to do. I put the whole team out on the tactics board, all I said was what did we learn at training and what would you do next time after we learned that at training. I am trying to give you more tools in your tool bag if you would like to think about it rather than just pumping it up the line, what else can you do?”

She understood that and they had a good chat about it, but he did show his frustration by walking through what went wrong. Following that, the relationship with the player was fine, and at the end of the season he received some feedback from the players for his UEFA B journey and hers was up there with some of the best pieces of feedback. It was three UEFA B sessions in when he got a long email from her about how he is taking the creativeness away from the team, how he is removing players to be creative and not giving them the ability to think for themselves. He replied by saying that is not what he wants to do, what he is trying to do is give them more ideas. There is a structure and philosophy but that structure is not taking away the creativeness, but pumping the ball up the line is not something that Jack thought is creative.

He recalled an experience where he was managing Woolsley Athletic reserves in a cup final and they were playing at Pottend against a team who were much lower than them in the league. He had turned up prepared to win but he had four players who dropped out. One of them rolled his ankle at work, his centre forward was ill and his side ended up losing 2-1. It was a massive frustration because that was the game for his team to go out and win as they were the better team on paper and stats, he was annoyed before the game even started. The players knew he was frustrated because the other players were not there, so he has to keep the players that he has calm and focused on the game. Another frustration with the senior women's team was that he took them on with five games to go, played four and won them all. They got to the last game of the season and all they needed to do was draw for one point to win the league, his team ended up losing 6-1 against a team that they had already beaten throughout the season. His frustration came with the goalkeeper who turned up on a different planet. She flapped at three balls coming into the area and showed a negative body language, which for Jack was frustrating as the rest of the team worked their socks off. Although the ladies do not like being shouted at and being picked on as an individual, one of his biggest frustrations at this level is that he cannot vent his emotions, so he never managed to get his message across to her.



Jack's personal experience of under-fives to under 11's is that when he first started coaching and did his level one, he thought the thing to do was to shout at the players. Being very commanding with all the comments from the side of the pitch he was guilty of, because that was the way that he was taught by managers, so he took that from the adult game into the foundation phase. The difference between the coach who shouts and the coach that he is now, is that before he was not giving the players the ability to learn and be creative, he was making decisions for them. Now he wants his players to make their own decisions and have the freedom to express themselves.

Jack stated that he had concealed his true emotion and displayed fake emotion with officials, always having gone up to officials at the end of the game and shook their hand even if they have lost. His girls' team had a cup final this year and lost 2-1 which they should have won, the goalkeeper flapped and made an error during this game. His team should have had a blatant penalty, which was caught on video and the referee did not give it which would have got the game back to a draw. Jack was very angry at this, at the end of the game, he shook their hand with a smile on his face. He said he mainly must conceal his true emotions in women's football because he wants to show his frustrations, not in a negative way but a constructive one, but in the girl's side, he will have to put a front on and he did in that game.

In the second interview Jack suggested that when he talks to someone, he is always thinking about what they are thinking, even when he speaks to a player, he spoke to one last week and said to her,

“How are you feeling?”

She replied,

“Yeah I'm fine, I'm fine.”

Jack responded,

“But you did not look fine in training, so how are you feeling?”

That player ended up going on a rant for 10 minutes and it was great for Jack as she let her feelings out, yet that was not how she was feeling with her smile, but it was something deeper.

Jack proposes that it has affected the way that he acts around people and officials. In the game a day before the second interview, he was putting a smile on but he was angry inside. It is all these tricks that he can play now with other people and other coaches when he is talking to them, it may not be necessarily how he feels but he is very aware of it. He recalls an event which happened the week before the second interview, he was challenged by his centre forward on how his forwards play. Previously he would have been challenging for far too long, he was standing, listening and smiling but inside he is thinking, *why is she challenging me?* Instead of approaching it there, he went away and reflected to take it on board with a smiley face and then address it differently.

It has also helped Jack to have a better comprehension of the emotional needs of his players, the way that he talks to them and approaches them. A prime example being the other night before the second interview when he noticed that one of the girls was a bit down on the session and she was struggling with the technical information that she was receiving. Mainly because she was overthinking what she needed to do, but the way that Jack approached her was definitely to do with what he has been through in this study. He never approaches them with any aggression, he is constantly watching them while they are warming up, while they are training or playing and if he sees a body language shift from what he knows they can be like, he would ask them how they are and if things were alright. He has another girl on the team that has split up with her girlfriend the day before the second interview, so he could see that she was not right as well, so he had to slowly address that situation as she is the captain, but he is much more aware about how he calculates what he opens the first question with.

He noticed that his assistant was stressed the last couple of weeks next to him on the sidelines with some of the things that he was saying. He came across with a big smiley face when Jack asked him if he was alright, but then Jack asked him,

“Are you sure you’re not? Are you sure you’re not surface acting?”

He said,

“What’s that?”

Jack replied,

“Are what you are showing on your face, is that really how you are feeling?”

His assistant informed him that that was not how he was feeling, so Jack responded,

“What’s the problem?”

His assistant explained,

“I’m finding it hard because I’ve stepped down and I’m not in control anymore and it is getting to me a little bit.”

Jack believes that these emotions should be discovered, otherwise he will not have a great working relationship with anyone, whether it is an assistant coach or a player. At the moment he figured that he would like to engage in surface acting less because he is doing it too much but there are occasions in his coaching where he has to, two years ago he was not as aware of surface acting like he is now. Being aware of it helps his personal development, as he recognises that he needs to lose one or two teams and then he would not have to surface act as much because there is not so much going on in his head.

Jack summarised his story as a coach that was not even thinking about his own emotions. He was not trying to understand that there were various areas of emotions as well as what those emotions even were. Now he is focused more on himself to understand where he is going into this session, so if he has to surface act, it has made him understand and he cannot say enough how he never used to think about it, now it is a beneficial thing for him to think about.

#### 4.6.3 Emotional awareness and developing a greater understanding

In the second interview, Jack recognises that his understanding of emotions in football coaching is greater. He never recognised it before and now whenever he is talking to a player or talking to his assistant, in the back of his mind he is always thinking,

“Are they giving me an answer because they want me to hear it or is it the truth? Is that how they are feeling?”

He is aware of it now, very aware. When he thinks about himself, the first thing he noticed going through the workshop was understanding his feelings, understanding that sometimes he is putting on a mask, probably a lot of the time without feeling it inside. Especially when the topic of burnout came up in the workshops, Jack looked

at himself and how he is feeling, wondering is he putting as much into a team that he would like to or is he going through the motions and doing too much.

Jack states that the workshop process helped him with having a greater understanding of his own emotional needs, giving him time to reflect, because one of the things that he can get carried away with doing is too much coaching. Jack loves it and then he noticed all of a sudden that the ideas started to disappear because there is so much going on in his head, he never lets it show to who he is coaching, but in his opinion, he needs to sort it out.

Jack recognises an example of emotional labour within his coaching journey that was discussed in the workshops as coach burnout. With the amount of coaching that he is doing he does not always feel 100%, when he turns up to a match he might feel tired and drained as there are too many things in his head and he may have to surface act with complete certainty. He explains how surface acting affects his health, any chance that he gets to sit down, he just falls asleep, he is drained, and it is affecting the emotions that he feels in his head. He is overthinking things to the point where he cannot grab the information that he wants to which should come naturally, sometimes he is struggling to find the basics and this highlights the impact that burnout has on his coaching. He thinks that all coaches should be aware of surface acting, he needs to know if his players are doing it and if his assistant is doing it.

#### 4.6.4 How he felt about emotions following the intervention

Jack suggests that this study has proven to be useful for his professional development as a coach, he believes that it is something that every coach should go through, whether starting on the level one course or going through to the UEFA qualifications, they should be aware of it. Some of the key messages that he has taken away are that it is about not doing too much initially to start with. When he was sat in the workshops, Jack could have written his name on a slide as his slide because it was all things that he had experienced. He realises that he needs to step back and reflect on what he is doing, to understand other people's emotions and feelings, everyone thinks and sees things differently, so everybody should have the chance to express themselves. It has assisted him in breaking down the different areas of emotions, whether it is a surface or whether it is deep acting and recognising what he is doing and where he wants to be in that moment.

It has also assisted Jack in his personal life with a greater understanding of his kids and his wife, as well as when he is working. His job is in a stressful environment and recently got moved into a different position that was sold to him as something it was not. He immediately addressed it with the directors and said,

“You’ve sold me this as a wrong position, I’ve reflected on it and you need to know that this is how it is making me feel.”

He was doing a lot of surface acting in this role and he did not want to surface act, so in that respect, it has helped him to approach them as otherwise he would have just carried on in that job and got fed up and probably moved somewhere else.

Jack notes that this study has made him stronger as a coach, stronger as a person, and for example, he would not have approached the directors of his company thoughtfully, but instead approaching with conflict. That has changed Jack massively in respect of his personal and coaching life, seeing that something might have happened or triggered in their life to see the way they are feeling in that current moment in time. For coaches to go into any environment, they need to be emotionally aware of themselves and emotionally aware of anyone else Jack believes, if he opens up his emotions and they understand him as a person and he understands them as people, that works a lot better.

In the third interview, Jack highlights that out of all the workshops that he has done, this is one of the most important for him, he completely gets and understands how he should be feeling. It is about getting rid of the burnout elements and stopping the surface acting so much. One of the things that he has retained is about the fact of not jumping in, stepping back and understanding people’s feelings and comprehending how he might feel in that moment. To retain the knowledge, Jack thinks it would be best to refresh the information every so often, whether it is a year or two years. He indicates that it should be part of the badges that coaches are doing even at level one, even at the very start to think about your emotions as a coach for yourself and your players. More workshops that could go a little bit more in-depth, focusing a workshop just on surface acting for a couple of hours would help benefit coaches.

Some of the other suggestions that Jack would make is to add some role-play situations where there is a coach in an environment and how he approaches a situation, where there is an emotional moment between a coach and a player, possibly

to the extent of in-situ visits from an emotional point of view. Jack hopes that the study goes further, that the sport needs it to help develop coaches and players in this country.

#### 4.7 Conclusion

To summarise the results of this chapter, it contained a comprehensive narrative overview to the experiences and journeys of Gareth, Clive, Mike, Darren and Jack. The results will be interpreted and analysed based on the coaches' awareness and any heightened awareness of emotions after the coach education intervention, the suggestions that they would make in regards to improving the coach education intervention, and whether the coaches found these interventions useful for their professional and personal development.

## 5.0 Discussion

## 5.1 Introduction

This chapter aims to interpret and analyse the data from the results within the previous chapter, discussing the potential meanings of the lived experiences of the coaches involved in this study, providing tentative answers to the research questions that have been highlighted throughout this project.

The aim of the work was to explore coaches' experiences and awareness of emotional labour within their coaching, through the lens of Hochschild (1983) and her work on emotional labour on flight attendants engaging in surface acting and deep acting, as well as the genuine expression form of emotional labour that Ashforth and Humphrey (1993) later theorised. The narrative methodology was chosen to explore and tell the authentic lived experiences of the performance football coaches within this study, these experiences can provide researchers with an insight into the role that emotions and emotional labour have on these coaches. Thus, the epistemological foundations for this research were of a subjective nature, Hussain et al. (2013) state that conducting research in this manner allows for the findings and conclusions of the data to explore the personal meanings of the coaches' journeys set within the social sphere of football coaching, therefore, the research questions were designed with this intention.

## 5.2 Research questions

1. What effect do the emotional labour interventions have on coaches' awareness of emotions in their coaching practice?
2. To what extent did coaches retain any heightened awareness of emotions in their coaching practice over a sustained period?
3. To what extent did the coaches find the coach education interventions useful for their own professional development as a coach?
4. What suggestions would coaches make regarding improving such coach education interventions in the future?
5. To what extent did the coaches find the coach education interventions useful for their own personal development as an individual?

## 5.3 Making sense of Gareth's story



Gareth's story portrays the experiences of a male coach within the dynamic environment of women's football and how he handles situations in his daily coaching life. For example, prior to undertaking the workshops, Gareth describes times when players do not do something he knows that they can do well,

*"You lot know what you are doing, last week you were spraying the ball about 30, 40 yards and this week you cannot play five yards, you cannot stand straight"*

The work of Hochschild (1983) features throughout his journey, in this situation he is driven by the display rules of the organisations he is involved within, he has to box away feelings of frustration and disappointment when dealing with female players going through the maturation period, engaging in what Lee et al. (2015) refer to as surface acting. Dealing with these feelings is important as Fasting and Pfister (2000) state that some female players do not like being coached by male coaches due to their perceived aggressive nature, he could lose the respect of some of his players or they may leave the team, therefore, Gareth has routinely engaged in surface acting for the sake of his team. The implications of this could vary, as Gareth may benefit from surface acting when he is doing it of his own volition as he understands the role he has to play in that given moment, conversely, performing surface acting unintentionally might lead to Gareth losing track of what his genuine emotions are and thus, possibly becoming emotionally exhausted or feeling inauthentic.

A key feature of Gareth's coaching philosophy prior to joining the study revolved around the idea of softening the peaks and the troughs for him and his players, engaging in surface acting to lessen the effects of a poor game at the start of the season but also genuinely expressing his emotions when he needs to build team momentum. Although Gareth may be surface acting for the benefit of his players, Grandey and Gabriel (2015) identified the negative effects surface acting can have, it is possible that Gareth might suffer from the influence of engaging in this activity. Researchers in the EMS field have identified the importance of being conscious of emotional labour and in particular surface acting for workers (Blau, Bentley & Eggerichs-Purcell, 2012), therefore, this study aimed to provide coaches like Gareth the opportunity to become more emotionally aware of emotional labour and the component of surface acting. After undertaking the workshops, Gareth highlighted that *"engaging in the workshops had made him reflect a lot more on his emotions in his coaching both before and after training and games"*, coupled with his statement that it

was “*hugely important to be aware of surface acting as a coach, how best to manipulate that as there are times when you need to show a different side to maybe what you are feeling*”, he recognises when he is surface acting and will utilise it purposefully within his coaching depending on the occasion, this could mean that Gareth has a greater understanding of his own emotions and even to deploy his mask at his own convenience for effect shows the level of development Gareth has been on in his journey.

Gareth often referred to his sensitive nature from his coaching experiences to the events that occur in his daily life, often displaying a great deal of care for his players. He fondly recalled a conversation with one of his former players Amy, after she had left his team,

*“Good luck, just work hard and keep the belief. Sometimes it is about the team, you’ll get there, get dad to video some games you play in and maybe we can have a look back at the football?”*

Gareth expresses his feelings in a form of emotional labour which Ashforth and Humphrey (1993) claim is the authentic expression of an individual’s emotions, his genuine displays of his true positive emotions with his players could be viewed as a product of caring for these players. Dohsten, Barker-Ruchti and Lindgren (2020) state that athlete development can be accelerated due to the impact that a caring coach can do, and Gareth would go to the ends of the earth for his players. Nevertheless, if Gareth is a coach that goes the extra mile for all the time, he may put himself at risk of over-caring for the players and potentially causing harm to his mental health, for example, he referred to the “*disappointment, sadness and regret he felt*” when he could not break through to a troubled player, which highlights the significant outcomes caring for this player had for Gareth. However, questions must be asked of what the possible repercussions are if Gareth does not have a good relationship with certain players and he acknowledges a player who he argues with,

*“He had concealed his true emotions with this player, he identified that there is no truth or honesty in hiding his emotions. In truth, this player and Gareth do not like each other and it can bleed out into the team, so the players see that no matter how hard he tried to conceal it that his natural emotion in these situations comes out sometimes.”*

The interactions with this player does hurt Gareth’s personal character and his sensitivity as he just wants others to be able to say that he was doing right by his

players and to be liked. While Gareth attempts to surface act in this moment for the benefit of the team, his genuine emotions of anger and frustration with this player can come out and bleed into the team. With reference to the research by Dohsten et al. (2020), if the players began to see a side of Gareth that was not the usual *Gareth* or more aggressive than what acts regularly, then the perception of him as a coach may change. If he understands that he may need to engage in emotional labour and surface acting by putting a mask on when having conversations with this player to sway the views of his team, Gareth becomes involved in the sociological ideas of Goffman's (1959) impression management where he creates an understanding of himself as an individual who wants to create long lasting impressions for other people that he is a coach who always tries to do the right thing in any given situation.

After completing the workshops, Gareth highlighted the impact it had on his professional development as a coach and personal development as an individual,

*“He believes that the course has allowed him to reflect on the emotional labour piece about how he is feeling, how his players are feeling and what all of the variables are within that, such as the emotional intelligence component of understanding and dealing with emotional labour.”*

Gareth refers to the many variables when understanding emotional labour, suggesting he had a *“much more informed view of surface acting in football coaching”* whilst Uy et al. (2017) stated the lasting effects surface acting can have on an individual, consequently, Gareth stated he had attempted to engage in surface acting less and to be honest with himself and the players he works with, becoming more informed of when he is playing a role. As discussed earlier in Gareth's story, surface acting for the sake of his team is something that has been fundamental to his journey due to the players that he works with, however, after completing the workshops, he has begun to alter how he responds to his players rather than surface acting,

*“His goalkeeper misplaced a pass to the edge of the area to their centre forward who scored and previously Gareth. He did not react as he realised that she knew she had made a mistake, so he was aware of how she was feeling and he did not want to compound that because of his reaction. ... Before this, the outcome of this situation would have been that Gareth probably would have sworn at the top of his lungs and looked stern, folding his arms or putting his head in his hands. On this occasion, it was a much more positive attitude and body language, which is what he would have done in the past, but he would have faked it. Now for Gareth, he feels like it is much more genuine because he has an insight into both himself and the players.”*

As a result of engaging in the study, Gareth's original reaction of anger and frustration which he would have genuinely expressed, has changed to support his players in a much more positive way in relation to the positive display rules expected by the organisation (Brown et al., 2015). The change in Gareth results in him performing surface acting less, in an attempt to explore deep acting and genuine expression to display more positive emotions and body language towards the players, in line with how his organisation and the governing body expect Gareth to respond. The impact of Gareth's change might be that he develops greater bonds with his players, harnessing a different type of care in a way that he now gives thought to their emotional state when they play for his team or when he interacts with them. This excerpt from Gareth's story is a result of undertaking an educational workshop programme, suggested in literature by Kim et al. (2015), with a clear focus on providing coaches other avenues to regulate their feelings, for example, rather than surface acting, performing deep acting or genuine expression. The benefit of this was that it gave Gareth an opportunity to assess his own practice, although, he stated that *"not enough consideration given to coaches for their emotional development ... should be a section on level 1 through to UEFA B"* this suggestion could inform future research, which could look at the potential effects of emotional labour in a positive and negative context.

#### 5.4 Making sense of Clive's story

Clive began his coaching journey after a heated moment with his son where he understood that he needed to undertake his coaching qualifications for the benefit of himself and his son. In his coaching, he recalls moments where he would express his emotions,

*"he was a coach who would pace up and down the touchline while the matches were going on. If something went wrong, Clive's reaction would be to throw his arms up in the air, almost in disappointment. Clive found by doing that his reaction had the same effect on his players and in turn, they would get angry during matches, including arguing with the referee."*

Clive would behave like this in reaction to instances that occur within the changing climate of football, with regard to the Hochschild (1983) lens of emotional labour, Clive would be engaging in what is referred to as genuine expression (Martinez-Inigo, 2007). His emotional labour of the genuine feelings of negativity that he displays were picked up and emulated by his players. Thelwell, Wagstaff, Rayner, Chapman and Barker

(2016) state that emotions are infectious and that these emotions can affect the dynamics and how the team operates (Vijayalakshmi & Bhattacharyya, 2012). This might mean that if Clive continues to show his genuine emotions, it could begin to impact his players welfare and they may become more aggressive as individuals as a result, moreover, Allan, Turnnidge, Vierimaa, Davis and Côté (2016) state the importance of coaches being aware of the impact of emotions they express have on the individuals within their environment.

Clive's story also reveals the struggles that he has faced with controlling his genuine emotions of frustrations with his players in his time at Aston Rovers,

*"a player turned up with an attitude on the morning of a game and Clive could see that change in behaviour. This was a game that they should have won, Clive admitted that due to this individual's attitude, the team ended up losing the match and when the team left the field, he noticed this player was visibly upset. His teammates started questioning his effort and decisions and had a go at him, rather than Clive taking the emotion out of the situation and calming it down, Clive ended up joining in with the criticism of that player. This led to a boiling point where the emotions of that player spilt over and he started crying"*

Although Clive learned from this experience, it shows how easily that genuine negative emotions can be released rather than controlled in any given circumstance, whether it is influenced by the opposition or his own player. Tur-Porcar and Ribeiro-Soriano (2020) identify that adjustment of one's emotions is as a result of being conscious of emotions and how they are expressed, given that Clive has struggled with emotional outbursts within his coaching journey prior to being involved in this study, it is perhaps due to a lack of emotional awareness. Additionally, if Clive had not been managing his genuine negative emotions through forms of emotional labour such as surface acting or deep acting, he may begin to lose the respect of the players and feel detached from the team (Watson & Kleinert, 2018). Coaches are expected to unconditionally show positive emotions all the time as identified in guidance from the FA (2018), however, Campo, Mackie and Sanchez (2019) highlight that due to the multifaceted domain of social interaction, emotions in sport can be an intricate endeavour for coaches to navigate when dealing with athletes, for example, in the situation above, Clive did not acknowledge the emotional state of the player that had a poor game. The potential reason behind Clive not recognising this could be that he has had no formal or informal education from the Football Association on emotions within his football coaching. Furthermore, Magrum and McCullick (2019) claimed that research had found a

correlation between emotional understanding and coach effectiveness, which might mean that should the Football Association want to develop effective coaches, who provide nurturing experiences for young children, that they should support coaches with education towards a greater emotional understanding of themselves and others.

When Clive has managed to control his emotions in an event, he has attempted to refrain from expressing how he feels to players and parents, to create a coaching persona of himself that wants the best for his players regardless of how he feels as a coach, an excerpt of his journey highlighted this in practice,

*“he has concealed his true emotions and put on acts of fake emotion to please other people. Most notably in games where his team are playing poorly ... inside, Clive would be at boiling point and would think they could be doing much better, ... therefore, there is many times that he hides his emotion.”*

Clive recognised on many occasions he will enact emotional labour when things are not going the right way for him or his team. He referred to being at boiling point with his emotions before purposefully displaying an alternative emotion to the one he was experiencing (Huyghebaert et al., 2018), often hiding this emotion has influenced the rest of Clive’s day, which highlights the significance that a small change in behaviour such as surface acting can have on Clive’s daily life. This act of disguising and suppressing negative emotions became commonplace for Clive as he claims to be quite a passionate coach, however, Semmer, Messerli and Tschan (2016) suggest that if the recipient of the emotional labour within the conversation, in Clive’s case often being players or parents, noticed that Clive was being disingenuous with his feelings, the condition of the relationship could deteriorate. Understanding the effects of a deteriorated relationship between Clive and his players due to surface acting could be vital for his development as a coach and he believes that *“every coach should be aware of surface acting”* which displays the awareness he has shown of Hochschild’s (1983) work. As Clive has developed a heightened understanding of his own emotions, being conscious of when he is masking his emotions may give him a better chance of combating the negative effects of surface acting, primarily influencing the rest of his day.

Since engaging in this study, Clive has shown an increased level of emotional awareness of his own emotions as well as the emotions of his players and those

around him. He claimed he had started to develop characteristics as a more emotionally informed individual,

*“he tended to be a sounding board for Darren, the other Fulham Eagles U15 coach, and by having done this course it has made him more aware of how he reacts, his emotions and what he is going through. He can police him and by doing that, in turn, now aware of his emotions”*

Clive begins to recognise the emotional labour that others go through, the same with himself. Clive regulates Darren’s genuine expressions of frustration with a player by providing him with a friendly outlet for Darren to vent, therefore modifying Darren’s feelings as he starts to calm down, this emotional support from Clive is what Kareem and Kin (2018) propose is a component of being emotionally competent by altering Darren’s emotional display to reach certain outcomes. The development of this behaviour came about as Clive suggested being in this study has *“massively changed his understanding”* on emotions in his football coaching. The positive feedback and retention of emotional awareness, emotional labour and in turn becoming more emotionally intelligent could mean that national governing bodies of sports and in particular the Football Association may need support coaches like Clive by introducing them to the concept of emotional labour.

Fisher (2019) highlights the significance of an emotional relationship between a leader and a group of individuals to be an effective leader, in this case Clive has shown an understanding that he has to treat players as individuals to get the best out of them. Clive recalled a relationship he experienced with a troubled individual called Brody, who he watched play football outside of the commitments for Clive’s team, this decision by Clive to put more effort into this relationship which Isoard-Gauthier, Trouilloud, Gustafsson and Guillet-Descas (2016) identify can lead to developing a better bond between him and this player. This connection comes as a result of Clive expressing his genuine feelings of care for Brody, which is likely to have less of a negative impact of emotional fatigue for Clive (Yin, Huang & Chen, 2019), this could mean that coaches who have a sense of emotional awareness of themselves and their players could benefit from displaying their natural emotions. However, the lack of parameters that exist currently in supporting coaches from the Football Association must be noted, Clive routinely stated throughout the interviews and workshops that all coaches should be aware of emotional labour and the emotional cycle that coaches face within their coaching domain. The implications of this might be that this could

produce coaches who are more in tune with the psychological components of player development.

### 5.5 Making sense of Mike's story

Mike believes that he will often feel disappointment or elated throughout his coaching experiences as football contains adrenaline and he noted,

*“it is about promoting a positive image of himself all the time. The children want to see Mike elated rather than disappointed, he has to mask the disappointment in a way while promoting the elation”*

In his experience, Mike would mask his disappointments and control his body language because he did not want the children, he was coaching to see these emotions (Tolukan, 2019). He claimed that he *“got used to it”* and that it was *“part of the job”* which implies that it seems to be component of the job, questions must be asked of what the Football Association does to support these coaches in undertaking this activity. Mike recognised that following two difficult years coaching that he felt *“burnt out”* and *“emotionally drained”* that led to Mike taking a year out of coaching as he needed a break. This is consistent with research by Lee and Chelladurai (2016) who found a correlation between masking emotions and burnout, therefore, the lack of his own understanding of surface acting and emotional support could have been contributing factors towards Mike having to take time out of football. The possible eventual outcome for Mike could have been that he may never have returned to football due to stress of the situations he came across in his coaching, Tozetto et al. (2019) proposed that coaches can face exhausting issues which can lead to coach turnover, while Thelwell, Wagstaff, Chapman and Kenttä (2017) found that coaches who felt under pressure tended to perform less, in Mike's case he had specifically taken time out of coaching due to how demanding it was for him to suppress his emotions and fake positivity. Mike alluded to the impact it had on himself once the season ended, he would think *“My God, I'm knackered, I'm absolutely tired out, yet I don't know why.”* This highlights the importance for coaches to be given the educational opportunities to look at the how and why they may be feeling a certain way, and as such, this study gave Mike the chance to inspect his own coaching practice and how he can best improve himself emotionally.



Mike's engagement in this study prompted several outcomes both personally and professionally, he identified that he *"subconsciously deployed a lot of the techniques he learned about, without knowing what they were ... Mike explained that the workshops had made him more aware of these components of coaching"* although there is a scarcity of research on emotional labour as a component of coaching or the relevance that it has within coaching, Lee et al. (2015) suggested that *training* was required to support coaches, Mike's development as a coach was supported by the education from the workshops that assisted Mike in having a greater understanding of the concept of emotional labour and the role it plays within football coaching. Mike reflected on the significance that surface acting meant to him since engaging in the workshops, he stated,

*"He believes that it is important as a coach to be aware of surface acting because it is propagating an image of himself that may not be true, but it is for the benefit and the performance of your players."*

Mike recognised that Hochschild's (1983) work on surface acting was an activity that he was engaging in often and once he became aware of it, he suggested that other coaches should be made aware as well. The possible benefits for football coaches undertaking workshops involving emotions could only be positive, giving these coaches a chance to explore a further understanding and awareness to these emotions and the emotions of those around them. Mike alluded to the fact that he was surface acting for the benefit of his players, even at his own expense, furthermore, Cronin, Knowles and Enright (2019) state that caring about another individual can include emotional connotations as the caregiver puts thought into monitoring the person that they are caring for, in Mike's situation, as he cares a great deal about his players, he might believe that he needs to surface act at certain times, to ensure that these players do not see a certain side to Mike that he is attempting to hide. Performing surface acting in teaching has been found to have positive outcomes for students (Burić, 2019), additionally, Drewe (2000) suggests that teaching and coaching are two similar activities which have the same foundations and organisational goals, therefore, it could be assumed that Mike performing surface acting for the benefit of his players may factor in their development, conversely, Burić and Frenzel (2020) claim the guidance that teachers give is negatively impacted by their engagement in surface acting. This could imply that Mike hiding his emotions of frustrations with players when

they concede could provide them with a boost of motivation as they are not seeing his true emotions, alternatively, players might not believe the fake persona that Mike is putting on, therefore not trusting in the information he is delivering to the team. The evidence of Mike suffering from the effects of his coaching cannot be understated, but with research highlighting that his players may or may not benefit from his surface acting, the question that must be considered is at what cost do coaches surface act. If surface acting becomes unmanageable and the coach is not aware that is what they are doing, burnout could become a potent element of a downturn in effective coaches.

Mike regularly referred to his patient nature when coaching and dealing with players, a brief summary of his coaching philosophy would be,

*“creating bonds with his players through the use of positive emotions.”*

The positive emotions Mike displays could be him expressing his authentic emotions, which he spontaneously feels in alignment with his own internal emotions and the emotions expected of him by his organisation. Richards, Washburn and Lee (2019) identified that genuinely displaying emotions could lead to Mike feeling an emotional attachment to the club that he coaches for, if Mike is authentic with his players, he may have an increased level of job satisfaction as he feels he is connecting with his players more, and as such, might develop better coach athlete relationships. He stated *“it is about knowing his players”* which links back to the relationships that he holds with the individuals that he works with, Jowett (2017) proposes that a healthy and stable connection between an athlete and a coach is a component of a successful coach and Mike is a firm believer of trying every approach with a genuine manner. What must be considered is the players that Mike does not have an emotional connection with, players that he may surface act towards, do these players receive the same experience as individuals who he has a great coach athlete relationship with. Therefore, some consideration should be given to the impact emotional labour, especially surface acting has on the coach athlete relationship, from the view of the coach as well as the athlete perspective.

Mike recalled an experience with a player in his team who he had dropped for a game who had played in all previous matches,

*“he did not think about was the emotional state of the player was fragile at the time and they had perceived Mike leaving them out of the squad as giving them the thumbs down, with a mark*

*of disapproval. The next time at training, the player was quiet to start with and then it exploded, and the player had a meltdown. That was the first time something of that nature had ever happened for Mike, which was a shock for him”*

When this incident occurred, as it was a first for Mike, he displayed his genuine emotions of shock at what happened, but what Mike did not take into account was how this player felt before, during and after this event. A lack of understanding from Mike’s part showed that he suffered from a lack of cognitive empathy when dealing with this player (Sachs, Kaplan & Habibi, 2019), which could have led to many potential outcomes had this player been affected by this further, for example, feelings of isolation from the team, or a break down in the coach athlete relationship. Serrat (2017) indicates that empathy is a component of being socially conscious, this is in connection with the overarching theory of emotional intelligence popularised by Goleman (1995), moreover, Mike recommended that the workshops had assisted him in gaining a greater understanding of emotions in his own professional and personal life. He credited part of his success down to the fact he could discuss points with other coaches even suggesting *“he can take something from this experience because of the group discussions that he had”* which highlighted the impression that the workshops had left on Mike, other research into sport coaches’ experiences of coaching workshops discovered similar views on the influence conversations, relationships and networking had (Leeder, Warburton & Beaumont, 2019), therefore discussing the theory of emotional labour with his fellow coaches was key to Mike’s development. Subsequently, theoretically informed workshops on emotional labour and emotional intelligence could be utilised by the Football Association to provide coaches with a

greater comprehension of their own social and psychological aspects in the FA's 4-corner model (see Figure 5.1).



Figure 5.1 The FA Four Corner Model (The FA, 2018)

### 5.6 Making sense of Darren's story

Although Darren is the youngest coach with the least amount of years in coaching experience, he has fast tracked his development through his coaching courses. Even though Darren may not have a multitude of coaching experiences as the other coaches do, he has still encountered emotional situations in his coaching. He described an incident previous to the workshops in a game with a player not listening to his instructions which had him frustrated, he found out that it was due to the father of the player bribing his son to complete actions not in Darren's instructions. Due to this he,

*“had to hold his emotions in and displayed fake emotions while inside he was seething that he could not get through to this player in his session and it was because his dad had bribed him. ... Darren does not believe that there is an issue for him concealing his emotions, he has an assistant coach Clive who he can vent his frustrations to if he needed to have an emotional release rather than letting it build up in his head.”*

Throughout his coaching journey, Darren referred to his patient nature when dealing with his players, however, regularly he would surface act when interacting with opposition parents and the parents of his own team. The fake emotions he expressed while feeling frustration and possibly anger inside with this parent embodies the work of Hochschild (1983), by engaging in surface acting rather than displaying his genuine

feelings to this parent, possibly for the sake of his role at the football club. Darren claimed that he does not believe concealing his true emotions creates any issues for him, contrarily, empirical research from Lennard, Scott and Johnson (2019) highlighted that the consequences of feigning more positive emotions such as joy or enthusiasm is that it can negatively impact the welfare of the individual deploying surface acting. Even though Darren believes that surface acting has no impact on his coaching or his wellbeing, it may not be present yet which could mean that at some point in his coaching career, he might hit a wall and his coaching could suffer as a result. On the contrary, Yagil (2019) notes that an individual engaging in surface acting for their own purposes rather than that of organisational display rules, are less likely to feel the proposed negative effects of surface acting, the pledge by the FA (2018) to implore coaches and parents to provide children with a positive experience does not clearly extend to private interactions between parents and coaches. Therefore, if Darren wanted to express his true emotions of disappointment and frustration towards this parent he could, however, he decides that it is in the best interests of the parent and the player to surface act in this moment and as such, does it of his own volition. This may suggest that if an individual can utilise surface acting for their own benefit, that it may become a tool that coaches deploy to reach certain goals, for instance, Darren described a game where his team was losing and *“he utilised his emotions to attempt to provoke a reaction in the players and the opposition coaches”* which could indicate that Darren has control over his emotions to the point that he can even manipulate his emotional displays to suit the situation that he is in. An particular instance of this in Darren’s coaching was when he put players out of position in a game, he gave a player praise but exaggerated it on occasion to attempt to give this player more confidence throughout the game, as they were completing a task that was unnatural for them.

Darren acknowledged the role that the workshops played in developing his understanding on emotional labour, claiming previously he was surface acting and that since the workshops, he has engaged in it more, he claimed that *“if you are learning to coach, surface acting is the natural way because of the philosophies within the coaching badges that are being taught.”* This viewpoint may suggest that the coach education should consider the value and impact of surface acting, when it can occur and how to support coaches in the best possible manner. For example, Darren states surface acting can happen without noticing, this corresponds with previous research

by Hampson and Junor (2005) that stated surface acting can be performed in two ways; unintentionally or deliberately altering the emotions felt. Across experiences in his journey, Darren exhibited both methods of surface acting, occasionally deploying surface acting unknowingly in the midst of chaos when he is coaching, but also purposefully masking his feelings for his own benefit or the benefit of others around him. Darren reflected on the importance undertaking the workshops had on him, suggesting that,

*“The workshops had completely changed his understanding, especially coach burnout which he has taken into conversations with other coaches.”*

Darren has begun to evolve his conversations with other coaches to include the concept of burnout, which Lee et al. (2015) identify is a consequence of emotional labour within their emotional labour model within sports coaching, therefore, this might mean that coaches having these conversations start to be further versed in what burnout is, the possible effects of it and how to circumvent the feelings of burnout. However, Bodenheimer and Shuster (2020) suggest that the emotional pressures felt when performing emotional labour are not always adverse, as they are mediated by factors such as emotional intelligence or personality. In Darren’s case, he often referred to his patient nature when dealing with situations such as stubborn or misbehaving children, his philosophy towards how he handles himself, for example, creating emotional restraints as he does not believe shouting garners results. Darren’s formation of this self-controlling nature of patience could mean that he is more checked and thus, when he is surface acting purposefully, he may not feel the negative impacts of surface acting and burnout proposed by Gracia, Estreder and Martínez-Tur (2019), furthermore, this could imply that coaches have philosophies that contain a component about emotions, whether it is their own or the emotions of their players and they are able to discuss sensitive topics such as emotions, might be able to deal with their surface acting in a beneficial manner for their own development.

Even though Darren has created a coaching image of himself as a patient individual who does not lose his cool, there are situations that have occurred in his coaching where he has been unable to control his emotions.

*“There was also a parent of the other team who Darren figured must have been seven-foot-tall, he started swearing at Darren’s players and parents calling them names. ... When the opposition scored an equaliser while the game still had two minutes to go, this parent ran onto*

*the pitch and picked his kid up running around celebrating. ... Darren was not angry at any of his players, he was not emotional because of the loss and his positivity returned once the final whistle had gone, but he was completely angry because he could not enjoy the game and be positive in light of what was happening, he forgot where he was."*

Due to the external factors, Darren lost sight of supporting his team emotionally through this event, furthermore, Robazza and Ruiz (2018) state emotional adjustment is utilised to deal with difficult conditions or for in the best interests of the party managing their emotions, consequently Darren had lost his ability to self-control his emotions and felt he *"had lost where he was"* this coupled with the emotions that he experienced meant that he was genuinely expressing his anger towards the situation, this could be dangerous towards his personal and coaching identity, as the players may see him differently after his reaction. As previously highlighted these emotions could boil over from Darren and begin to influence his team, the children may become more hostile than before, suffering from a lack of emotional understanding, as they replicate the behaviours that they see. Therefore, it might be important for coach education to recognise components such as emotional labour, emotional intelligence and contagious emotions when reviewing and producing their coach education programmes.

### 5.7 Making sense of Jack's story

Jack entered this study as a busy individual immersed in the coaching world, actively coaching several teams in an array of different contexts. Jack identified the start of his coaching journey as a individual who was heavily influenced by the coaches that taught him when he was a player, therefore, when he started coaching, he thought *"the thing to do was to shout at the players. Being very commanding with all the comments from the side of the pitch he was guilty of"* however, as he gained further experience and enrolled on coaching courses, he began to surface act rather than genuinely express his feelings towards his players (Hochschild, 1983). Jack recalled numerous experiences where he had to surface act especially in women's football and the impact that it had on him,

*"She is also unable to do basic tasks consistently that Jack has asked her to do, it is frustrating but he does not show it. ... The impact for Jack is that having to put on a front is a massive frustration from that negativity and he would end up feeling demotivated. He wants to get messages across to make them better, but is being held back by the way that the Football Association wants coaches to coach."*

In this instance, Jack found that his source of frustration came as a result of a player not being able to do the basics, which he finds is the frustrating part working with this player, therefore, due to the perceived negative display rules of his organisation (Brown et al., 2018), Jack disguises his frustration and expresses another emotion through the method of surface acting to avoid showing the player his true emotions. Jack suggested surface acting and masking his emotion would mean he becomes demotivated which contradicts quantitative research on 110 employees of various working environments by Xanthopoulou et al. (2018) who found that surface acting did not have any demotivating effect on the individual performing it, in contrast, as Jack is coaching several teams, the debilitating effect of demotivation could severely impact the longevity of Jack's coaching career. Hence, coaching researchers and coach educators may wish to explore emotional labour within football with a qualitative focus to gain a greater understanding of the emotional labour concept in the coaching process and the coach-athlete relationships, with a specific insight into surface acting.

One of the main epiphany moments for Jack was developing a further understanding of coach burnout, which is something that he has felt at times in his coaching,

*“With the amount of coaching that he is doing he does not always feel 100%, when he turns up to a match he might feel tired and drained as there are too many things in his head and he may have to surface act with complete certainty.”*

As Jack's coaching schedule is constant and intense, he noted times when he has to surface act when he is feeling emotionally exhausted, Jack's experience is consistent with research by Atfeld and Kellmann (2015) that emphasised stress as a ever-present element of emotional fatigue, these feelings of being *tired* or *drained* may be a constant battle for Jack to continue coaching, in addition with having to surface act when an event has triggered an emotional reaction. Jack further explains how faking his emotions and putting on an act affects him in his daily life as well as his coaching,

*“He explains how surface acting affects his health, any chance that he gets to sit down, he just falls asleep, he is drained, and it is affecting the emotions that he feels in his head. He is overthinking things to the point where he cannot grab the information that he wants to which should come naturally, sometimes he is struggling to find the basics and this highlights the impact that burnout has on his coaching.”*

The above excerpt summarises the severity of the situation for Jack, being on the edge of his tether, partly due to surface acting to be in compliance with the display rules of



the Football Association and the football clubs he is coaching at (Geddes & Lindebaum, 2020). The inferences from Jack's experience pose thought to the fragile nature of coaches in the chaotic environment that is coaching, contradicting the stereotype that coaches are individuals who are impartial to situations (Nelson et al., 2013), like a computer code that cannot read emotions, the findings from Jack's story explore the account of a coach who is emotionally invested in his role and the players that he coaches. As found thus far, the emotional investment by Jack does not come without repercussions, although research by Fouquereau, Morin, Lapointe, Mokoukolo and Gillet (2019) involving 331 participants in roles which require socialising with others, linked high levels of surface acting with sleeping trouble, Jack's experiences suggest that his engagement in masking his emotions has led to his emotional exhaustion forcing him to fall asleep at any opportunity or failing to grasp basic knowledge from the top of his head. This may be crucial for a governing body such as the Football Association to realise how crucial supporting coaches like Jack could be for the development of effective coaches within football who have an understanding of emotional intelligence.

After completing the workshops, Jack said he previously had never recognised the emotional nature of his coaching and now with his heightened awareness, he is contemplating when speaking to players or his coaches,

*“Are they giving me an answer because they want me to hear it or is it the truth? Is that how they are feeling?”*

In his own context, Jack is now realising the role that emotional labour plays within social conversations (Wharton, 2009), evaluating the genuineness of the interaction in the moment with the potential to explore how the individual is actually feeling if the situation occurs, for example, he recalled a moment in his coaching with his assistant who did not seem himself, Jack asked him about and introduced him to the concept of surface acting, this conversation led Jack to find out the issue his assistant had and they ended up having a healthy discussion about it. This ability to reflect and analyse the felt emotions, displayed emotions and body language of another individual could be seen as an outcome of engaging in this study, with Jack highlighting that he is “very aware” of his and others emotions, subsequently acknowledging an increased level of emotional awareness and developing emotional intelligence as a result (Chan & Mallett, 2011). The research domain in teaching recognised that attention needed to

be drawn to implementing education for teachers on being conscious of emotions (Kinman et al., 2011), whilst sports coaching scholars identified the need for coaches to undertake 'training' on the implications of surface acting (Lee et al., 2015), consequently, the findings from Jack's story would suggest that even coaches who were not positive coaches originally, could benefit from completing one or multiple workshops on this topic, which is also a suggestion that Jack had made himself, incorporating the workshops from the foundations of the level one through to the UEFA qualifications to break down the complexity of emotions at each stage.

## 5.8 Emerging themes

### 5.8.1 Change in understanding of emotional labour and emotional awareness

As the work on emotional labour by Hochschild (1983) was the forefront theory for the research undertaken in this project, the change in understanding of emotional labour was a notable theme that arose in the journey of every coach. Additionally, as emotional understanding has been found to have a link to the effectiveness of coaches (Magrum & McCullick, 2019), a developed understanding of their own emotional labour and that of others, could be key to creating opportunities for coaches to excel within the emotionally charged environment of football coaching.

A key finding from the stories of all five coaches was the influence that the workshops had on their professional development as coaches, as well as personal growth as individuals. As the workshops utilised reflection within the tasks to allow the coaches to reminisce on the difficult situations they encountered and being able to discuss it (Ciampolini, Milistetd, Rynne, Zeilmann Brasil & Juarez Vieira do Nascimento, 2019), the coaches found this beneficial for their development, in particular, Gareth noted that it allowed him to reflect on various components in relation to emotional labour. Moreover, Darren reflected similarly in that the workshops had "completely changed his understanding" which proposes the potential transformation a coach could experience by undertaking workshops which explore emotion and theoretical frameworks, such as emotional labour (Hochschild, 1983) or emotional intelligence (Goleman, 1995). Broadly, coach education as well as coach education from the Football Association has featured a lack of consideration given to the emotional nature of coaching and reflection (Lee et al., 2015; Potrac et al., 2017), thus, as coaches in this study noted, the possibility for personal development through coaches engaging

in reflection on their emotions should be facilitated by the coach educators (Downham & Cushion, 2020).

When looking at emotional labour within sport coaching, Lee and Chelladurai (2016) found that coaches who subdued their physical displays of emotion by surface acting had a higher chance of feeling burnt out, this was particularly evident in two stories within this project; Mike and Jack's. Taking Jack's story as an example, he spoke volumes in how he now understood the effects of emotional labour within his coaching and his own personal life, highlighting that surface acting affects his general health, often falling asleep, feeling drained and overthinking, attributing these factors to him feeling burned out and exhausted. When he arrives at his coaching, if he "does not always feel 100% ... he may have to surface act with complete certainty" which poses the question, that if Jack does not feel well enough to manage his emotions and surface acting causes him to feel unwell, does the coach education systems offer Jack to better understand himself and stray away from this vicious cycle of engaging in surface acting or as previously identified by the participants in this study, that more can be done to assist these coaches in becoming emotionally aware by the Football Association who provide the education opportunities for these coaches.

Another key theme was not only the emotional awareness of themselves as shown above, but the awareness of how others may feel in any given situation. Within the EMS field, Blau et al. (2012) highlighted the significance of having a conscious understanding of emotional labour, consequently, an interesting finding from the outcomes of the data within this study was that all of the coaches began to show signs of emotional self-awareness, while some now recognise emotions and emotional labour within others and lastly, a few of the coaches are having conversations with others about emotional labour within coaching. To illustrate, Darren exchanged conversations with other coaches about the concept of burnout within coaching, whilst Jack began to introduce his assistant coach to the theory of emotional labour and in particular, the surface acting piece that Jack took on board. These interactions and discussions on emotional labour that Darren and Jack had, show that the coaching role requires socialising with other individuals to a significant degree (Wharton, 2009), thus, the coaches in this study had very similar experiences in performing surface acting, but to various levels of engagement. Therefore, prior to their engagement

within this study, these coaches did not possess an understanding of emotional labour or talk broadly about emotions with other individuals, which is critical to open up dialogue about supporting mental health and well-being as highlighted by other researchers within the field (Carson, Walsh, Main & Kremer, 2018; Tait, Kremer, Carson, Walsh & Main, 2020). The Football Association should be examining the impact that emotions and surface acting have on coaches' mental health and psychological needs. Moreover, it is then important to consider and explore the similar and contrasting experiences of surface acting within the coaches' stories, therefore, the following subsection intends to investigate these subjective experiences of surface acting.

### 5.8.2 Surface acting

The work of Hochschild (1983) has been utilised throughout this study and in this discussion section to inform and analyse the key points that arose from undertaking this research with regard to emotional labour. The findings of the concept of surface acting became apparent as a key feature of the experiences of all of the coaches involved in the study (Lee et al., 2015), whether the coaches were aware of their engagement in surface acting or having to put a mask on to hide their emotions on a daily basis was seen in all of their stories. However, a key difference was the reasons as to why coaches deployed surface acting in their conversations, some may have masked their emotions for the benefit of their players, whereas another coach hid their emotions for self-serving purposes rather than the display rules expected of them (Ashforth & Humphrey, 1993). The findings highlighted that all of the coaches in this study performed surface acting either purposefully or unknowingly (Hampson & Junor, 2005), for example, Mike identified that he deployed surface acting without realising at times, whereas Darren utilised it as a technique to influence the emotions of his players, therefore, this finding coincided with previous research within emotional labour in customer service and with the emotionally rich nature of these stories, can provide real insight into emotional labour and surface acting within the life of a performance football coach, which could therefore give the Football Association a foundation to understand these coaches' stories and the complexity of implementing an emotional based workshop for coach development. Although both coaches in the previous example surface act, it is done for different situations, reasons and outcomes, thus, the differences identified by the researcher in the data collection was that each

coach would join the study with a different understanding or knowledge around emotions in their coaching. For instance, Gareth had completed the psychology courses provided by the FA focused around topics such as motivation and confidence, whilst Mike had no training in this aspect, therefore, their experiences drew two different stories of surface acting in the life of a performance football coach, however, even though Gareth had completed the psychology courses, the topics covered on the course did not feature a comprehensive consideration of the coach, or the mental health and well-being of coaches, and as such, the expansion of psychological or socio-emotional workshops within the Football Association must be reviewed. By providing short one-day courses focused on awareness and longer courses focused on changing beliefs about these topics (Langan et al., 2013), the quality of coach development should rise, and thus, coaches will be able to support and care for their players.

### 5.8.3 Caring in coaching

Across the course of the five experiences of these coaches was a prominent theme of having a caring nature. Particularly in the stories of Gareth and Clive, the findings were that care influenced their philosophy, the way they interacted with players and the way that they handled situations, furthermore, this overarching influence that care has being so deeply submerged within the role of a coach may recognise that it is more than just another component in the coaching repertoire (Cronin & Armour, 2015). Thus, the extent to which caring influences the coaching process and emotional labour had not been fully explored until research by Cronin, Hayton, Hjälm and Armour (2018, chap. 7) stated that factors outside of the scope of the position such as social support and acting as a role model for the players can cause coaches to feel that their work is emotionally demanding. However, Dohsten et al. (2020) stated the significant role that caring holistically for each individual player has for their development, to illustrate, Clive recalled a relationship with a player called Brody who he supported in and out of his coaching environment, this allowed Clive to have a greater understanding of Brody, whilst genuinely expressing his emotions to him, this appeared to be a common theme throughout this study. Having a healthy strengthened bond with the players that they work with, has been understood to be an element of successful coaching (Jowett, 2017), the coaches in this study had similar outlooks and philosophies on

individualisation, player focused development and a serious amount of care for their players, going beyond what Romar, Sarén and Hastie (2016) refer to as the conventional required functions of a coach. Noddings (1984) proposes that care must be the focal point of all social environments as it is a concept that features within the relations between individuals, thus, with the emotional nature of caring, the Football Association's recognition of care and emotions within their pathways for coach development is light.

A key finding of the coaches caring for their players was that this often became an emotional activity (Cronin et al., 2019), involving the concept of emotional labour, for example, they engaged in genuine expression when displaying positive emotions in reaction to a stimulus or performed surface acting to maintain their relationship with that player, this finding appears to materialise the connection and importance that emotional labour entwined with care has on the role of the coach and the potential of care having negative effects. Moreover, the possible nature of over-caring leading to negative effects for the coaches became apparent, for instance, Gareth's story highlighted the impact that not being able to get through to a troubled player had on him, the *"disappointment, sadness and regret he felt"* this extract from his story clearly defines the extent to which caring for players can have on Gareth, the disappointment and regret he refers to potentially could affect the quality or the length of his coaching career. Therefore, thought must be given to identifying what support these coaches receive to deal with situations like Gareth experienced, this is also recognised by Roberts, Baker, Reeves, Jones and Cronin (2018) who stated that personal requirements and concern towards coaches is generally not met, even though coaching can be an emotionally demanding event, now if the Football Association focuses on coaches providing care to their participants, the absence of a support network or support resources is paramount and as such, it must be acknowledged the need for these initiatives to exist.

#### 5.8.4 Future recommendations made by coaches

The last theme that emerged from the stories was the suggestions and recommendations that the coaches made in regards to improving the workshop provided by the researcher, but also developing coaches by proposing how the Football Association could alter their coach education efforts to include a focused

overview into the emotionally charged experiences coaches can have. Potrac et al. (2017) stated that emotions within the realm of sport coaching have largely remained unexplored, thus, coach education could suffer due to not receiving enough attention in theory and practice, therefore, a suggestion that appeared in the stories of Gareth, Clive, Darren and Jack was the inclusion of the workshops in this study as a section on the courses provided by the Football Association for coaches, from the foundations of level 1 to the specialist UEFA B courses, this correlates with research by Langan et al. (2013) who stated that coach education workshops would be more effective utilising an academic model or concept, thus, the inclusion of a concept such as emotional labour could be of benefit for coaches on a wide variety of pathways. For instance, Gareth stated that “not enough consideration given to coaches for their emotional development” whilst Clive similarly suggested “all coaches should be aware of emotional labour and the emotional cycle that coaches face within their coaching domain”, therefore, as previously shown, coaches should be able to provide insight into the development of courses provided by the Football Association to cover topics such as emotional labour. The two previous testaments provide basis to examine and analyse the four corner model seen in Figure 5.1 proposed by the FA. This model contains four components; the technical and tactical, physical, psychological and social areas for development. Morley, Morgan, McKenna and Nicholls (2014) claimed that the four corner model is intended to be utilised for observing and accelerating player development, in which case, does this model apply to coach development and does it express the complexity of emotions in football coaching and with the statements from coaches involved within this study, there is a clear gap of resources and support for coaches with regard to the emotions and how they affect the coach and the coach in practice. Therefore, based on the research conducted within this project and to attempt to fill a gap within the research on emotional labour within football coaching, the researcher proposes a conceptual model of the chaotic, multifaceted and emotionally charged nature of football coaching that a coach may experience within Figure 5.2 where they may reflect on a constant basis, this conceptual model may provide direction for future research.

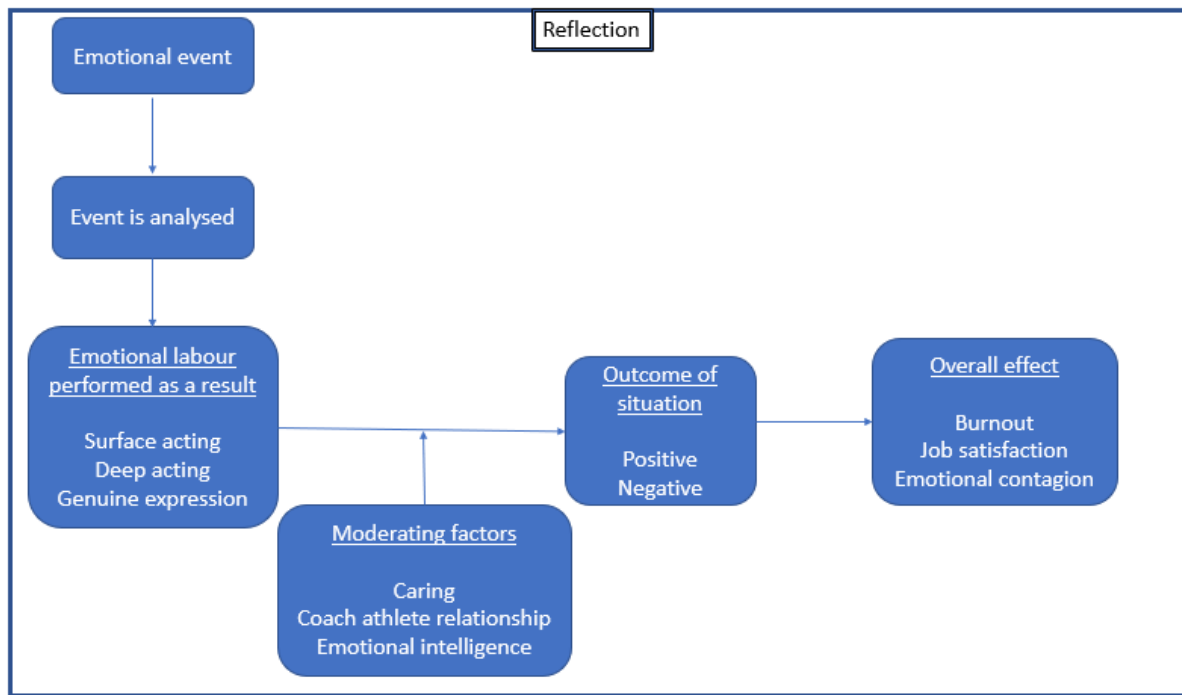


Figure 5.2 Conceptual model of the emotionally charged football coaching domain

## 5.9 Conclusion

To conclude the discussion chapter, the researcher restated the epistemological basis for this project and the research questions before exploring the meaning of the five coaches in this study; Gareth, Clive, Mike, Darren and Jack. Following this, the similarities and differences between the stories were discussed and thus, the next chapter concludes this research project.



## 6.0 Conclusion

## 6.1 Introduction

This chapter will conclude the thesis by acknowledging what the study has accomplished, identifying the restrictions of the current study and possible avenues for future research to be conducted in the area, and, finally, my personal experience of this study is outlined.

## 6.2 What has this study achieved?

This novel study on emotional labour within football coaching provided five performance football coaches with the opportunity and experience to undertake four coach education workshops on a range of topics about emotions. This study has contributed to the emotional labour literature within football coaching on the recommendation of scholars (Potrac et al., 2017; Potrac & Marshall, 2011, chap. 5) who have identified the severe lack of research that has been completed with regard to this area, moreover, in line with these recommendations Nelson et al., (2013) suggest that coaches required a greater understanding of the role that emotions play within coaching, therefore, this study sought to contribute academic and practical value. The practical implications of the current research is aimed at the alarming lack of consideration given to emotional labour and emotional intelligence within the coach education pathways provided by the Football Association, moreover, as highlighted previously, Paquette and Trudel (2018) suggest that coaches should be able to give their own viewpoints towards the development of courses from the organisation, this project highlighted the experiences of four performance football who found the need for emotional labour workshops being part of the course that the Football Association provides. Therefore, as it is of paramount importance for this content to feature through the use of short, medium and long term workshops, questions must be asked as to the lack of inclusion from the Football Association, although, it could be possible that they may need to educate and train the workforce in order to roll these educational opportunities out.

A summary of the findings within this study are highlighted below in table 6.1, thus, coaches generally stated that they had a greater understanding of emotional labour and showed signs of emotional competence (Goleman, 1995), this aimed to answer the call from researchers (Lee & Chelladurai, 2016; Lee, Chelladurai & Kim, 2015) by providing the four coach workshops as educational opportunities for coaches to

engage in, through retaining knowledge on the topics of emotional labour and emotional intelligence as well as reflecting in and outside of the workshops (Downham & Cushion, 2020), therefore, this study supplies empirical research for scholars to consider in this research area in the future. This study also recognised the role that caring (Cronin & Armour, 2015) and emotional labour (Hochschild, 1983) had on the coaching process of the coaches as seen in Figure 5.2, therefore, further exploration on the position of emotional labour within the coaching process and to what extent it affects other components of the coaching role is needed. Moreover, coach organisations and coach educators may need to acknowledge and investigate the emotionally charged environment of football coaching as suggested by the coach participants within this study, with a greater focus on a broad range of coaches, thus, identifying possible limitations and future research of the current study.

Table 6.1 Findings to this study

Research question	Findings	Links to literature	Example Quote
1. What effect do the emotional labour interventions have on coaches' awareness of emotions in their coaching practice?	The findings for this research question identified that the emotional labour interventions had a positive effect on coaches' emotional awareness of themselves and others.	Emotional intelligence (Kareem & Kin, 2018)	<i>"tended to be a sounding board for Darren, the other Fulham Eagles U15 coach, and by having done this course it has made him more aware of how he reacts, his emotions and what he is going through. He can police him and by doing that, in turn, now aware of his emotions"</i> - Clive
2. To what extent did coaches retain any heightened awareness of emotions in their coaching practice over a sustained period?	Coaches found they were considering their emotional states and begun analysing the moods and behaviours of others following their involvement in the study.	Emotional awareness (Allan et al., 2016)	<i>"Are they giving me an answer because they want me to hear it or is it the truth? Is that how they are feeling?"</i> - Jack

<p>3. To what extent did the coaches find the coach education interventions useful for their own professional development as a coach?</p>	<p>The coaches in this study stated that the interventions were useful for their development as a coach, highlighting they understood the emotional states of their players and assistants, as well as themselves.</p>	<p>Reflection in coaching (Downham &amp; Cushion, 2020)</p>	<p>Gareth noted that this study has proven to be useful for his professional development as a coach. It has allowed him to look at when he learns best, how he delivers and interacts with his players best, what his match-day, pre-match and post-match situations look like from an emotional perspective</p>
<p>4. What suggestions would coaches make regarding improving such coach education interventions in the future?</p>	<p>The main recommendations made by coaches were for the inclusion of this intervention within the coach education system provided by the Football Association</p>	<p>Awareness of dealing with emotional labour (Lee et al., 2015)</p>	<p><i>“all coaches should be aware of emotional labour and the emotional cycle that coaches face within their coaching domain”</i> - Clive</p>
<p>5. To what extent did the coaches find the coach education interventions useful for their own personal development as an individual?</p>	<p>The findings for this research question highlighted that they took the knowledge from this intervention into their personal life, to help understand the people in their life as well as their job roles.</p>	<p>Conveying new knowledge into different areas (Nash &amp; Sproule, 2012)</p>	<p>Mike recommended that the workshops had assisted him in gaining a greater understanding of emotions in his own professional and personal life. - Mike</p>

### 6.3 Limitations and future research

To be open and upfront about the limitations of this study will assist in the development of this research area for future research. It is important to recognise the sample size of five coaches, which could be considered small and this might lack generalisability to the overall nature of football coaching. Considering the study focuses on performance football coaches, individuals outside of this criteria may struggle to relate to content and the meaning that the stories derive. The sample is also a limitation in regard to the lack of female coach participation, which identifies a lack of representation and thus, these two limitations build onto the first proposal for future research, which is to explore the current research project in greater depth with a

greater range of participants, to give a broad overview of the coaches within the sport. Future research could also take the theory of emotional labour and workshops on coaches' awareness of their own emotions into other sports, which may be the next step in coach development. Thus, as coaches found the interventions useful and gained a heightened emotional awareness of emotional labour and general emotions, the need for coach education to consider the above and the emotional labour coaching process in Figure 5.2 may be apparent.

#### 6.4 My own experiences of the study

Lastly, it is important reflect on the impact that conducting this study has had on myself as a researcher. Although I had previously completed an undergraduate thesis on a similar project, it has since developed to a more in-depth coach education intervention. Yilmaz (2008) states that assimilation in terms of learning refers to amalgamating fresh data with a previous comprehension, therefore, I widened my scope by increasing the number of workshops that I delivered and to a new audience I was delivering to.

Since undertaking this masters by research, I have been recommended to continue the development of this project at a local and national level, with interest from members of the Football Association. The study has enlightened my own coaching practice, looking at the way that I coach and the way that I coach educate, helping me to frame the sort of learner and the sort of educator that I aspire to be. The aim is to provide real world value from this research piece, with the intentions of publishing this research to wider inform the coaching community and scholars of emotional labour within the emotionally charged nature of football coaching.

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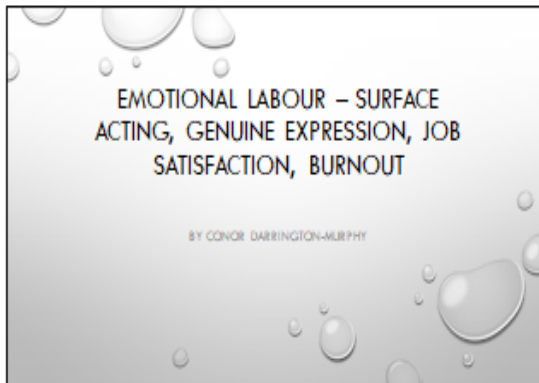
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## 8.0 Appendices

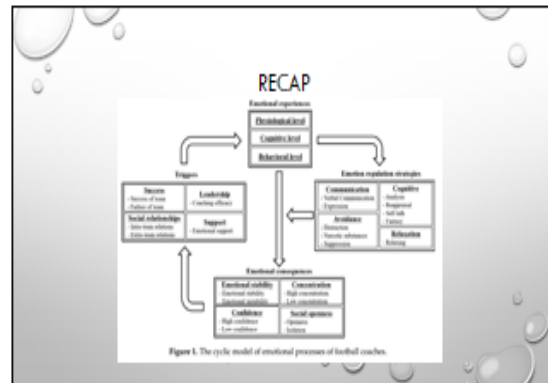
## Appendix A – Data collection hours

Data collection process	Hours
Interviews	15 (3 hours per coach average)
Interventions	8 (2 hours per workshop)
Transcription	150 hours (10 hours per interview average)
Analysis	75 hours (5 hours per interview average)
Total hours	248 hours

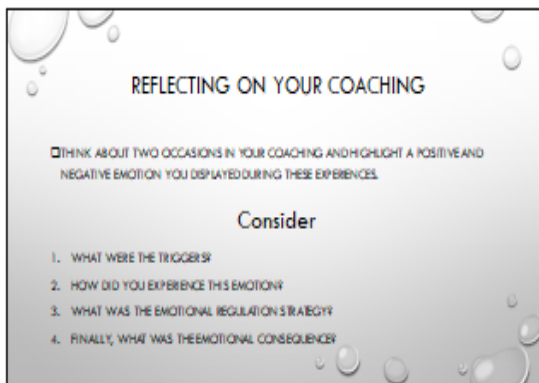
## Appendix B



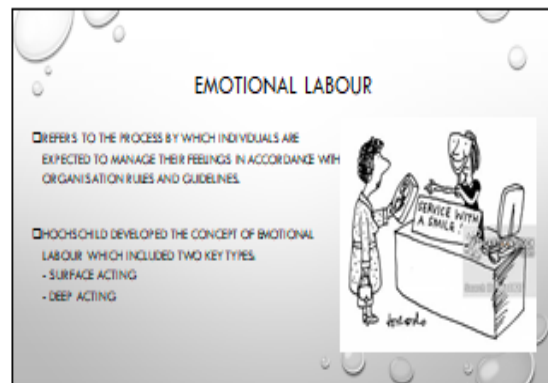
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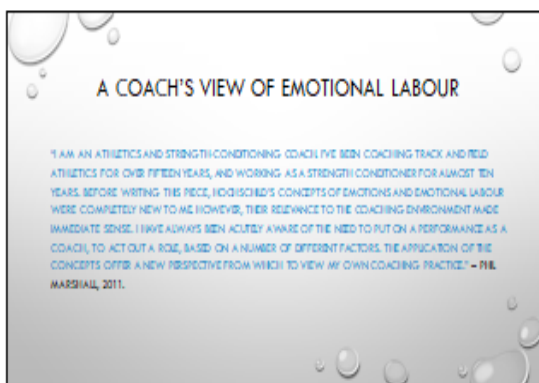
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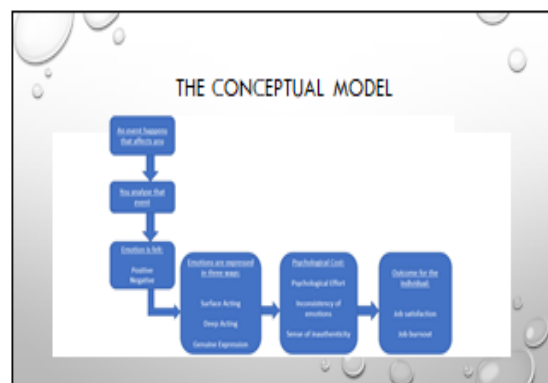
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4




5



6

## SURFACE ACTING: WHAT IS IT?

- ❑ SURFACE ACTING IS THE REGULATION OF AN INDIVIDUAL'S OUTER EMOTIONAL EXPRESSION, WITHOUT CHANGING THEIR INNER FEELINGS



"SURFACE ACTING IS SOMETHING I ENGAGE IN MUCH MORE CONSCIOUSLY WHEN WORKING WITH NEW ATHLETES, OR THOSE THAT I'M NOT FAMILIAR WITH, PARTICULARLY IF THEY COMPETE AT A HIGHER LEVEL, I'VE BECOME MORE AWARE OF THE NEED TO SURFACE ACT" – PHIL MARSHALL, 2011

7

## REFLECTING ON YOUR COACHING

- ❑ THINK ABOUT AN OCCASION IN YOUR COACHING AND HIGHLIGHT WHERE YOU HAVE ENGAGED IN SURFACE ACTING.

**Consider**

1. WHAT WERE THE TRIGGERS?
2. HOW DID YOU EXPERIENCE THIS EMOTION?
3. WHAT WAS THE EMOTIONAL REGULATION STRATEGY?
4. FINALLY, WHAT WAS THE EMOTIONAL CONSEQUENCE?

8

## THE COST OF SURFACE ACTING?

"Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways."  
— Sigmund Freud

9

## SURFACE ACTING AND BURNOUT

- ❑ SUPPRESSING THE INAPPROPRIATE EMOTIONS CAN LEAD TO FEELING DISCONNECTED.
- ❑ FEELINGS OF BEING INAUTHENTIC AND NOT TRUE TO YOURSELF
- ❑ BEING BURNED OUT FROM THIS EFFORT TO MAINTAIN FAKE STANDARDS

Emotions are expressed in these ways

Psychological Cost  
Psychological Effect

Outcomes for the individual

Surface Acting  
Deep Acting  
Genuine Expression

→

Inconsistency of emotions  
Sense of inauthenticity

→

Job satisfaction  
Job burnout

10

## GENUINE EXPRESSION

- ❑ THE ALIGNMENT OF AN INDIVIDUAL'S FEELINGS AND THE DISPLAY RULES OF THE ORGANISATION
- ❑ BOTH CREDIBILITY AND PRESENTATION OF THE AUTHENTIC SELF ARE CRUCIAL TO HAVING INFLUENCE OVER OTHERS

11

## REFLECTING ON YOUR COACHING

- ❑ THINK ABOUT AN OCCASION IN YOUR COACHING AND HIGHLIGHT WHERE YOU HAVE ENGAGED IN GENUINELY EXPRESSING YOUR EMOTIONS.

**Consider**

1. WHAT WERE THE CIRCUMSTANCES AND THE CONTEXT OF THE INCIDENT?
2. WHAT IMPRESSION DID THIS HAVE ON YOUR ATHLETE(S)?
3. HOW DID YOU FEEL?
4. WHAT IMPACT DID THIS LEAVE ON YOUR LEVELS OF JOB SATISFACTION?

12

### JOB SATISFACTION

- DECREASE SATISFACTION**
  - YEARS OF SCHOOLING
  - USUAL WORKING TIME PER WEEK
  - WORKING IN AN EXHAUSTING JOB
  - WORKING IN A PHYSICALLY DEMANDING JOB
  - WORKING IN A DANGEROUS JOB
- INCREASE SATISFACTION**
  - WORK COMPENSATION
  - JOB SECURITY
  - ADVANCEMENT OPPORTUNITIES
  - INTERESTING JOB
  - INDEPENDENT WORK
  - HELPING PEOPLE
  - USEFULNESS TO SOCIETY
  - GOOD RELATIONSHIP WITH MANAGEMENT
  - GOOD RELATIONSHIP WITH COLLEAGUES

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### SATISFACTION OF COACHING

**HIGH LEVELS OF SATISFACTION**

FEELING OF FULFILMENT OR ENJOYMENT THAT A PERSON DERIVES FROM THEIR JOB

REASONS FOR COACHING SATISFACTION:

- FLEXIBILITY AND CONTROL
- COACH ATHLETE RELATIONSHIP
- RELATIONSHIP WITH OTHER COACHES

**LOW LEVELS OF SATISFACTION**



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### REFLECTING ON YOUR COACHING

HOW SATISFIED HAVE YOU BEEN WITH YOUR COACHING JOURNEY?


- WHAT ARE THE CIRCUMSTANCES OF YOUR JOURNEY?
- DECREASE OR INCREASE TRIGGERS?
- FAVOURITE CLUB /PLAYER/OFFICAR

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### COACH BURNOUT

REASONS WHY COACHES SUFFER BURNOUT:  
BURNOUT CAN BE DESCRIBED AS A STATE OF PSYCHOLOGICAL AND/OR PHYSICAL EXHAUSTION, WHICH IS ACCOMPANIED BY A **LOSS OF MOTIVATION**.

- OVER COMMITMENT
- LACK OF PAYMENT
- LACK OF RECOGNITION



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### BURNOUT

- GAME SETTINGS REQUIRE COACHES TO A HOST OF PRESSURES SUCH AS HAVING TO MAKE QUICK AND CORRECT DECISIONS, CONSTANT ASSESSMENTS OF THOSE DECISIONS BY PLAYERS, AS WELL AS SPECTATORS, AND THE NEED TO PROJECT A CONTROLLED AND CONFIDENT IMAGE REGARDLESS OF HOW ONE MIGHT ACTUALLY FEEL.
- COACHES HIGHER IN LEVEL OF EMOTIONAL EXHAUSTION WERE SEEN AS PROVIDING LESS TRAINING AND INSTRUCTION, FEWER AUTOMATIC DECISIONS AND LESS SOCIAL SUPPORT.

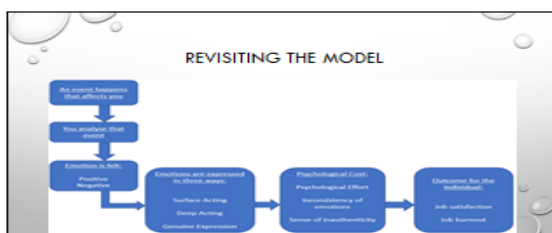
17

### REFLECTING ON YOUR COACHING

HAVE YOU EVER FELT BURNOUT WITHIN YOUR COACHING JOURNEY?


- WHAT ARE THE CIRCUMSTANCES OF YOUR JOURNEY?
- TRIGGERS OF BURNOUT?
- OUTCOME?

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### ANY QUESTIONS?



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# SATISFACTION OF COACHING

FEELING OF FULFILMENT OR ENJOYMENT  
THAT A PERSON DERIVES FROM THEIR JOB

REASONS FOR COACHING SATISFACTION:

FLEXIBILITY AND CONTROL

COACH ATHLETE RELATIONSHIP

RELATIONSHIP WITH OTHER COACHES

HIGH LEVELS OF SATISFACTION



LOW LEVELS OF SATISFACTION

- Not associated with employee turnover
- Time and schedule flexibility and freedom to control own team
- Influence and impact on players (role model) and building relationship with players
- Sense of community and camaraderie with assistant/volunteers

## Appendix C - Questions for Interview One in the Study

1. Why did you get into coaching?
2. Where have you previously coached? Currently? Context(level)?
3. What is your understanding of emotions in football coaching?
  - **Where did you get this understanding from? Why this understanding? Types? Have your experiences of emotions in football coaching changed? If so, why?**
4. Which type of emotions do you believe work best and worst in coaching performance?
  - **Why? How could these emotions be utilised to improve performance?**
5. Do you tend to display emotions in your coaching practice?
  - **If so, which ones? When and why?**
6. What do you believe are the potential benefits of displaying emotions in football coaching?
  - **Limitations? Possible issues? Examples?**
7. Do you tend to vary the emotions displayed with each individual player or display the same emotions for all players?
  - **What are the potential issues that could arise with not varying your emotions with the players?**
8. Would you please describe what you consider to be your most emotional coaching experience?
  - **What caused this emotion in this instance? If positive, how did you feel following this? If negative, how did you react?**
9. Would you please describe what you consider to be your least emotional coaching experience?
  - **Why was this? Going through the motions?**
10. Have you ever experienced situations where the emotion you displayed might not have been the correct one for that situation?
  - **How was the situation rectified? If not, how did this affect future displays of this emotion?**
11. What is your personal experience of emotions regarding coaching a young age group (U5 – U11)?
  - **Do you display more positive emotions? For example, empathy? Why? Examples? If you have not coached this age group, what do you think are the potential experiences of this? Issues?**
12. What is your personal experience of emotions regarding coaching an older age group (U12 – U21)?



- **Do you display more negative emotions such as anger? If so, why? What impact did this have on the session/performance? If not, what do you think are the repercussions of using a frustrated emotion on player performance? If you have not coached at this age group, what do you think are the potential experiences of this? Issues?**
13. Do you think your own beliefs and values influence the emotions you display in your coaching?
- **Why? Why not? What values or beliefs? Examples?**
14. In your experience to what extent is it important to have a good level of coach athlete relationship to have an emotional understanding of the players you work with?
- **Why? Why not? How much do you think the player needs to contribute to this relationship and understanding? Why? Do both individuals involved contribute equally?**
15. Could you give me an example of what you consider to be your best emotional understanding with an individual player? You decide what 'best' means. [the most successful, most enjoyable]
- **What contributed to the success of that understanding?**
16. Can you give me an example of what you consider to be your worst emotional understanding with an individual player? You decide what 'worst' means.
- **What contributed to the failure of that understanding? Could you have done more to develop/improve this emotional understanding between you and the player? What lessons have you learnt from the best and worst understandings and apply to your coaching today? Has your coaching changed today as a result of these best and worst experiences? Examples?**
17. In your coaching practice, have you ever concealed your true emotions and put on an act of a fake emotion to please other people?
- **If so, why? What impact did this have on you? Or your athletes? Could they tell that you were concealing your true emotions? If not, what do you think would be an issue with concealing true emotions?**
18. Have you ever expressed an emotion which is true to your actual feelings regarding football coaching? – could you tell me some examples of when...
- **What were the outcomes of this? Feelings?**
19. Is there anything else you would like to add in regard to emotions in relation to football coaching?

## Questions for Interview Two in the Study (Effectiveness)

1. Now that you have completed the first interview and the intervention process, what is your understanding now of emotions in football coaching?
  - **Has the intervention changed your understanding? How? Why? If not, why? Emotional labour? Emotional intelligence?**
2. Has this intervention made you reflect more on your emotions in coaching?
  - **If so, are you aware of the strategies when displaying emotions? If not, why? Types?**
3. Has this intervention made you more aware of emotions you display, or do not display in your coaching?
  - **If so, how? If not, why not?**
4. Could you please give an example of where you have had thoughts of awareness to your emotions during your coaching?
  - **What was the outcome? What contributed to those thoughts? Did reflecting during the display of emotion affect the rest of the session? How did the players react to this?**
5. Could you please give an example of where you have had thoughts of awareness to your emotions after your coaching?
  - **Did this affect displays of that emotion or emotion in general in future sessions?**
6. How did changes as a result of the intervention manifest themselves in relation to coaching practice?
  - **What were the outcomes? Deep acting and genuine expression vs surface acting?**
7. Do you think this intervention process has helped you in having a greater understanding of your own emotional needs?
  - **If so, how and why? Has your values and beliefs changed regarding emotions?**
8. Do you think this intervention process has helped you in having a greater understanding of the emotional needs of your players?
  - **How? Examples?**
9. During this study, the concept of surface acting was discussed and highlighted, do you believe that this component of emotional labour is something that you are now informed about?
  - **How? Give examples. If not, why? Is being aware of surface acting important as a coach?**

10. Following the intervention, have you attempted to engage less in using the concept of surface acting?
  - **If so, why? If not, why? Old habits? Do you recognise when you are engaging in surface acting and how to deal with it?**
11. Regarding the idea of deep acting within the emotional labour framework, is this something that you have a greater understanding of?
  - **Does deep acting play a pivotal role in your coaching life? Does engaging in deep acting help you to display the correct emotion towards your players and your environment?**
12. As a coach, do you believe that it is important to genuinely express your feelings towards your players, the environment or the situation?
  - **Even if positive or negative? How does the help the relationships with your players?**
13. Has this study on emotional labour and coaching provided to be useful for your professional development as a coach?
  - **If not, why? If so, how? Key messages that you have taken away? Give examples on how it might be useful.**
14. Regarding the information that you have obtained in the workshop sessions, is this something that will help in your professional life as a coach?
  - **Why? Why not? How could you utilise this information as a coach? Do you think this information will give you a platform to become a more emotionally astute coach?**
15. Do you think this process has had a useful impact on your personal development as an individual?
  - **If so, why? Give examples. If not, why not? Has this study helped you to have a better emotional understanding of the people within your personal life?**
16. As an individual, have you noticed the concept of emotional labour within your personal life and situations?
  - **Examples? Stressful situations? Has this helped you to recognise when you are being inauthentic?**
17. Could you please give an overview as to the journey of emotional understanding of yourself as a coach previous to this study?
  - **Examples? What did your personal journey look like?**
18. Could you please give an overview as to the journey of emotional understanding of yourself as a coach following this study?
  - **Situations? Sessions?**

19. Is there anything else you would like to add in regard to the effectiveness of this study, or the impact that it has had on your personal and professional development?

### Questions for Interview Three in the Study (Retention)

1. After completing the process, do you believe that this study has given you a platform to retain the knowledge that you have experienced within the workshop sessions and social coach learning?
  - **If so, why? If not, why not?**
2. Have you retained any heightened awareness of emotions in your coaching practice?
  - **What does this look like? If not, why? What could help to ensure that you retain this information?**
3. If you have retained this awareness, how does this affect your coaching skillset?
  - **Do you have a greater understanding of the players? The situations? How does the information you have retained develop you as a coach?**
4. What suggestions would you make in regards to improving the interview process in the future?
  - **What would you add? Questions? Take away? How do you think these suggestions would help the interview procedure?**
5. What suggestions would you make in regards to improving the intervention process for future studies?
  - **Why? How would these suggestions benefit the intervention/the coaches? Reflective diary?**
6. Are there any other suggestions you would like to make in regards to this study?
7. Is there anything else you would like to add in regard to this study?
  - **The interviews/intervention**

## Appendix D – permission to conduct offsite

### Permission to conduct research off site

Dear  Matt Burgess,

I am student at the University of Hertfordshire, writing to you today to ask if I can have permission to conduct data collection for the research of a Final Year Dissertation at the venue of  Biggleswade United FC from this date: 26/05/2019 and possible future dates.

The data will be collected through the use of interviews and possibly interventions at venue:  Biggleswade United FC and which will inform the Masters thesis.

I hope to hear from you soon.

Kind regards,

Conor Darrington-Murphy

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I can confirm that the Student Conor Darrington-Murphy has permission to conduct research at the venue:  Biggleswade United FC

Permission granted: 

#### Contact Information

Name: Matt Burgess

Position: Head of Youth, Biggleswade United FC

Phone Number: 01767 224313

Date: 26/05/2019

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