



**HAL**  
open science

## Public attitude influences actors' visual orientation: a pilot experimental study

Alban Lemasson, Daria Lippi, Laura Hamelin, Stéphane Louazon, Martine Hausberger

### ► To cite this version:

Alban Lemasson, Daria Lippi, Laura Hamelin, Stéphane Louazon, Martine Hausberger. Public attitude influences actors' visual orientation: a pilot experimental study. *Interaction Studies*, In press, 21 (3), pp.428-439. 10.1075/is.19009.lem . hal-02611648

**HAL Id: hal-02611648**

**<https://univ-rennes.hal.science/hal-02611648>**

Submitted on 18 May 2020

**HAL** is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

Lemasson et al. (in press) Public attitude influences actors' visual orientation: a pilot experimental study, Interaction Studies, John Benjamins Publishing Company

## **Author accepted manuscript**

**!\ Article under copyright by the John Benjamins Publishing Company. The publisher should be contacted for permission to re-use or reprint the material in any form**

1 **Public attitude influences actors' visual orientation: a pilot experimental study**

2

3 **Lemasson Alban (Corresponding author)\***

4 Univ Rennes, Normandie Univ, CNRS, EthoS (Ethologie animale et humaine) – UMR 6552, F-35000 Rennes,  
5 France.

6 [alban.lemasson@univ-rennes1.fr](mailto:alban.lemasson@univ-rennes1.fr)

7 **Lippi Daria\***

8 Fabrique Autonome des Acteurs – F.A.A., Site Industriel Hellocourt, 57770, Moussey, France.

9 [daria.lippi@fabriqueautonome.org](mailto:daria.lippi@fabriqueautonome.org)

10 **\* Equal contribution**

11 **Hamelin Laura**

12 Univ Rennes, Normandie Univ, CNRS, EthoS (Ethologie animale et humaine) – UMR 6552, F-35000 Rennes,  
13 France.

14 [hamelin\\_laura@orange.fr](mailto:hamelin_laura@orange.fr)

15 **Louazon Stéphane**

16 Univ Rennes, Normandie Univ, CNRS, EthoS (Ethologie animale et humaine) – UMR 6552, F-35000 Rennes,  
17 France.

18 [stephane.louazon@univ-rennes1.fr](mailto:stephane.louazon@univ-rennes1.fr)

19 **Hausberger Martine**

20 Univ Rennes, Normandie Univ, CNRS, EthoS (Ethologie animale et humaine) – UMR 6552, F-35000 Rennes,  
21 France.

22 [martine.hausberger@univ-rennes1.fr](mailto:martine.hausberger@univ-rennes1.fr)

23

24 **ABSTRACT**

25 Human emotions guide verbal and non-verbal behaviour during social encounters. During public  
26 performances, performers' emotions can be affected directly by an audience's attitude. The valence of the  
27 emotional state (positive or negative) of a broad range of animal species is known to be associated with a body  
28 and visual orientation laterality bias. Here, we evaluated the influence of an audience's attitude on professional  
29 actors' head orientation and gaze direction during two theatrical performances with controlled observers' reactions  
30 (Hostile vs Friendly audience). First, our speech fluency analysis confirmed that an audience's attitude influenced

31 actors' emotions. Second, we found that, whereas actors oriented more their head to the left (i.e. Right Hemisphere  
32 Bias) when the audience was hostile, they gazed more straight ahead at Friendly spectators. These results are in  
33 accordance with the Valence-Specific Hypothesis that proposes that processing stimuli with negative valences  
34 involves the right hemisphere (i.e. left eye) more than the left hemisphere.

35

36 **KEYWORDS**

37 Emotions; Public performance; Audience effect; Laterality; Theatre.

38

39

40

41

Author accepted manuscript

## 42 INTRODUCTION

43 Nonverbal behaviours, such as mutual gazes and proxemics, impact the regulation of social interactions  
44 (Herrera et al., 2011). Directed gazes and body postures play an important role in coordinating turn-taking by  
45 communicating information concerning interlocutors' intentions and emotions (Kendon, 1967; Herrera et al.,  
46 2011). Body posture affects an audience's perception (Huang et al., 2011), but an audience's characteristics can  
47 also influence performers' body posture (Mehrabian, 1969). Emotions and behaviours are intermingled (Feldman  
48 et al., 1999; Baumeister et al., 2007). Gaze avoidance is characteristic of unfriendly encounters, while more direct  
49 gazes are present during friendly interactions (Kendon, 1967). Interlocutors also tend to expose one hemiface more  
50 than the other to their partner (Nicholls et al., 2002). The choice of the hemiface exposed is linked to the subject's  
51 emotional state (i.e. presenting the left cheek when posing is considered to be more emotionally expressive,  
52 Nicholls et al., 1999 and 2002) or to the emotional valence (aggressive/friendly) of the context of social encounters  
53 (Basile et al., 2009).

54 A broad range of animal studies support the link between perceptual laterality and emotional state (Rogers et  
55 al., 2013; Versace & Vallortigara, 2015; Vallortigara & Versace, 2017). The Valence-Specific Hypothesis (VSH)  
56 posits that the left side of the brain is specialised for processing positive emotions and the right side for processing  
57 negative emotions (Ahern & Schwartz, 1979; Davidson, 1984; Wedding & Stalans, 1985; Hook-Costigan &  
58 Rogers, 1998). The predominance of the left visual field preference (i.e. suggesting a contralateral right hemisphere  
59 processing) varies with the level of negative emotions during social interactions and exposures to negative stimuli  
60 (nonhuman primates: Casperd & Dunbard, 1996; Baraud et al., 2009; Quaresmini et al., 2014; dogs: Quaranta et  
61 al., 2007; Siniscalchi et al., 2013; horses: Larose et al., 2006; De Boyer des Roches et al., 2008; Austin & Rogers,  
62 2014; birds: Vallortigara et al., 1999; cetaceans: Chanvallon et al., 2017 and honeybees: Rogers & Vallortigara,  
63 2019).

64 During public performances, characteristics of the audience influence performers' emotions and  
65 behaviours (Bode and Brutton, 1963; LeBlanc et al., 1997). For example, audience size, actors' emotions and  
66 lateralised positioning are inter-connected, and actors tend to use their left visual field (i.e. right hemisphere) in  
67 anxious and less preferred situations (Lemasson et al., 2018). The spatial disposition of an audience in a theatre  
68 layout is associated with different rates of galvanic skin responses and a quadri-frontal disposition (with spectators  
69 on all possible sides) increases actors' emotional scores (Lemasson et al., 2019).

70 The pleasantness, responsiveness and interest of an audience are known to affect performers' internal  
71 state (MacIntyre and Thivierge, 1995; MacIntyre et al., 1997). Negative responses from an audience typically

72 increase speakers' anxiety (Bassett et al., 1973; Gardiner, 1971; Pertaub et al., 2002). In contrast, supportive  
73 audiences have a positive impact on speakers' stress (Yokoyama et al., 1992; Taylor et al., 2010). We know that  
74 looking at angry/happy faces triggers more/less gaze avoidance especially when the observer is feeling anxious  
75 (Roelofs et al., 2010). However, to our knowledge, no study has evaluated the influence of an audience's attitude  
76 on performers' behavioural laterality.

77 We tested experimentally the impact of two contrasting controlled audience attitudes (Friendly/Hostile)  
78 on professional actors' spontaneous emotions and lateralised behaviour. Emotions were estimated by analysing  
79 their speech as stress is known to reduce speech fluency (Buchanan et al., 2014). Lateralised behaviours were  
80 evaluated by head orientations and gaze directions. We hypothesised that left-side orientations and direct gazes  
81 would be fewer in the negative situation than in the positive situation.

82

## 83 **METHODS**

84 Since our study was only observational, with informed consents from participants, no further ethical  
85 authorisations were requested according to the French law. Following the recommendations of the European  
86 General Data Protection Regulation, this study was registered under the certificate #2-17049\UMR6552 by the  
87 Data Protection Service.

### 88 - Experimental setup

89 The study was conducted during two theatrical representations by the "Fabrique Autonome des Acteurs"  
90 (Moussey City, France) on August 30<sup>th</sup> and the 31<sup>st</sup> 2017. Ten professional actors, 6 women and 4 men, between  
91 24 and 47 years old, took part in a play including ten monologues, lasting about 4 minutes each. During a given  
92 monologue, only one actor spoke and sat on a chair placed in front of the spectators. Each actor had the leading  
93 role in one monologue only while all the other actors remained on stage, sitting silently on chairs but down-stage.  
94 All the monologues included a reference to animals and/or animal sciences. The ten monologues were delivered  
95 their lines consecutively and in the same order during the two representations. The actors and the spectators knew  
96 they were contributing to an ethological research project but were totally naive as to the scientific objectives,  
97 measurements and experimental variables. They were informed only that they had to remain sitting on the offered  
98 chair. Respectively 34 and 31 spectators attended the representations. The spectators differed between the two  
99 representations.

100 The two representations were identical so that the only experimental variable was the spectators' attitude. Just  
101 before the start of a representation, the spectators were informed that they had to contribute by being Friendly on

102 the first day (i.e. to over express all their positive feelings) and Hostile on the second day (i.e. to express their  
103 positive feelings discreetly and to exaggerate all their negative feelings). Each leading actor was filmed using a  
104 Sony DCR-SR35 camera, positioned centrally, behind the spectators.

105 - Selection of texts and direction of actors

106 The texts for the ten monologues were chosen based on two criteria. First, all texts talked about animals and were  
107 mainly descriptive in order to be dramaturgically coherent. Second, all texts had to be emotionally “neutral” for  
108 the actors, such as naturalistic descriptions (i.e. three extracts of Darwin’s “Voyage autour du monde à bord du  
109 Beagle”, two extracts of Maëterlinck’s “La vie des abeilles”, one extract of Lorenz’ “L’agression”) and extracts  
110 of novels (i.e. three extracts of Mac Carthy’s “La trilogie des plaines”, one extract of London’s “Construire un  
111 feu”) in French. Prior work with the actors focused on some specific parts of the text (like active verbs) but never  
112 concerned the characters played.

113 - Data collection

114 The videos of all the entire monologues were scored using Boris software v.6.0.5 © 2012-2018. Using  
115 continuous focal sampling, we scored indicators of change in emotional state through the leading actor’s speech:  
116 Mistakes (i.e. word omission, word addition, word error and word inversion, after comparing to the original text)  
117 and Silent pauses (total duration and number of occurrences) (Buchana et al., 2014; Lemasson et al., 2018).  
118 Durations were measured with a precision of 0.001s, and silences lasting more than 0.1s were considered a pause.  
119 In addition, using instantaneous scan sampling, every 5 seconds, we measured (independently from one another)  
120 head orientations and gaze directions of the leading actor. Head orientations were categorised either as “Front”  
121 (i.e. facing the spectators), “Right” (i.e. right side oriented towards the spectators at an angle of more than 45°) or  
122 “Left” (i.e. left side oriented towards the spectators at an angle of more than 45°). Gazes were also categorised  
123 either as “Front” (i.e. directed towards the centre of the audience), the “Periphery” (i.e. directed towards the farthest  
124 sides of the audience) or “Undirected” (i.e. not directed towards the audience).

125 - Data analyses

126 Given our small sample size (N = 10 actors), we only ran non-parametric statistical tests. Using Wilcoxon  
127 matched pair tests, we analysed the influence of the public’s attitude on the actors’ behaviours (speech, head  
128 orientation, gaze direction). We compared frequencies and durations for focal variables and percentages for scan  
129 variables. To run the data analysis, we used Rstudio software v.1.0.146 © 2009-2016 (package: coin) with the  
130 significance level set at 0.05.

131

132 **RESULTS**

133 **1 - Influence of the audience's attitude on the actors' speech**

134 Speech analyses revealed that a Hostile public was associated with longer silence durations ( $V = 6$  and  $p =$   
135  $0.03$ ) and a greater number of silences (Wilcoxon test:  $V = 5$  and  $p = 0.04$ ) than a Friendly public (Fig. 1). However,  
136 the public's attitude had no effect on the number of mistakes made by the actors during their monologues (Median  
137 number of mistakes for each representation = 3.5, Wilcoxon test:  $V = 17$  and  $p = 0.67$ ).

138

139 FIGURE 1 ABOUT HERE

140

141 **2 - Influence of the audience's attitude on the actors' positions and gazes**

142 We found that the public's attitude influenced orientation of actors' head. Indeed, actors' head was directed  
143 more to the Left when the public was Hostile than when it was Friendly ( $V = 6$  and  $p = 0.027$ , Fig 2). However,  
144 the public's attitude did not influence other head orientations (Front:  $V = 40$  and  $p = 0.23$ ; Right:  $V = 24$  and  $p =$   
145  $0.77$ ; Fig 2).

146

147 FIGURE 2 ABOUT HERE

148

149 These results also showed that gaze direction was influenced by the public's attitude. When the public was  
150 Friendly, actors gazed more towards the centre of the audience ( $V = 53$  and  $p = 0.006$ , Fig. 3), and less towards  
151 the periphery of the audience ( $V = 0$  and  $p = 0.002$ , Fig. 3) than when acting in front of a hostile audience. However,  
152 the audience's attitude did not influence the time spent with undirected gazes ( $V = 29$  and  $p = 0.92$ ).

153

154 FIGURE 3 ABOUT HERE

155

156 **DISCUSSION**

157 In line with our predictions, our data showed that actors presented spontaneously more often their left-  
158 hemiface to the public when the audience expressed a hostile rather than a friendly attitude. A hostile audience  
159 impaired actors' speech fluency. However, right-side orientations did not increase with a friendly public.  
160 Nevertheless, the actors gazed more at the public when the audience was friendly but more to the periphery when  
161 it was hostile.



162 Gaze avoidance is strongly related to emotional state and is a way for people to decrease their stress  
163 (Larsen & Shackelford, 1996). A vast majority of reports indicate that a higher percentage of eye contact between  
164 communicators is typically associated with more positive attitudes between the communicators (Mehrabian, 1969).  
165 People make significantly more eye contacts with liked addressees than with disliked addressees (Mehrabian,  
166 1969). Perceiving direct/averted gazes activates the approach/avoidance motivational brain systems thus  
167 influencing the outcome of an interaction (Hietanen et al., 2008). The lack of responsiveness and pleasantness of  
168 hostile observers certainly affected actors' emotional states and motivation to engage in long-lasting exchanges.  
169 Binocular gazes by horses towards positive stimuli have been observed (de Boyer des Roches et al., 2018),  
170 suggesting flexibility in hemispheric specialisation for processing positive emotions.

171 The increase of left-hemiface (i.e. right brain hemisphere control) exposure in the hostile audience  
172 situation is consistent with the Valence Specific Hypothesis (e.g. Hook-Costigan & Rogers, 1998). Indeed, acting  
173 in front of a non-responsive audience certainly created an unpleasant atmosphere and thus a bias in favour of a  
174 right-hemisphere processing of negative emotions. Alternatively, this may have been a way actors spontaneously  
175 and unconsciously adapted to the situation by favouring the exposure of their left hemiface, which typically  
176 expresses emotions more intensively (Asthana & Mandal, 1998), possibly in order to increase the chances of  
177 eliciting more positive responses from the audience. Previous authors showed that, when photographers ask people  
178 to portray a variety of emotions, they present more often the left side of their face (Nicholls et al., 1999). Portraits  
179 of left side posers received higher emotional expressive rates (Nicholls. et al., 2002). Finally, actors may have been  
180 more surprised and hence more attentive towards the hostile public, and this may also be reflected by their longer  
181 silences that would trigger a right-hemisphere bias (Hausberger et al., 2019).

182 Although this study would deserve replication with larger sample sizes and repeated trials in order to  
183 make these conclusions more solid, it brings new findings that consolidate an earlier study showing that left-  
184 hemiface exposure of actors increased in more anxiety-provoking theatrical situations (i.e. larger public)  
185 (Lemasson et al., 2018). It confirms the possibility to run social human laterality studies in naturalistic contexts.

186

## 187 **ACKNOWLEDGEMENTS**

188 We greatly appreciate the friendly participation of all actors and spectators in this study. We are grateful  
189 to Antoine L'Azou for his help in coordinating the project. We also thank Corinne Jola for her comments on the  
190 protocol. Finally, we thank Ann Cloarec for checking the English text. This study was funded by Rennes 1

191 University and C.N.R.S., as well as by the “Fabrique Autonome des Acteurs” with the support of the Fondation  
192 Daniel & Nina Carasso and the French Ministry of Culture.

193

194

195

Author accepted manuscript

196 **REFERENCES**

- 197 Ahern, G.L., Schwartz, G.E. (1979). Differential lateralization for positive versus negative emotion.  
198 *Neuropsychologia* 17, 693–698. [https://doi.org/10.1016/0028-3932\(79\)90045-9](https://doi.org/10.1016/0028-3932(79)90045-9)
- 199 Asthana, H.S., Mandal, M.K. (1998). Hemifacial asymmetry in emotion expressions. *Behavior modifications*, 22,  
200 2, 177-183. <https://doi.org/10.1177/01454455980222005>
- 201 Austin, N.P., Rogers, L.J. (2014). Lateralization of agonistic and vigilance responses in Przewalski horses (*Equus*  
202 *przewalskii*). *Applied Animal Behaviour Science*, 151, 43-50.
- 203 Baraud, I., Buytet, B., Bec, P., Blois-Heulin, C. (2009). Social laterality and ‘transversality’ in two species of  
204 mangabeys: influences of rank and implication for hemispheric specialization. *Behavioral Brain Research*, 198,  
205 449–458.
- 206 Basile, M., Lemasson, A., Blois-Heulin, C. (2009). Social and Emotional Values of Sounds Influence Human  
207 (*Homo sapiens*) and Non-Human Primate (*Cercopithecus campbelli*) Auditory Laterality. *PLoS ONE* 4, e6295.  
208 <https://doi.org/10.1371/journal.pone.0006295>
- 209 Bassett, R., Behnke, R.R., Carlile, L.W., Rogers, J. (1973). The effects of positive and negative audience responses  
210 on the autonomic arousal of student speakers. *South. Speech Commun. J.* 38, 255–261.  
211 <https://doi.org/10.1080/10417947309372195>
- 212 Baumeister, R.F., Vohs, K.D., Nathan DeWall, C., Zhang, L. (2007). How Emotion Shapes Behavior: Feedback,  
213 Anticipation, and Reflection, Rather Than Direct Causation. *Personal. Soc. Psychol. Rev.* 11, 167–203.  
214 <https://doi.org/10.1177/1088868307301033>
- 215 Bode, D.L., Brutton, E.J. (1963). A palmar sweat investigation of the effect of audience variation upon stage fright.  
216 *Speech Monogr.* 30, 92–96. <https://doi.org/10.1080/03637756309375363>
- 217 Buchanan, T.W., Laues-Gore, J.S., Duff, M.C. (2014). Acute stress reduces speech fluency. *Biol. Psychol.* 97,  
218 60–66. <https://doi.org/10.1016/j.biopsycho.2014.02.005>
- 219 Casperd, J.M., Dunbar, R.I.M. (1996). Asymmetries in the visual processing of emotional cues during agonistic  
220 interactions by gelada baboons. *Behav. Processes* 37, 57–65. [https://doi.org/10.1016/0376-6357\(95\)00075-5](https://doi.org/10.1016/0376-6357(95)00075-5)
- 221 Chanvallon, S., Blois-Heulin, C., Robert de Latour P., Lemasson, A. (2017). Spontaneous approaches of divers by  
222 free-ranging orcas (*Orcinus orca*): age- and sex-differences in exploratory behaviours and visual  
223 laterality. *Scientific Reports*, 7, 10922.
- 224 Davidson, R.J. (1984). Hemispheric asymmetry and emotion. In K. Scherer, & P. Ekman (Eds.), *Approaches to*  
225 *emotion* (pp. 320–365). Hillsdale, New Jersey: Erlbaum.

226 De Boyer Des Roches, A., Richard-Yris, M.-A., Henry, S., Ezzaoui, M., Hausberger, M. (2008). Laterality and  
227 emotions: Visual laterality in the domestic horse (*Equus caballus*) differs with objects' emotional value. *Physiol.*  
228 *Behav.* 94, 487–490. <https://doi.org/10.1016/j.physbeh.2008.03.002>

229 Feldman, P.J., Cohen, S., Lepore, S.J., Matthews, K.A., Kamarck, T.W., Marsland, A.L. (1999). Negative  
230 emotions and acute physiological responses to stress. *Ann. Behav. Med.* 21, 216–222.  
231 <https://doi.org/10.1007/BF02884836>

232 Gardiner, J.C. (1971). A Synthesis of Experimental Studies of Speech Communication Feedback. *J. Commun.* 21,  
233 17–35. <https://doi.org/10.1111/j.1460-2466.1971.tb00902.x>

234 Herrera, D., Novick, D., Jan, D., Traum, D. (2011). Dialog Behaviors across Culture and Group Size, in: *Universal*  
235 *Access in Human-Computer Interaction*. Users Diversity, Lecture Notes in Computer Science. Presented at the  
236 International Conference on Universal Access in Human-Computer Interaction, Springer, Berlin, Heidelberg, pp.  
237 450–459. [https://doi.org/10.1007/978-3-642-21663-3\\_48](https://doi.org/10.1007/978-3-642-21663-3_48)

238 Hietanen, J.K., Leppänen, J.M., Peltola, M.J., Linna-aho, K., Ruuhiala, H.J. (2008). Seeing direct and averted gaze  
239 activates the approach–avoidance motivational brain systems. *Neuropsychologia* 46, 2423–2430.  
240 <https://doi.org/10.1016/j.neuropsychologia.2008.02.029>

241 Hook-Costigan, M.A., Rogers, L.J. (1998). Eye Preferences in Common Marmosets (*Callithrix jacchus*): Influence  
242 of age, stimulus, and hand preference. *Laterality Asymmetries Body Brain Cogn.* 3, 109–130.  
243 <https://doi.org/10.1080/713754297>

244 Huang, L., Galinsky, A.D., Gruenfeld, D.H., Guillory, L.E. (2011). Powerful Postures Versus Powerful Roles:  
245 Which Is the Proximate Correlate of Thought and Behavior? *Psychol. Sci.* 22, 95–102.  
246 <https://doi.org/10.1177/0956797610391912>

247 Kendon, A. (1967). Some functions of gaze-direction in social interaction. *Acta Psychol. (Amst.)* 26, 22–63.  
248 [https://doi.org/10.1016/0001-6918\(67\)90005-4](https://doi.org/10.1016/0001-6918(67)90005-4)

249 Larose, C., Richard-Yris, M.-A., Rogers, L.J., Hausberger, M. (2006). Laterality of horses associated with  
250 emotionality in novel situations. *Laterality Asymmetries Body Brain Cogn.* 11, 355–367.  
251 <https://doi.org/10.1080/13576500600624221>

252 Larsen, R.J., Shackelford, T.K. (1996). Gaze avoidance: Personality and social judgments of people who avoid  
253 direct face-to-face contact. *Personal. Individ. Differ.* 21, 907–917. [https://doi.org/10.1016/S0191-8869\(96\)00148-](https://doi.org/10.1016/S0191-8869(96)00148-1)  
254 1

255 LeBlanc, A., Jin, Y.C., Obert, M., Siivola, C. (1997). Effect of Audience on Music Performance Anxiety. *J. Res.*  
256 *Music Educ.* 45, 480–496. <https://doi.org/10.2307/3345541>

257 Lemasson, A., André, V., Boudard, M., Lippi, D., Hausberger, M. (2018). Audience size influences actors' anxiety  
258 and associated postures on stage. *Behavioural Processes*, 157, 225-229.

259 Lemasson, A., André, V., Boudard, M., Lippi, D., Cousillas, H., Hausberger, M. (2019). Influence of theatre hall  
260 layout on actors' and spectators' emotions. *Animal Cognition*, in press.

261 MacIntyre, P.D., Thivierge, K.A. (1995). The effects of audience pleasantness, audience familiarity, and speaking  
262 contexts on public speaking anxiety and willingness to speak. *Commun. Q.* 43, 456–466.  
263 <https://doi.org/10.1080/01463379509369992>

264 MacIntyre, P.D., Thivierge, K.A., MacDonald, J.R. (1997). The effects of audience interest, responsiveness, and  
265 evaluation on public speaking anxiety and related variables. *Commun. Res. Rep.* 14, 157–168.  
266 <https://doi.org/10.1080/08824099709388657>

267 Mehrabian, A. (1969). Significance of posture and position in the communication of attitude and status  
268 relationships. *Psychological Bulletin*, 71(5), 359-372.

269 Nicholls, M. E., Clode, D., Wood, S. L., & Wood, A. G. (1999). Laterality of expression in portraiture: putting  
270 your best cheek forward. *Proceedings of the Royal Society of London B*, 266 (1428), 1517–1522.

271 Nicholls, M.E.R., Wolfgang, B.J., Clode, D., Lindell, A.K. (2002). The effect of left and right poses on the  
272 expression of facial emotion. *Neuropsychologia* 40, 1662–1665.

273 Pertaub, D.-P., Slater, M., Barker, C. (2002). An Experiment on Public Speaking Anxiety in Response to Three  
274 Different Types of Virtual Audience. *Presence Teleoperators Virtual Environ.* 11, 68–78.  
275 <https://doi.org/10.1162/105474602317343668>

276 Quaranta, A., Siniscalchi, M., Vallortigara, G. (2007). Asymmetric-tail-wagging responses by dogs to different  
277 stimuli. *Current Biology*, 17(6), 199-201.

278 Quaresmini, C., Forrester, G. S., Spiezio, C., Vallortigara, G. (2014). Social environment elicits lateralized  
279 behaviors in gorillas (*Gorilla gorilla gorilla*) and chimpanzees (*Pan troglodytes*). *Journal of Comparative*  
280 *Psychology*, 128(3), 276-284.

281 Roelofs, K., Putman, P., Schouten, S., Lange, W.-G., Volman, I., Rinck, M. (2010). Gaze direction differentially  
282 affects avoidance tendencies to happy and angry faces in socially anxious individuals. *Behav. Res. Ther.* 48, 290–  
283 294. <https://doi.org/10.1016/j.brat.2009.11.008>

284 Rogers, L. J., Vallortigara, G., Andrew, R. J. (2013). *Divided brains: The biology and behaviour of brain*  
285 *asymmetries*. Cambridge: Cambridge University Press.

286 Rogers, L. J., Vallortigara, G. (2019). Complementary specializations of the left and right sides of the honeybee  
287 brain. *Front. Psychol.* 10, 280. <https://doi.org/10.3389/fpsyg.2019.00280>

288 Siniscalchi, M., Lusito, R., Vallortigara, G., Quaranta, A. (2013). Seeing Left- or Right-asymmetric tail wagging  
289 produces different emotional responses in dogs. *Current Biology*, 23(22), 2279-2282.

290 Taylor, S.E., Seeman, T.E., Eisenberger, N.I., Kozanian, T.A., Moore, A.N., Moons, W.G. (2010). Effects of a  
291 supportive or an unsupportive audience on biological and psychological responses to stress. *J. Pers. Soc. Psychol.*  
292 98, 47–56. <https://doi.org/10.1037/a0016563>

293 Vallortigara, G., Regolin, L., Pagni, P. (1999). Detour behaviour, imprinting and visual lateralization in the  
294 domestic chick. *Cogn. Brain Res.* 7, 307–320. [https://doi.org/10.1016/S0926-6410\(98\)00033-0](https://doi.org/10.1016/S0926-6410(98)00033-0)

295 Vallortigara, G., Versace, E. (2017). Laterality at the neural, cognitive, and behavioral levels. In J. Call, G. M.  
296 Burghardt, I. M. Pepperberg, C. T. Snowdon, & T. Zentall (Eds.), *APA handbooks in psychology. APA handbook*  
297 *of comparative psychology: Basic concepts, methods, neural substrate, and behavior* (pp. 557-577). Washington:  
298 American Psychological Association.

299 Versace, E., Vallortigara, G. (2015). Forelimb preferences in human beings and other species: multiple models for  
300 testing hypotheses on lateralization. *Frontiers in Psychology*, 6, 233.

301 Wedding, D., Stalans, L. (1985). Hemispheric differences in the perception of positive and negative faces.  
302 *International Journal of Neuroscience*, 27, 277–281.

303 Yokoyama, H., Kurokawa, M., Seiwa, H. (1992). Influence of the role of a partner on anxiety due to a physically  
304 threatening situation. *Anxiety Stress Coping* 5, 269–281. <https://doi.org/10.1080/10615809208249527>

305

306

307 **FIGURE CAPTIONS**

308 **Fig.1** Actors' silences in relation to the public's attitude (Friendly or Hostile). Left: Total duration; right: number  
309 of occurrences. Wilcoxon tests: \*  $p < 0.05$ .

310

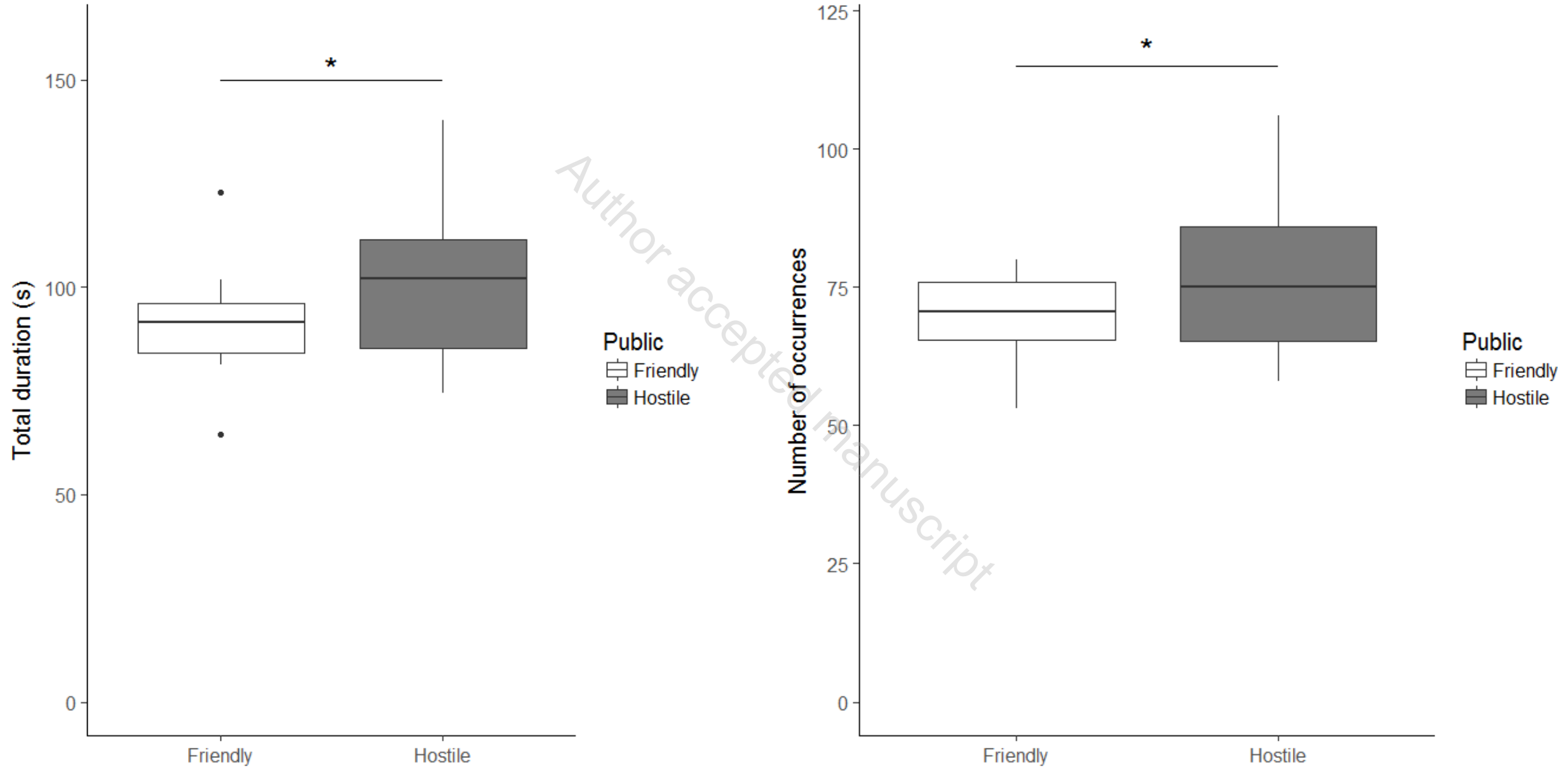
311 **Fig.2** Head orientation to the public's attitude. Times (in percent) spent by the actor in each orientation. Wilcoxon  
312 tests: \*  $p < 0.05$ .

313

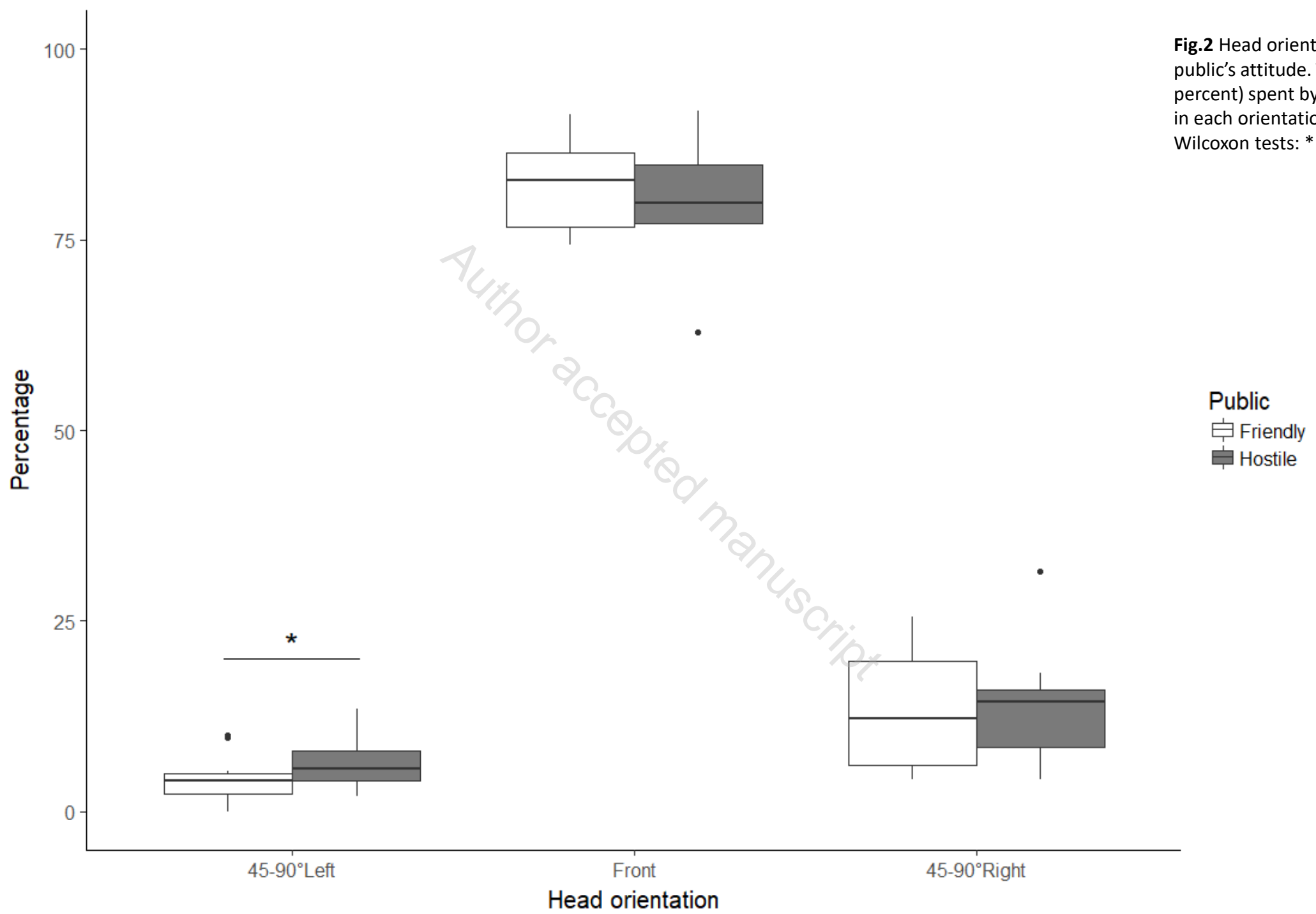
314 **Fig.3** Eyes orientation in relation to the public's attitude. Times (in percent) spent by the actor in each orientation.  
315 Wilcoxon tests: \*\*  $p < 0.01$ .

Author accepted manuscript

**Fig.1** Actors' silences in relation to the public's attitude (Friendly or Hostile). Left: Total duration; right: number of occurrences. Wilcoxon tests: \*  $p < 0.05$ .







**Fig.2** Head orientation to the public's attitude. Times (in percent) spent by the actor in each orientation. Wilcoxon tests: \*  $p < 0.05$ .

**Fig.3** Eyes orientation in relation to the public's attitude. Times (in percent) spent by the actor in each orientation. Wilcoxon tests: \*\*  $p < 0.01$ .

