Identity and Possible Selves Amongst Performing Artists in Music, Dance and Theater*

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Abstract

This research reports recent results from an ongoing study focused on better understanding the formation of self-identity and possible selves amongst a sample of professional musicians, dancers, and actors of various ages. Much of the literature concerns the development of self-identity and possible selves in adolescents. This study also includes respondents of middle aged and elder respondents within performing arts.

The goal of the study is to bring insight to how identity evolves throughout the entire lifespan of a performing artist with respect to their own attachment and conviction to the self. A secondary objective is to understand the extent to which perceptions of possible selves' changes (typical of adolescents) amongst older respondents.

A survey consistent with meeting ethical standards has been distributed electronically to a not-publicly available list of professional ensemble musicians, ballet dancers and actors. Survey statements are presented in six categories: Association, Emotional Attachment, Conviction, External Factors, Goals and The Ensemble & Me. Five-point Likert scale responses are analyzed using conventional methods (i.e., correlation, cluster). Further, ordered logistic regression is applied to investigate individual's self-identities and possible selves in relation to the six categories of statements.

The authors argue that the results provide insights into respondent self-identity-based motivations to engage with performing arts activities and to the extent these activities and associations regulate behavior identify areas that require additional support or guidance. The work is not only of interest to educators and researchers, but to performing art organizations and artists concerned with issues of mental health and well-being.

1. Introduction

The concept of "possible selves," is used mostly in psychological studies to better understand the relationship between cognition and motivation. It encompasses understandings of self-identity, horizons, and draws together a coherent structure of navigating the story between our past, present, and future selves (communication). This study is related to research by Burland, Bennett and Lopez-Iniguez (2022) and it extends earlier work focused on ensemble musicians (Adams, Cartwright & Roman-Pastor, 2023) to reach a better understanding of the relevance of identity and possible selves across a sample of performing artists in music, dance, and theater. It is thought that the research provides valuable insights into how one can enhance individual and collective artistic performance and experience.

Pan, Lu, Wang, and Chau (2017, p. 76) point out, "In psychology, self-identity is defined as a cognitive construct of the self that answers the question "who am I?". Self-identity is highly individualized, creating distinct separation between others. Social categories such as groups, relationships and personal characteristics also play a critical part in shaping one's self-identity and self-perception; to the extent that people use them to define themselves. It is an underlying position of this article that however complex, through behavior, self-identity is implicitly or explicitly communicated.

Referencing self-identity, behavior communicates to other people and groups. Such communication can have critical implications for recognition. For example, a leading musician can demonstrate excellence by exhibiting specialized performance techniques to an attentive audience. This is implicit communication. Alternatively, that same musician can

stand before a group of students and explain her self-identity as a leader by verbally expressing many years of hard work and sacrifice. This research asks,

Q: What are the dimensions of self-identity that are consistent across different sectors within the performing arts?

Over and above the research question stands the meta-issue, that is, the relevance of studying self-identity and possible selves across performing artists for mental health and well-being?

Naturally, the questions require understanding of the intended meaning of horizons and self-identity. Initial interest in the subject of this article came about because of interest in the much broader subject matter of interpretation in the performing arts. Margolis and Rockmore state,

> In the second half of our century, interpretation has been accorded an increasingly. Prominent role in the perception and understanding both of physical and cultural reality and of our own role in both. The sources of this accommodation may be traced to the following themes at least: (1) the questionable status of neutrality in the physical sciences and the cognate recovery of objectivity (without neutrality) as a critical "construction" of some sort; (2) the intentional, significative, or semiotic nature of the entire artifactual world of human culture, intrinsically apt for interpretation and essential to the work of human self-understanding; (3) the inseparability of our unique cognitive abilities in understanding the natural world and ourselves; and (4) the social formation of self-interpreting selves, the congruent formation of their conceptual powers, and the enormously puzzling fact that the exercise of those powers changes human nature and changes those powers in significant and discernable ways. (Margolis and Rockmore, 2000).

Further, seeds of interest in the topic of this article can be found in earlier research related to artist self-profiling. Briefly, the framework represents dimensions of skills and knowledge that relate to the development, maintenance, and enhancement of performance. For example, Williamon, Clark & Küssner (2017) and Cartwright, Küssner & Williamon (2021), implement a profiling framework that allows partial insight into artist identity. The primary focus is on dynamic interplay between (a) performers' current levels of skills and knowledge

in each dimension; (b) the overlap and interplay between dimensions; and (c) the relative importance (or weight) of each in the context of the performer's experience, level of expertise, typical performance situations/environments and career goals. Issues related to self-identity and horizons are prevalent in the academic literature focusing on social psychology and organizational behavior (Day & Shin, 2009; Kwok, Hanig, Brown, & Shen, 2018; Markus & Nurius, 1986; Oyserman, Bybee, Terry, & Hart-Johnson, 2004).

Wanting to focus more specifically on artist identity, the authors revisited Goffman's classic work (1959). Goffman's framework divides the individual into two parts: the individual is seen as a performer and as a character. The performed self-corresponds to an image. As a character, the self-on-stage and in-character attempts to convince others (the audience) to accept that image. Owing to the dependence on others, this shelf is not organic, and it is subject to interpretation. In other words, "-this self- is "a product of a scene that comes off and is not a cause of it" (Goffman, p. 245).

Alternatively, the self as performer derives from the possessor (Goffman's word). The individual has capacities to learn, and dream as well as to experience psychobiological elements such as elation and fear. Understanding the self-as-performer allows for the introduction of mental experiences such as fantasizing, or daydreaming, as well as the objects of those experiences.

Following this introduction, the paper presents a clarification of concepts and a brief consideration of relevant literature. At the outset, efforts are made to clarify the intended meanings of self-identity and horizons beyond that which has been stated thus far. The presentation of methodology, data and analysis follows. The quantitative research is based

upon a purpose-designed questionnaire in two parts. Part One provided demographic information and Part Two included statements set against a five-point Likert scale. The statements motivated by existing literature especially the work of Burland, Bennett, and Lopez-Iniguez (2022). The survey statements are divided into six categories. Initially, single statement results were used for modeling, however, this approach leads to dismissal of most of the survey data. Therefore, simple indexes were created by taking average responses by individual by category. The final section of the paper presents a summary of findings and directions for future research.

2. Concepts, Background Information & Literature Review

Before further examination of self-identity and horizons, there are critical assumptions the current research demonstrates concerning the individual. Markus and Nurius make it a point to demonstrate that "an individual is free to create any variety of possible selves, yet the pool of possible selves derives from the categories made salient by the individual's particular sociocultural and historical context and from the models, images, and symbols provided by the individual's immediate social experiences." (Markus, 1986).

Self-awareness

The idea of self-reflection or more modernly referred to as "self-awareness," furthers the notion that not only does each individual possess the ability and capacity to have many possible selves, but that all can easily reflect upon this. Whether the possible selves are objectively achievable, when it comes down to psychology based on preferences and decision making, Kaheman and Tversky (1982) have suggested that in making all decisions about the future, people run mental simulations by constructing vivid scenarios of what could be. This is also known as daydreams. The same theories also point out the factors involved in our

decision-making pertaining to possible selves are linked to; levels of self-esteem, and personal biases tendances one has to naturally "...distort information or events so as to verify or sustain the prevailing view of self (e.g., Greenwald, 1980).

Behavioral Theory - CBT

This is and remains legitimate concerning both recent and classic literature. Such ideas are also linked and supported to various behavioral theories and their close relationship to self-concept (how someone thinks about themselves). The basis for behavioral theory is explained by the simple phrase "if we want to change behavior, we need to change the self-concept." This is the underlying basis for Cognitive Behavioral Therapy (CBT); explaining that behavior is related to our pattern of thoughts about the self (NHS, 2022). In conclusion, to change behavior, one must first change these targeted thoughts. The thoughts can also be influenced and maintained by the current environment, social influence, and social change. (Kwasnicka & Dombrowski, 2016).

As previously indicated, the work of E. Goffman (1959) bears relevance to this research. Given that an image corresponds to the performed self, the person on stage and acting in character tries to persuade the audience to agree with their portrayal. This self is not organic. As to the self as performer, this self is the organic self. The person is capable of learning, dreaming, and experiencing psychobiological aspects like joy and terror. Understanding self as a performer appears to consider life experiences, but also allows for the objects of those experiences. As an example, suppose one experiences fear. The fear is of something such as a dark or a ferocious animal. Following along similar lines, a person looking into their future might experience excitement and that powerful emotion might be associated with the thought of achieving a certain level of competence and recognition in their field.

Two considerations are worth mentioning. First, it is necessary to account for the likelihood that both versions of self are active at any point in time and surely the two must interact. Second, concerns the dynamics, which are particularly relevant for this research. Before discussing horizons per se, take the example of a young boy experiencing excitement over his future exclaiming, "When I grow up I want to be a firefighter!" Five years later, this same boy joyfully declares, "After college, I want to be a surgeon!" Here, there are dynamics in the sense of an elapsed time (five years) as well as an ambiguous view toward the future.

Self-expansion model

Another approach to identity is to consider the self-expansion model (Aron and Aron, 1986). An individual has experiences over the course of their lifetime. Some experiences are inconsequential, while other experiences alter the collective set of beliefs that the individual has about themselves. According to the self-expansion model, individuals are motivated to broaden their sense of self or identity through self-development including learning new capabilities, nurturing new relationships, or pursuing new goals and objectives. Initial research on the self-expansion model focused on relational expansion, which is how individuals come into interpersonal relationships by way of inclusion of others in the self (IOS). Conceptually, one can envision a Venn diagram in which two circles representing the two selves overlap or intersect indicating the extent to which senses of selves become cognitively linked to one another. IOS is one mechanism through which self-expansion can occur. In this case, self-expansion is relational.

More recent research has focused on non-relational self-expansion (Mattingly & Lewandowski, 2013, 2020). In the context of a non-relational self-expansion model any activity that is found to be challenging should result in self-expansion accompanied by intrapersonal benefits. Experiments by Mattingly and Lewandowski (2013, 2020) confirm

this to be the case. Individuals taking more difficult and challenging tasks have been found to demonstrate a higher level of intrapersonal achievement.

Along the lines of this research, there is a considerable literature in social psychology related to temporal self-evaluations referred to as possible selves defined as representations of the self in the past and future (Markus & Nurius, 1986; Markus & Ruvolo, 1989; Carver, Reynolds, & Scheier, 1994; Oyserman, Bybee, & Terry, 2006). Following Markus and Nurius (1986), there are three types of possible selves: the expected self, the hoped-for self, and the feared self. Of course, there are a range of factors that can influence the content of any category.

Goals, Possible Selves and Horizons

For this research, expected selves are of primary importance as they are "selves" that an individual believes he or she can or will become. Moreover, as pointed out by Carver, Reynolds & Scheier (1994), "they serve as the focus point for one's energies in striving for the future." Additionally, the authors note that when an expected self is positive it is perceived as a realistic goal. However, when an expected self is negative, it is taken as an unlikely wish. For this research, the authors find that the relational and non-relational expansion models as well as the ideas behind possible selves are particularly relevant.

Turning now to horizon(s). Fundamentally, one can understand horizon as found in a dictionary. For example, Merriam-Webster's Collegiate Dictionary (MWCD) offers several alternatives two of which are relevant to the present discussion: "c: range of perception or experience d: something that might be attained" (MWCD, p. 558). Horizons take on significant meaning in multiple disciplines. Horizons are of importance to philosophers and phenomenologists. Much of what has been written is quite dense and beyond the immediate scope of this research. However, in applying hermeneutics to the process of interpretation,

Hans-Georg Gadamer (2004) talks of a 'horizon' as a way to conceptualize understanding. Your horizon is as far as you can see or understand. Gadamer states that: "the concept of horizon suggests itself because it expresses the superior breadth of vision that the person who is trying to understand must have. To acquire a horizon means that one learns to look beyond what is close at hand – not in order to look away from it but to see it better" (Clark, p. 58).

Oyserman, Bybee, & Terry (2006) address horizons in the context of possible selves, expectations and "concerns about the future." In laboratory experiments, Coats, Janoff-Bulman, & Alpert (1996) show that shifts in goals, personal strivings, or self-motivation clearly influence mood, behavior, and outcomes. In natural settings it has been pointed out by Oyserman, Bybee, & Terry (2006) that possible selves, goals, and objectives may not be well-defined. Hence, regulated behavior is necessary in the sense that the self-concept must be associated with strategies about the behavior that will lead to the desired outcome. Further, goals, strivings, and possible selves may serve functions other than self-regulation. They can facilitate optimism and belief that change is possible because they provide the sense that the current self is mutable (Markus & Nurius, 1986).

Importance of Social Interactions within the ensemble

Considering research related to the performing arts, in his qualitative study related to participants in the Rochester New Horizons Band program, Dabback (2008) reports evidence that identities emerge from and are shaped by ensemble social interactions. Furthermore, encouragement and support from ensemble members serves to reinforce musical identities. Social interaction within the group context is a means for negotiating personal identity. Willard & Lavallee (2016), examined the retirement experiences of elite professional ballet dancers. Emphasis was placed on the influence of self-identity and social support on the quality of adjustment to retirement in elite ballet dancers. The authors found that dancers

adopted a combination of coping strategies. Predominantly retirement planning and redefinition of self. With respect to the developing ballet dancer, Yurow (2016) states, "… dancing becomes part of their (student's) identity as well. Here, dance teachers and exceptional dancers in the class or in a company become role models of sorts, from senses of style, behavior, and physical prowess. Being a "ballerina" goes from an occupation or a hobby to an identity. Norton (2013) states, "…. poststructuralist theory has led me to define identity as the way a person understands his or her relationship to the world, how that relationship is constructed across time and space, and how the person understands possibilities for the future." Further, Norton points to the relevance of imagined communities and imagined identities. Imagined communities refer to those groups with whom one associates, and which exists outside of the person's direct access. One's imagined identity is often associated with hopes for the future. For example, in the context of performing arts education, it is not unusual to hear a student hope to become one day a widely recognized musician, dancer or theatrical. performer, although in fact, that student might not achieve such recognition or be associated with a leading company.

Creativity & Identity Formation

Finally, Roston's (2011) research "A Study of the Development of Young Artists: The Emergence of an Artistic and Creative Identity" studied thirty-nine children, ranging in age from 8 to 11 and enrolled in a private after-school art enrichment class. This study clearly shows the qualitative changes in skill associated with aging and the participants' understanding of what it means to be an artist and what it means to be creative. An interesting course for research is to investigate dynamics of changing identities amongst performing artists during their careers. The authors have interest in further investigating what happens when present horizons change and move to a new horizon.

Identity attachment and well-being in later life

There is an emerging area of research that is of particular interest to the authors, concerning changing horizons and the generation of new possible selves in the later stages of life. There is considerable research that is done looking at professional musicians in later life, where the question of retirement becomes more common. Music making is known to be enjoyable and aid in cognitive function throughout the entire lifespan; supporting the notion of "…the role of musical possible selves in supporting subjective well-being in later life", reported by Creech, Hallam, Gaunt, Pincas, McQueen & Varvarigou (2013). Key takeaways from this body of research include the following: 1) music-making is a joyful and creative activity that all humans, regardless of age, and 2) engagement with music continues to contribute to quality of life throughout these latter stages of the life-course, regardless of cognitive capacity (Bailey, Nilsson and Cohen, 2002) or musical background (Hays and Minichiello, 2005). Identity often is challenged, molded, and readjusted during times of transition. This serves to strengthen the notion that possible selves are dynamic. One often assumes that older generations lack continued expansion in learning and development in life.

However, when considering important life transitions one faces later in life, we know this to not be true. For example: the approaching question and/or action of retirement, changing roles in the family structure (widowhood, becoming a parent, or grandparent), sudden illness or physical injury, enduring and overcoming grief (Cross and Markus, 1991). In the context relating to our survey group (Orchestral Ensemble Musicians) this is specifically alluring, since there is a significant number of professionals who, unlike many other professions, continue to play into late adulthood, and maintain favorable health. This is also supported by research done by (Frost, 2000) stating it is found that "most orchestral musicians…retired for reasons that were neither medical nor related to difficulty playing…[and] most retired older than the mean retirement age, which is between 61 and 62 years old". When considering

professional musicians, it seems the most common goal is the same; that they will or would hope to continue engaging in music until it is physically and/or cognitively impossible, and not by choice pertaining to other possibilities.

To further add support to this research, Niarchou, , Lin et al.(2021), show that substantial evidence in literature shows health (related to neural plasticity, cognition, speech, and hearing) in older musicians are in better shape than their non-musician peers and that this act of "disentangling causation versus correlation of these relationships between music engagement and health is becoming the focus of many new studies." Therefore, further developments into this can hopefully be concluded by this article and what it has to add to already existing research.

Continuing back to research done by Creech et. all, (2007), they first ask questions such as: 1) Do older people rediscover or generate possible positive musical selves when actively engaging in making music with others? And 2) Does the generation of positive possible musical selves relate to the enhancement of self-reported well-being? From gathering self-reporting data (N=398) and reviewing three case studies from the United Kingdom, they provide positive results stating "...there is a growing body of compelling evidence that…[amateur and semiprofessional] participation in music [at all stages of life] may provide a source of enhanced social cohesion, enjoyment, personal development and empowerment". They also state support in their literature review and conclusion from Bailey, Nilsson, and Cohen (2002) and Hays and Minichiello (2005), reporting that engagement with music continues to contribute to quality of life throughout these latter stages of the life-course regardless of cognitive capacity or musical background.

It would be interesting to see how this current research could apply to the context of aging professional musicians and how this relates to their occupational sense of possible selves and

vice versa. Since findings pertaining to this group could differ, self-identity and attachment to occupation would be assumed different (supported by our data listed above). Moreover, differences could be linked to important developmental distinctions between professional versus amateur musician status, such as in the professional musician; they begin training at a young age, possesses high levels of education backed in music and performance, upholds expert level mastery and skill of their instrument and acquires the majority of their income and professional experience from music performance.

More on how this directly correlates to self-identity will be further explored in this paper. Lastly, to our current knowledge this would be adding research to an already limited literature base dedicated to looking at possible selves and self-identity, within an occupational setting of music as a leading profession.

Identity and well-being in student performing artists.

Rosset, Baumann, and Altenmüller (2022) state in their study, Mental Health and Health-Related Attitudes Among Music Students elaborate on patterns that music performance students in particular ; have strong identity attachments to music, experience low levels of self-esteem and low levels of self-concept, taking any criticism harshly and strongly latching onto any notions of praise. Factors influencing identity attachment include individuals often starting their professional training from adolescence and childhood, the act of music engagement is linked to pleasure, strong emotions and identity, students often work at their physical and emotional limits, strong societal pressures from performance, stigma, peers, and teachers.

This phenomenon of high attachment to metier and self-identity related to music is also shown to be significantly higher in music performance students (with a goal of pursuing

music professionally) than amateur musicians. To add, music students showed "worse general health and worse physical health than amateur musicians and worse general health than university students of other disciplines," (Rosset et. al, 2022). The study points out that as students transition into professional levels of music engagement, self-esteem and negative self-concept begin to ameliorate themselves, however this gives possible insight into how self-concept, horizons and possible selves shapes itself over time throughout different stages of life. Better understanding of this timeline might allow for recommendations to music schools and professional institutions based on how to allocate resources, education on health management, crisis management and adaptation of skills.

To further explain with examples, for the more senior performer, education from teachers on how to manage physical health and mental stamina as preservation would address horizons of the ones who desire to play well into their sixties or beyond. For younger musicians, educators could use this information as indicators on how to better address performance anxiety and depression in first year students. This is a significant factor in shaping the horizons of first year music students (Rosset et. al. 2022). Hopefully, it will be possible to mitigate targeted health challenges for the short- and long-term goals of performing artists.

Practical determinants of psychological stress - Music, Ballet, Opera, Theatre

In studying performing artists' identities, including the lens of psychological, sociological, phenomenological, and environmental aspects, significant similarities emerge across all art forms, aiding in accurate interpretation of results. The goal of expanding this survey to include a more cohesive set of classical performing art types is to test whether these results are consistent amongst all performing artists, and in which ways these results could differ. For example, a ballet dancer, symphony pianist, opera singer and actor, might all commence professional training in infancy. However, the average age of retirement does definitely differ

between each group, due to the inherent difference in physical demands amongst artists. For example, it is noted by Turner and Wainwright (2003), that "very few [ballet] professionals continue beyond thirty years of age," whereas musicians, opera singers, theater actors may be able to perform well into their sixties or eighties; with no signs of deteriorated levels of performance.

1. *Musculoskeletal Pain and injury, Culture of treatment*

To further continue the notion of premature retirement in ballet dancers, Turner and Wainwright conducted a study within the Royal Ballet, illuminating connections between identity and the ever-impending threat of premature retirement within this community. The implications associated with the study come as a remarkable addition to the existing literature because the dancer's identity is intricately tied to their physical prowess. Therefore, sustaining an injury is not merely a physical setback but is perceived as a profound disruption to their sense of self. This experience parallels the emotional toll often associated with enduring a chronic or fatal illness (Kelly and Field, 1996; Williams 1996). As previously mentioned in this paper, in psychology it is known that identities are most deeply shaped during times of transition and even trauma, where the latter, especially left untreated, can cause "disruption to everyday life and hence to the maintenance of identity" (Becker 1997). In most occupations, the looming threat of a career ending injury is not the norm, and consequently very few people can empathize with this experience, leaving the artist feeling isolated and shamed for seeking treatment. Yet in the community of performing arts, and especially ballet, this threat is routine, internalized and apparent. Therefore, it is logical to state that a threat to injury is a threat to one's identity. Lastly, after interviewing dancers about the transition period between injury, treatment and being forced to leave the profession, the authors saw notable and elevated levels of depression, anxiety and "identity crisis." One dancer even described it as "trying to get off stage is often like getting rid of an addiction"

(Turner and Wainwright 2003). And addictions that are reinforced by identities tied to their dance community - a select group that shares their lifestyle and understands the unique challenges of elite ballet.

Career ending injuries do exist outside of ballet and are ever prevalent at rates of dancers. Stanhope J and Weinstein beg to answer the question of whether Musicians should be encouraged to play or take time off while experiencing pain. Musculoskeletal pain and injuries are the most frequently reported amongst performing artists, with musicians experiencing some of the highest rates of injury amongst fellow performers. What sparked our interest in this article is that it goes against much studied sports medicine literature in pain science. Simply put, if an athlete experiences pain, they should consult advice and review by their athletic trainer. Typically, the advice would then be to refrain from playing through pain or to lessen practice intensity until the issue is resolved. Ignoring the pain could lead to chronic pain or injury, risking career-ending damage.

However, the conclusion in this research states that it is not recommended for musicians to stop playing when experiencing musculoskeletal symptoms of pain. Again, limitations are presented by stating "to date, no study of musicians has investigated the effect of [pain management] education on musicians' pain." With considerable reports of pain, acute or chronic, by performing artists, this cited limitation is shocking.

The authors conducted a multidisciplinary narrative review, focusing on literature concerning pain mechanisms, associated risks, and documented consequences of professional withdrawal among musicians. The reason for the article's conclusion and recommendations is that the occupational, emotional, and financial risks of taking time off from injury outweighs the costs of playing through pain. Moreover, many organizations fail to offer occupational therapy to musicians and other performing artists in need. Thus, many artists resort to self-treatment. In

the absence of occupational therapy, knowledge about injury treatment is scarce and even musicians themselves often lack sufficient understanding of care and prevention.

Besides musculoskeletal pain, this literature highlights a pivotal factor influencing musician's decisions regarding the balance between personal health and economic stability. Performing artists frequently encounter financial and emotional repercussions when they take breaks from performing. This hiatus can lead to missed contracts and income opportunities, as being perceived as injured may deter directors from hiring them for future engagements, (Stanhope and Weinstein, 2021).

2. Economic stability or lack thereof

To add further on this topic, the majority of musicians in professional or semi professional situations work based on contract or freelance, consequently by law, protections concerning unemployment, family and medical and workplace safety are not necessarily granted or well understood. For example, just in the United Kingdom seventy-two percent of musicians are freelance or contract based (compared to fifteen percent in the normal population) and even sixty-one percent of musicians from the UK Musicians Union stated they feel more at risk to sexual harassment due to their contract status (DCMS 2019). Musicians already do not report high incomes. This creates significant psychological strain, leading accomplished musicians to leave the field, resulting in notable skill gaps within the industry. In existing studies outside of performing arts, self-employment is associated with an elevated sense of autonomy and satisfaction. Ongoing contract work usually correlates with positive outcomes. Recall that artists derive a deep sense of meaning identity to their work. Uncertainty about future job prospects can cause job insecurity, resulting in decreased confidence, self-esteem, and overall well-being. (Andersson, 2008). Furthermore, this void can easily evoke emotions of purposelessness, fear, and loss of meaningful identity (Robb et al, 2016).

3. Environment and Personal factors affecting well-being

In a study looking at "Exploring psychological wellbeing in a Sample of Australian actors" written by Alison Robb, Clemence Due and Anthony Venning, they found that two important themes prevailed in analyzing determinants of mental health; environmental (power, life-style, fringe-dwelling, engagement, tribe, self care) and personal factors (pursuit, strengths, the calling, precariousness and looking within). In regard to this paper, it is interesting to point out several similarities to previous literature mentioned above as well as asking questions that our paper wishes to address. To further explain, the authors also found that (in regard to personal factors), that "participants also derived a deep sense of meaning from their work, passionately defending the place of art in society and their work as the altruistic delivery of social and individual benefit" (Robb et. al 2016). This personal attachment to their craft has positive and negative implications. Given a positive environment supported by colleagues and the industry, this passion is highly motivating.

Therefore, equating to greater productivity and ultimately better quality of performance. However, taking this away from the performer can quickly lead to negative ramifications as mentioned in this quote from Robb et. al, "During the void between jobs, actors expressed purposelessness, fear, and loss of meaningful identity. Acting as a calling, then gave participants a strong sense of identity and meaning, complicated, however, by feelings of being trapped in a psychologically costly profession and having an identity narrowly defined by being an actor." When applying this information to our survey, it will be interesting to see if the information from Robb et al. interview's match our results considering theater actors as well as other performing arts disciplines. It could be even more interesting to weigh the results of theater against music, dance and opera considering theater actors' identities are slightly more complex than other performing artists. It is clear from multiple sources of

literature that theatre actors experience "blurred boundaries between their personal identity and that of the characters they portrayed" (Willis S et al 2019).

4. *Organizational Demands*

To further elaborate on the research of Willis S et al (2019), they conducted a systematic review investigating "the relationship between occupational demands and well-being of performing artists". They outline occupational demands faced by the general population; including organizational, interpersonal, and intrapersonal sources, all of which significantly impact well-being. However, this study examines occupational demands in high-impact practice within the arts. The article acknowledges limitations such as lack of previous research (common and also a limitation of this research as well). Nonetheless, it employs a robust mixed-methods systematic review correlating important literature looking at the cross-roads between identity, well-being, and occupational demands of artists. Apart from the demands and stresses previously mentioned (job insecurity, musculoskeletal pain, trauma and retirement) the authors go on to include "...public exposure, personal hazards, repertoire, competition, job context…and criticism (Vervainioti and Alexopoulos, 2015)…pressure to conform, [physical and mental demands of enduring] heavy rehearsal schedules [and the pressure to] navigate multiple interpersonal relationships within their respective [performing arts] company (Noh et al., 2009)". Other notable factors contributing to predictions of negative sense of well-being include heavy rehearsal scheduling, issues with time management, lack of social support, lack of autonomy, and issues with management (which is the number one self-reported issue and will be explored later in this paper) (Willis S et al, 2019).

5. Interpersonal Relationships – Self-Care & Resilience

Although dense and multidimensional in nature, the authors go on to show that each factor plays a crucial, interconnected part in the mental health of the artist. They also bring light to important factors that go beyond the traditionalist approach towards health. For example, the authors argue that personal skills are vital not only during transitional phases but also in the developmental stage (i.e. when an artist transitions from student to professional), which has been shown to be crucial for artists' success. This phase is essential for learning how to manage anxiety, depression, and maintain professional relationships within the industry. In the domain of sports medicine, athletes are taught from early on in training on the importance of self-care. Yet it is interesting to point out that although performing artists, especially dancers, exert physical demands equalling elite athletes, prominent education on the same subject is residual to absent. Self-care in general is a relatively recent term accepted by the medical community only dating back to the 1950s. (Houseworth 2021). Protecting against overwhelming stress mirrors maintaining overall well-being. While it is vital to prioritize basic self-care practices like nutrition, exercise and rest, resilience to stress also involves nurturing relationships, cultivating fulfilling work and hobbies, ensuring financial stability, and staying true to personal values. In the performing arts realm, defining successful "self-care" can be challenging. Institutions often neglect to teach students how to cope with challenges or prioritize their well-being, leading to a culture of normalized suffering among artists. Nevertheless, students, in particular, can gain advantages from learning about self-care, as it can assist them in readiness for challenges they may encounter in the industry.

There is also considerable research looking at the impact of social support (the ensemble and the entourage) and self-efficacy. To recall its definition, self-efficacy refers to conviction that the individual can accomplish challenging tasks. According to the research of Orejudo et al, they provide evidence that social support is a facilitator of self-efficacy and should be

considered when exploring issues concerning identity and psychological stress in performing artists. Their research is also supported by numerous amounts of literature. Simply put, self-efficacy is a critical determinant of performance; fuelled by the entourage which can be included as the following: friends, colleagues, teachers, parents, (McPherson and McCormick, 2006). Lastly, the authors were able to see a clear pattern in that "successful musical careers always rely on the existence of certain people who are relevant and key in supporting the artist's training, in early as well as in advanced stages," (Orejudo et al, 2021).

6. Power dynamics in management

When looking at the Job-demands resource model, performing artists reported a significant number of ninety percent satisfaction with their professions, yet the same group inversely "...reported low satisfaction with management (Allmendinger et al., 1996), with musicians working in pits reporting lower satisfaction than those working in stage orchestras (Kenny et al., 2016). In a report also published by Mogelof and Rohrer (2005), it was "...suggested that satisfaction with management was related to the status of the orchestras and musicians employed by lower status orchestras reported significantly less satisfaction with management". When applying these results to a qualitative study issue by (Ascenso et al., 2017), it was reported that "musicians highlighted tension between their goals as musicians and those of management…while actors discussed the negative impact that a director's working style could have on well-being outcomes (Burgoyne et al., 1999).

It is important to note issues of power and autonomy in performing arts organizations. Creative directors typically hold significant authority over artistic direction while also managing relationships with stakeholders. As mentioned before, these responsibilities are not always aligned with the goals of the performing artist. Actors in particular, at least in literature, seem to be most vocal about how power dynamics can interfere with progress or

positive identity. One actor that was interviewed by (xxx) explained "You just do not feel in control of anything because you are at the behest of somebody else…[and] depending on what is your relationship with that director, you worked out a rapport, they want to work with you. You feel like…a little seed in the wind…just being blown here, there, and everywhere" (Robb et al, 2019). The subjectivity of directors and coaches underscores challenges with decision-making authority. Performing artists aface constant scrutiny, criticism, and pressure for perfection. However, positive feedback does have a positive influence on identity: "Performance feedback perceived as criticism had a negative impact on performing artists well-being (Sandgren, 2002) and a perceived lack of recognition for their work was related to lower job satisfaction for orchestral musicians (Smith, 1989).

7. *Coping Mechanisms & Lifestyle off stage*

There is emerging research in regard to how transitions from performance runs to the transition to off-season can affect identity, self-esteem, and overall outlook on life. For example, Mark Seton, Ian Maxwell, and Marianna Szabo explore the importance of managing this exact occurrence. They discuss the significance of warm-up and cool-down routines in preparing both mentally and physically for performances and in aiding in recovery afterwards. Practical implications suggest the need for performers to adopt structured routines to optimize their performance and prevent injury. What is interesting concerning this research is that in athletics, the importance of warm-up, cool-down is mastered and proves that when applied correctly, these processes can effectively help performers manage psychological states between non-performance and performance.

Performing artists often face elevated risks of mental health issues and increased alcohol and drug use, often employed to cope with transitional stress as mentioned above. (secondary factors being management of pain or performance anxiety). The lifestyle off stage is equally important as the routines managed in the company as the general well-being in day-to-day

life directly affects the health of the performer on stage. To further elaborate, the hazardous effects "of alcohol use in performers was associated with indices of psychological well-being and that those reporting to use alcohol in response to work stressors were more likely to exhibit problematic drinking patterns," (Seton et al 2019). Furthermore, performances and networking events are also usually set around social environments where drinking and maybe drug use may be encouraged.

8. Character Creation and the disruption of self

Performances often require the artist to express a deep and a wide array of emotions. In the case of actors or opera singers, they may be required to completely take on character roles. When this happens, the artist is expected to take on the behaviors of the character, embodying this persona completely. This process for actors can have a psychological impact over the performer. The exact means of this influence on actors is not yet well understood, however emerging research aims to understand in what ways character personification influences the actor's performance on and off stage. According to Brown's dissertation titled *Blurred lines between role and reality: A phenomenological study of acting*, The purpose of this study is clearly defined: To understand how taking on characters can "unintentionally influence their own thoughts, behaviors and actions during the time they are playing the role as well as when they are no longer playing the role" (Brown 2019). They then go on to explain that acting requires the performer to become somebody else. The actor also does not create this role or "personality" from a vacuum, as their ultimate goal is to fuse their own identity to the one of the characters. This may pose challenges for actors as they also transition off stage, or take on new roles, as taking on new personalities can clearly disrupt their sense of individuality or self. (Hannah et. al 1994). Moreover, method acting can go so deeply, that it can cause actors to relive past traumas, evidently contributing to unintentional psychological stress. This study suggests to the authors of this paper the potential differences in themes between

actors, opera singers and other performing artists. Additionally, it may guide organizations in offering therapies focused on grounding and autonomy beyond performance.

3. Methodology and Data

3.1 Methodology

Following Leedy and Ormrod (2001), descriptive research precedes model-based analytics. Descriptive research refers to an analysis of the current state as it presents itself and involves identification of attributes of a particular phenomenon based on an observation or correlation. For the purpose of context, the authors entertain working hypotheses understood in the sense of Oppenheimer and Putnam's well-known publication, *Unity of Science as a Working Hypothesis* (1958). Paraphrasing Oppenheimer and Putnam, given the force of reason, a working hypothesis is that which can be accepted assuming that further work can be done without declaring its validity or denying that truth may be unattainable (Oppenheimer and Putnam, 1958). The working hypotheses can subsequently be rigorously tested by confirmatory data analysis. Confirmatory data analysis is structured, and rigorous, exploratory data analysis can be open-minded and speculative (Tukey, 1980).

Confirmatory analyses follow descriptive insights. The authors have taken a Bayesian approach to address the research questions. There are many philosophical differences between how data and parameters are considered between the Bayesian and frequentist frameworks, namely that Bayesian methods consider that all parameters are random (and therefore have distributions), and that the data are fixed. Conversely, frequentists consider all parameters to be fixed and that the data are random. As a result, each framework approaches statistical inferences from very different perspectives. With small sample sizes, the goal of obtaining trustworthy estimates is likely to be questioned. with ML estimation (the primary

frequentist estimation method is known to have desirable properties such as consistency (the parameter estimates are unbiased on expectation as sample size approaches infinity) and asymptotic normality (which is the foundation for frequentist confidence interval calculations). However, notice that both properties require large samples to take effect.

Due to their differential theoretical underpinnings, Bayesian methods do not rely on large samples. Recall that Bayesian methods consider the data to be fixed while the parameters are random. With sampling-based Bayesian methods such as Markov chain Monte Carlo (MCMC), which is becoming increasingly synonymous with Bayesian estimation in empirical studies, this means that the quality of inference is controlled not by sample size approaching infinity, but rather by the number of samples taken approaching infinity.

3.2 Data and Descriptive Analysis

The quantitative research is based upon a purpose-designed questionnaire in two parts. Part One provided demographic information and Part Two included statements set against a five-point Likert scale; (1) strongly disagree to (5) strongly agree. The statements motivated by existing literature especially the work of Burland, Bennett, and Lopez-Iniguez (2022). The survey questions a divided into six categories: Association, Emotional Attachment, Conviction, External Factors, Goals and The Ensemble and Me. The Association, Emotional Attachment, Conviction and Goals categories generally correspond to what Burland, Bennett and Lopez, Iniguez refer to as Calling, Emotional Attachment, Self-Efficacy and Growth, respectively. Data for the first 100 respondents were used to estimate Cronbach's α as a measure of internal reliability of the survey instrument. A coefficient of .8516 was achieved, which is statistically very good.

The reliability α is defined as the square of the correlation between the measured scale and the underlying factor. The item-test correlations should be roughly the same for all items. Item-test correlations may not be adequate to detect items that fit poorly because the poorly fitting items may distort the scale. The outcome of the Cronbach's α estimation indicates that. Country, Gender, Age, Performing Art Type, Education, Q7, Q11, Q18, Q22, Q24, Q26 and Q27 items seem not to fit well in the scale in all respects. The item-test and item-rest correlations are much lower than those of the other items. The average interitem correlation increases substantially by removing Country, Gender, Age, Performing Art Type, Education, Q7, Q11, Q18, Q22, Q24, Q26 and Q27. Cronbach's α coefficient increases from 0..8516 to 0.9039 if the suspect items are dropped. However, as modest reliability of 0.70 or higher will suffice (Nunnally & Bernstein (1994) and deleting all demographic data from the analyses based on α seems wasteful (statistically speaking), the authors have not deleted survey items.

Surveys were distributed to a total of 500 respondents across France, Great Britain, and Spain through the market research provider Pollfish. The number of respondents required from each country was set equally over the total sample of 500. The survey targeted people in the performing arts sector, thus an initial screening question was asked with the hope of minimizing irrelevant respondents. To avoid pitfall of river sampling, respondents are invited to participate in the survey using the Pollfish double opt-in procedure. For the most part, the screening question seems to have been effective. However, some outliers were detected by observation in an initial screening and these respondents were removed from the sample making the final sample size of 407. The distribution of respondents by country and associated demographic statistics are shown in Table 1.

Table 1. Descriptive Demographic Statistics by Country

Country	Gender	Age	Education	Performing Art
France				
Count	128	128	128	128
Range	1	4	4	3
Mean	1.53125	2.445313	2.203125	2.367188
SE	.0442811	.103345	.060101	.0991295
Skewness	-.1252449	.5625828	.7831324	.2504698
Kurtosis	1.015686	2.449205	4.89816	1.704485
Great Britain				
Count	145	145	145	145
Range	1	4	5	3
Mean	1.531034	3	2.634483	2.662069
SE	.0415863	.0973795	.0997189	.0999141
Skewness	-.1243777	.2074567	.4176061	-.1444008
Kurtosis	1.01547	2.152586	2.279382	1.466785
Spain				
Count	134	134	134	134
Range	1	4	3	3
Mean	1.574627	2.492537	2.328358	2.283582
SE	.0428699	.1079004	.078403	.1041243
Skewness	-.3018889	.1913089	.5182824	.373058
Kurtosis	1.091137	1.75784	2.502557	1.592523

The distribution on gender for the total sample favors male (54.4%) over female (45.6%) respondents. The 25-34 and 35-44 age categories are the most heavily populated. Only 9% of respondents were aged 54 or older. 50.37 % of the respondents had college-university educations. Table 2 shows the distribution of respondents by performing art.

Table 2. Respondents by Performing Art

Performing Art	Frequency	Percent	Cumulative sum
Symphony/Orchestra	116	28.50	28.50
Dance	114	28.01	56.51
Opera	57	14.00	14.00
Theater	120	29.48	100.0
Total	407	100.00	

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Table 3 shows selected descriptive statistics for statements Q6 – Q31. Based on the hyper-distributions of the responses to statements, the However, distributions are negligibly skewed, and kurtosis is not outside of the suggested -3/+3.

Table 3. Selected statistics for survey statements Association (6-31).

Statement	Mean	Standard deviation (n-1)	Median	Mode	Mode frequency	Skewness (Pearson)	Kurtosis (Pearson)
Association							
Q6	3.823	1.009	4.000	4	148	-0.635	-0.071
Q7	3.194	1.073	3.000	4	136	-0.260	-0.615
Q8	4.120	0.935	4.000	5	169	-1.001	0.673
Q9	4.445	0.753	5.000	5	233	-1.455	2.350
Q10	4.160	0.837	4.000	4	170	-0.861	0.488
Q11	3.924	0.988	4.000	4	159	-0.843	0.437
Emotional Attachment							
Q12	3.894	1.149	4.000	5	166	-0.699	-0.625
Q13	3.914	0.990	4.000	4	154	-0.742	0.070
Q14	4.420	0.748	5.000	5	225	-1.246	1.395
Q15	4.425	0.694	5.000	5	216	-1.015	0.597
Q16	4.327	0.755	4.000	5	196	-0.894	0.205
Q17	4.300	0.796	4.000	5	196	-0.969	0.500
Conviction							
Q18	3.111	1.027	3.000	3	154	-0.003	-0.507
Q19	3.990	0.862	4.000	4	186	-0.696	0.297
Q20	3.803	0.910	4.000	4	166	-0.408	-0.339
Q21	4.057	0.873	4.000	4	182	-0.865	0.657
External Factors							
Q22	3.614	1.008	4.000	4	154	-0.386	-0.492

Q23	3.671	1.010	4.000	4	139	-0.371	-0.481
Q24	4.081	0.813	4.000	4	182	-0.645	0.222
Goals							
Q25	3.705	0.981	4.000	4	163	-0.481	-0.306
Q26	3.688	1.014	4.000	4	152	-0.454	-0.435
The Ensemble & Me							
Q27	3.860	0.832	4.000	4	194	-0.453	-0.008
Q28	4.010	0.952	4.000	4	155	-0.774	0.013
Q29	3.961	0.890	4.000	4	171	-0.638	0.131
Q30	3.759	1.037	4.000	4	148	-0.556	-0.374
Q31	4.265	0.870	4.000	5	201	-1.057	0.567

Based on Table 3, the 'grand mean' or mean-of-means is 3.943. While not pronounced, one should be sensitive to the slight negative skew as the possible result of upward inertia.

Table 4 shows Spearman's correlation coefficients for selected statements corresponding to four categories closely corresponding to the categories designated by Burland, Bennett and Lopez-Iniguez (2022). It is conceivable that the correlation matrix be analyzed in full (lower diagonal), but the sheer size of the matrix makes the analysis cumbersome, if not difficult. Given a choice between Pearson's and Spearman's correlation coefficients, the latter has been selected on grounds that it is more robust to outliers. Recall that statistical significance, indicates associations and not causal relationships.

On the basis of observation, the authors entertain the hypothesis that the statements related to Association, Q6 through Q11, constitute response (dependent) variables, while tentatively the remaining statements are predictors. While not scientifically grounded, the correlation estimates are taken to provide some evidence for modelling in latter sections of the paper.

Tables 5, 6 and 7 follow the structure of Table 4 and show correlation coefficients for France, Great Britain, and Spain. Tables 8, 9, 10 and 11 show correlation coefficients for performing arts: Symphony/Orchestra, Dance, Opera/Voice, Theater. Admittedly, the correlation tables are somewhat difficult to analyze given the volume of information. However, there are some. main findings. Table 4 presents correlations over the total sample. Emotional Attachment has a strong positive correlation with the other categories. The same is the case for Conviction although less so. The Goals category has the weakest correlation with the groups. Item Q7 (My performing art is essential to how I see myself) has negative correlations with the Emotional Attachment items. Item Q25 (Overall, I accept Personal disappointments and adapt easily) has a very weak negative correlation with the other items. Q18 (My personal skills are good enough to achieve what the director wants) has no relationship with the other items of its category.

The correlations for France appear in Table 5. Interestingly, the Goals category has almost no correlational relation with the other categories. The Association statements have stronger correlations with Emotional Attachment statements than with statements from their own category. Q7 defined above, does not correlate with the statements of its own category, and in fact, only one very weak correlation for the other two categories.

Correlations within the Emotional Attachment and Conviction groups are a bit weaker than in the total sample table, but Emotional Attachment is still the strongest category to correlate with the others. Conviction items have stronger correlation with Emotional Attachment than with Association items. Q11 (I always wanted to be a performing artist) shows a negligible

correlation with the other items of Association. As is the case for the total sample, Q18 in the

Conviction group has no relationship with the other items of its category.

Table 4. Spearman Correlation Coefficients for Selected Categories, Total Sample*

	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q25	Q26
Association																		
Q6	1																	
Q7	-.1434	1																
Q8	.4925	-.1411	1															
Q9	.4375		.5075	1														
Q10*	.3951	-.1415	.5164	.4532	1													
Q11				.1382	.1070	1												
Emotional Attachment																		
Q12	.4192	-.2109	-.3532	.3444	.3375	.1121	1											
Q13	.4804	-.1372	.4528	.4938	.4474	.1100	.5504	1										
Q14	.3500	-.1571	-.3571	.5024	.4511	.1515	.3955	.4181	1									
Q15	.3645	-.1276	-.4144	.4667	.4128	.1357	.4116	.4621	.5567	1								
Q16	.3347	-.1259	-.3313	.4366	.3964	.2292	.3662	.3803	.4278	.4205	1							
Q17	.3666		.3979	.3397	.4305	.1292	.3522	.3671	.3049	.3974	.4716	1						
Conviction																		
Q18		.3403	.1319			.1734							1					
Q19	.3518		.3221	.3441	.2717	.1812	.3766	.4086	.2393	.2375	.2886	.2733		1				
Q20	.3805	-.1172	-.3375	.3074	.3290		.3968	.3748	.2917	.3043	.2478	.2616		.4243	1			
Q21	.3971		.4319	.4071	.3750	.1391	.3421	.4158	.3632	.3789	.3977	.3475		.4389	.4788	1		
Goals																		
Q25	-.1449	-.2136	.1277		-.1615			-.1173	-.1631		-.1085				-.1474		1.00	

Q26

														1
1867		1280	1627	1053		1301	1891		1295	2011	2168	1681	2556	2243	2564		.000

*Estimates shown are significant at the .05 significance level or better.

**Q10 might well be included under the Goals category.

	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q25	Q26
Association																		
Q6	1 .000																	
Q7		1 .000																
Q8	.4292		1 .000															
Q9	.4370		.4455	1 .000														
Q10*			.3707	.2588	1 .000													
Q11	.1963				.1917	1 .000												
Emotional Attachment																		
Q12	.3893	.1755	-.2920	.2920	.2102		1 .000											
Q13	.4440		.3582	.3582	.3176	.1970	.5065	1 .000										
Q14	.3261		.2399	.2399	.2555		.2723	.3450	1 .000									
Q15	.3251		.3665	.3665	.2370	.2323	.4424	.3211	.4694	1 .000								
Q16	.3064		.2387	.2387	.3735	.1840	.2348	.4117	.3927	.4030	1 .000							
Q17	.3649		.3455	.3455	.3206		.3114	.3562	.2220	.4461	.4385	1 .000						
Conviction																		
Q18		.2657				.3654							1 .000					
Q19	.3183		.1988	.1988			.3679	.4193	.1763		.2081	.2351		1 .000				
Q20	.3211		.2752	.2752	.2015		.3421	.2673	.2484	.2431		.2199		.4458	1 .000			
Q21	.3858		.3033	.3033		.3308	.2703	.4277	.2726	.2629	.3328			.3928	.3370	1 .000		
Goals																		
Q25																	1.000	

35

| Q26 | . | | | | . | | . | . | | . | . | . | | 1 |
| 2548 | . | | | | 2827 | | 2438 | 3004 | | 3288 | 2034 | 3772 | | .000 |

Table 5. Spearman Correlation Coefficients for Selected Categories, France*

*Estimates shown are significant at the .05 significance level or better.
**Q10 might well be included under the Goals category.

	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q25	Q26
Association																		
Q6	1.000																	
Q7	-.2218	1.000																
Q8	.6485	-.2989	1.000															
Q9	.5093		.5943	1.000														
Q10*	.5398	-.2313	.6829	.6279	1.000													
Q11						1.000												
Emotional Attachment																		
Q12	.4506	-.2089	.4829	.2863	.4525		1.000											
Q13	.5062	-.2337	.6279	.4425	.5475		.5912	1.000										
Q14	.3883	-.3054	.5122	.5880	.5802		.5037	.4322	1.000									
Q15	.3181	-.2155	.4362	.5223	.4940	.1747	.4266	.5459	.6357	1.000								
Q16	.3238		.4803	.5311	.5154		.3948	.3487	.4435	.4513	1.000							
Q17	.3404		.4749	.3700	.5017	.1696	.3938	.3982	.3457	.3801	.4743	1.000						
Conviction																		
Q18	.1894	-.3626	.1922				.1841			-.2105	.2899	.3214	1.000					
Q19	.4450		.3479	.3368	.3238	.2365	.3423	.3386	.2285	.2495	.2668	.2058		1.000				
Q20	.3769		.4117	.2578	.3650		.3618	.3668	.2943	.2756	.4153	.4017		.3659	1.000			
Q21	.4301	-.1972	.5323	.4269	.5263		.3605	.3678	.3994	.3872				.4267	.5625	1.000		
Goals																		
Q25	.2738	.2897	.2469					-.2938		.1871			-.3540				1.000	

Q26 · · · · · · · **1**
1690   1712   1781   2631   2007   1660   1822   .000

Table 6. Spearman Correlation Coefficients for Selected Categories, Great Britain*

Estimates shown are significant at the .05 significance level or better.
**Q10 might well be included under the Goals category.

Correlation matrix (correlation coefficients with ".000" significance on the diagonal)

	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q25	Q26
Association																		
Q6	1 (.000)																	
Q7		1 (.000)																
Q8	.3548		1 (.000)															
Q9	.3517		.4800	1 (.000)														
Q10*	.4550		.4217	.4630	1 (.000)													
Q11				.1893		1 (.000)												
Emotional Attachment																		
Q12	.4173	.2013	-.2676	.4113	.3418		1 (.000)											
Q13	.5047		.3438	.5767	.4956		.5773	1 (.000)										
Q14	.3309		.2702	.5194	.4838		.3899	.4802	1 (.000)									
Q15	.4692		.4305	.4694	.4736		.3777	.5120	.3423	1 (.000)								
Q16	.3821	.1731	-.2341	.3526	.2956		.4349	.3947	.4322		1 (.000)							
Q17	.3986	.2104	-.3700	.3590	.4546		.3404	.3640	.3307			1 (.000)						
Conviction																		
Q18		.3428											1 (.000)					
Q19	.2847		.4424	.3734	.3979		.3962	.4825	.2988	.3655	.3243	.2566	.1764	1 (.000)				
Q20	.4482	.1963	-.3102	.4081	.4082		.4643	.5083	.3176	.3976	.3091	.3350		.4518	1 (.000)			
Q21	.3694		.4156	.4947	.3840		.3811	.4785	.3958	.4690	.4275	.4311		.5039	.4992	1 (.000)		
Goals																		
Q25		.1834			-.2261		-.2922	.1716							.2293		1.000 (.00)	

Q26	.			.	.			.	.			.	.		1
	1828		2168	1907			2108	1961			2929	2312			.000

Table 7. Spearman Correlation Coefficients for Selected Categories, Spain*

Estimates shown are significant at the .05 significance level or better.
**Q10 might well be included under the Goals category.

	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q25	Q26
Association																		
Q6	1																	
	.000																	
Q7		1																
		.000																
Q8	.486		1															
			.000															
Q9	.464		.559	1														
				.000														
Q10*	.411		.421	.327	1													
					.000													
Q11						1												
						.000												
Emotional Attachment																		
Q12	.417		.307	.314	.385		1											
							.000											
Q13	.564		.357	.479	.393		.457	1										
								.000										
Q14	.397		.333	.404	.488	.184	.397	.395	1									
									.000									
Q15	.255		.320	.462	.364	.249	.289	.357	.481	1								
										.000								
Q16	.360		.238	.363	.375		.497	.473	.440	.307	1							
											.000							
Q17	.332		.245	.378	.288		.250	.455	.257	.453	.392	1						
												.000						
Conviction																		
Q18		.196				.218							1					
													.000					
Q19	.328		.323	.352	.337	.217	.373	.441	.346	.212	.367	.308	.250	1				
														.000				
Q20	.401		.234	.294	.335		.286	.415	.296	.187	.355	.325	.286	.473	1			
															.000			
Q21	.402		.459	.415	.457			.433	.390	.374	.339	.195	.451	.501		1		
																.000		
Goals																		
Q25																	1.000	

Q26	.		.	.		.	.	.	.	.	.		.	1
229		266	187				217	383	266	364	332	311		.000

Table 8. Spearman Correlation Coefficients for Selected Categories, Symphony/Orchestra*

Estimates shown are significant at the .05 significance level or better.
**Q10 might well be included under the Goals category.

Table 9. Spearman Correlation Coefficients for Selected Categories, Dance*

Estimates shown are significant at the .05 significance level or better.
**Q10 might well be included under the Goals category.

	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q25	Q26
Association																		
Q6	1																	
	.000																	
Q7		1																
		.000																
Q8	.		1															
	480		.000															
Q9	.		.	1														
	384		517	.000														
Q10*	.	-	.	.	1													
	408	.189	632	373	.000													
Q11			.		.	1												
			220		.000													
Emotional Attachment																		
Q12	.	-	.	.	.		1											
	417	.240	502	419	415		.000											
Q13	.		.	.	.		.	1										
	344		508	453	481		686	.000										
Q14	.		.	.	.		.	.	1									
	435		423	518	399		471	462	.000									
Q15	.		.	.	.		.	.	.	1								
	473		490	356	433		469	533	561	.000								
Q16	.		.	.	.		.	.	.	.	1							
	398		397	387	419		356	367	488	448	.000							
Q17			.	.	.		.	.	.	.	.	1						
			440	274	504	211	389	309	420	454	580	.000						
Conviction																		
Q18	.	-	.	-			.						.	1				
	.215	427	.193				230						335	.000				
Q19	.		.	.	.	.	.	.	.	.	.		.		1			
	388		331	415	300	258	418	429	221	267	409	234		.000				
Q20	.		.	.	.		.	.	.	.	.	.	-	.	1			
	384		242	251	284		395	319	383	309	233	370	.184	434	.000			
Q21	.		.	.		.	.	.	.	.	.	.		.	.	1		
	440		409	394		318	419	383	420	392	444	202		546	311	.000		
Goals																		
Q25	.	-	.	-		-											1.000	
	.208	218	.355			.317												

Q26	.		.		.	.	.	.22	1
186		185		202	205	212	0	.000	

Table 10. Spearman Correlation Coefficients for Selected Categories, Opera/Voice*

Estimates shown are significant at the .05 significance level or better.
**Q10 might well be included under the Goals category.

	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q25	Q26
Association																		
Q6	1																	
	.000																	
Q7		1																
		.000																
Q8	.496		1															
			.000															
Q9	.276		.427	1														
				.000														
Q10*	.483		.511	.344	1													
					.000													
Q11			.279			1												
					.000													
Emotional Attachment																		
Q12	.398		.398	.369	.381		1											
							.000											
Q13	.548		.540	.518	.531		.606	1										
								.000										
Q14			.377	.490	.351			.404	1									
									.000									
Q15	.411	-.300	.446	.446	.447		.587	.471	.450	1								
										.000								
Q16			.339	.289				.457	.325		1							
										.000								
Q17			.434	.434	.390			.323	.315	.478		1						
											.000							
Conviction								-.292										
Q18		.348								.301			1					
												.000						
Q19	.268		.287	.356				.483	.381				.000	1				
Q20	.385		.560	.327				.353	.463				.594	.000	1			
Q21	.363		.581	.424	.270	.273	.412	.495		.460	.280	.268	.473	.593	.000	1		
Goals																		
Q25														-.268		00	1.000	

| Q26 | | | . | | . | | 1 |
| | | 266 | | 490 | | .000 | |

Table 11. Spearman Correlation Coefficients for Selected Categories, Theater*

Estimates shown are significant at the .05 significance level or better.
**Q10 might well be included under the Goals category.

	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q25	Q26
Association																		
Q6	1 .000																	
Q7	-.255	1 .000																
Q8	.398	-.342	1 .000															
Q9	.487	-.232	.376	1 .000														
Q10*	.438	-.267	.528	.494	1 .000													
Q11						1 .000												
Emotional Attachment																		
Q12	.444	-.334	-.342	.291	.323		1 .000											
Q13	.523	-.269	.509	.525	.547		.471	1 .000										
Q14	.279	-.264	.358	.591	.453		.371	.444	1 .000									
Q15	.430	-.226	.365	.622	.469		.395	.591	.585	1 .000								
Q16	.361	-.254	.366	.529	.520	.238	.419	.422	.464	.538	1 .000							
Q17	.472	-.220	.443	.383	.503		.520	.439	.373	.407	.464	1 .000						
Conviction																		
Q18		.332	-.282	-						.229	-.230	.241	1 .000					
Q19	.444	-.252	.321	.339	.271		.355	.331	.289	.321	.263	.299		1 .000				
Q20	.366	-.233	.377	.381	.332		.373	.338	.275	.421	.266	.421		.353	1 .000			
Q21	.408	-.242	.388	.439	.460		.394	.484	.387	.424	.374			.395	.497	1 .000		
Goals																		
Q25	-.245	-.284	.214		.190		-.257	-.308					.326			.000		1.000

47

Q26

| 232 | 562 | 233 | 204 | 225 | | 206 | | .000 | 1 |

Correlations for Great Britain in Table 6 are stronger than those for the total sample. statement Q7, generally, has very weak negative correlations with the other statements. However, it has weak positive correlations with Goals statements. Conviction items have a stronger correlation with Association items than with Emotional Attachment. Emotional Attachment has strong correlations with Association except for items Q7 exhibiting weak negative correlations) and item Q11 showing virtually no significant correlations. Again, Q18 (Conviction) has no relationships with the other statements within its category.

Table 7 showing the results for Spain points toward Q11 with only one weak correlation with Q9 (My performing art related work helps me understand who I am). Q7 (Association) has negative, but weak correlations, with items from other categories and no correlation with items from the same category. Emotional Attachment has positive correlations with Association and Conviction. Q18 (Conviction) has a weak correlation with Q19 (I feel good about my abilities compared to my fellow performing artists).

In summary, Emotional Attachment is the category that is most frequently correlated with the other categories, while Goals category shows the weakest correlations. Q7 negatively correlates with the other statements, while and Q11 and Q18 seem to not correlate with items from the same category. The UK sample is the one with largest significant correlations and France exhibits weaker. It is noteworthy that Q7, Q11, Q18 and Goals items do not seem to contribute to the overall information content of the survey. This is consistent with the item-test and item-rest correlations estimated in the context of Cronbach's α above.

Turning next to the tables segmented by performing art, Table 8 labelled as Symphony/Orchestra, the Association items have significant positive correlations with Q21 (I feel confident that I am capable of doing work that does not involve my performing art),

however, there are no significant correlations with Q18 and Q7. Q9 has the strongest significant correlations with Emotional Attachment statements. The correlation estimates of Association statements with Emotional Attachment and Conviction statements are stronger than the estimates between the Emotional Attachment and Conviction statements. Generally, Goals-related statements no not exhibit significant correlations with statement from other groups.

Correlation estimates for Dance are shown in Table 9, and interestingly, are stronger than for the Symphony/Orchestra results. Table 9 (Dance): Overall, correlations are stronger than in the Symphony/Orchestra table. Association items have significant positive correlations with Emotional Attachment items, especially Q8 and Q10 (How I identify myself to others has changed as I have grown older),. Q7, and with respect to Q11 there are few significant correlation estimates. Conviction items seem to have stronger correlations with Emotional Attachment than with Association statements. Goals statements have virtually no correlations with statements from other categories. Q7, Q11 and Q18 have almost no correlations. While Q7 and Q18 correlate positively, statistically, neither contributes to the overall content of the survey.

Table 10 for Opera/Voice has the least number of significant correlations. Consistent with previous observations on Q7, Q11, and Q18 there are few correlation estimates. The Goals statements do not exhibit correlational relationships. Q13 (Being involved with performing arts gives me immense satisfaction) correlates positively with Association statements. With respect to Conviction, Q8, Q12 (My performing art is always on my mind), and Q13 correlate significantly with items from the group. Q21 (I feel confident that I am capable of doing work that does not involve my performing art) exhibits the highest count of significant correlations.

Contrary to the results shown in Table 10, Table 11 showing outcomes for Theater respondents, exhibits numerous significant correlations. Q7, which associated with virtually no correlations for the other performing arts, has weak, but significant correlations for Theater. Goals statements show a few weak correlations and Q25 (Overall, I accept personal disappointments and adapt easily) correlates negatively in but a few cases. The Association and Emotional Attachment categories show relatively strong negative correlations. Note the results on Q8, Q10, and Q13.

Overall, the results are reasonably consistent across performing arts. The Goals group statements, which Burland, Bennett and Lopez-Iniguez (2022) label Growth, do not exhibit a preponderance of correlational evidence exception for Theater. The results indicate more pronounced differences between performing arts than countries. Symphony/Orchestra have the weakest correlations, while Theatre has more and stronger significant correlations.

Overall, Association and Emotional Attachment seem to be the categories that are most related in the sense of correlation estimates. Possibly, this suggests that when a performing artist identifies strongly with their art, there is a significant emotional attachment. It seems odd that statement Q7 (My performing art is essential to how I see myself has negative or no correlational relations with the other statements. Do performing artists identify themselves as artists but feel that their performing art is not only or essentially who they are?

The Goals statements do not correlate with other self-identity groups. This outcome is somewhat disappointing because the category is intended to reveal some sense of a respondent's reaction to life change. The reasons for the statistical absence of correlations are not clear however, at least three possibilities are worth entertaining. First, it might be that the

respondents tended to be relatively myopic with respect to the timeline attached to their career trajectories, i.e. their horizons are relatively short. Respondents might well respond differently to statements depending on their tenure as a performing artist. Second, it is possible that the Goals statements are subsumed in other categories-statements. Third, it is possible that related to the issue of myopia is the relative career-employment uncertainty that is characteristic of performing arts vocations. Third, it might be that the category is mislabelled and the use if Growth over goals as in Burland, Bennett and Lopez-Iniguez (2022) has significant implications for the results.

In order to view the statement relationships both from within group and between group, A clustering exercise was undertaken, aggregating similar data points together to reveal underlying groups or clusters of statements. Agglomerative hierarchical clustering (AHC) was applied. The algorithm confirmed the K-means application of two clusters.

The dendrogram shown in Figure 1 indicates the clustering of the statement points Q6 – Q31 merged from two to a single cluster indicating homogeneity at the line shown at approximately 400. Interpretation of the dendrogram is based on identifying clusters that are dissimilar, i.e., the bigger the distance between links, the bigger the dissimilarity between the statements. Alternatively, the key to interpreting a dendrogram is to focus on the height at which any two objects are joined together. The height of the dendrogram indicates the order in which the clusters were joined.

The clusters shown in blue constitute groups Association, Emotional Attachment, Conviction and Ensemble & Me. The clusters in red include Association, Conviction, External, Goals and the Ensemble & Me. While the clustering is not as "clean" as one might prefer with the

overlapping of Association, Conviction and Ensemble and Me, the exercise did separate Emotional Attachment, External and Goals. Recall that the latter gave rise to concern or questions related to the correlation tables. Clearly, the dendrograms provide visual evidence of the heterogeneity of the respondents as between the performing arts both with respect to dissimilarity and the clusters themselves.

Figure 1. Dendrogram, Agglomerative Hierarchical Clustering (ACH), Total Sample
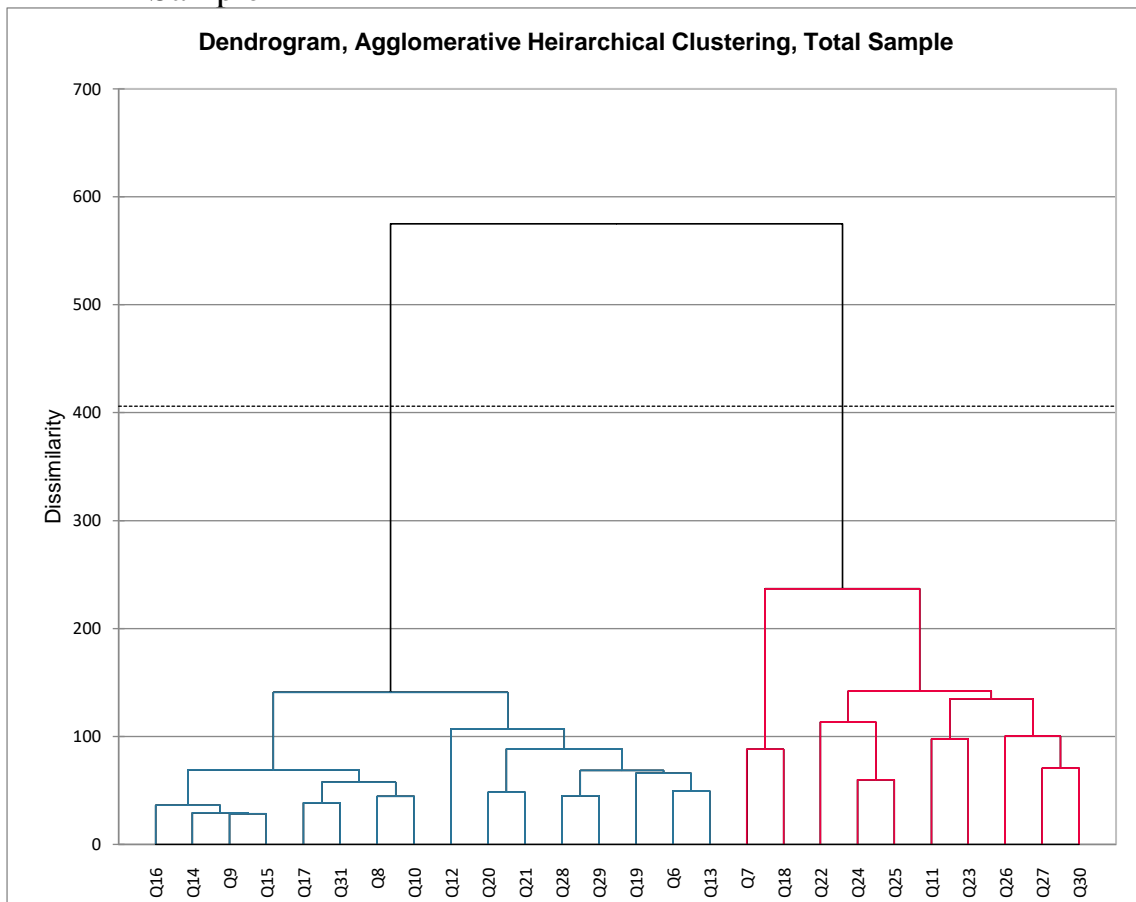
Figure 2. Dendrogram, Agglomerative Hierarchical Clustering (ACH),
Symphony/Orchestra
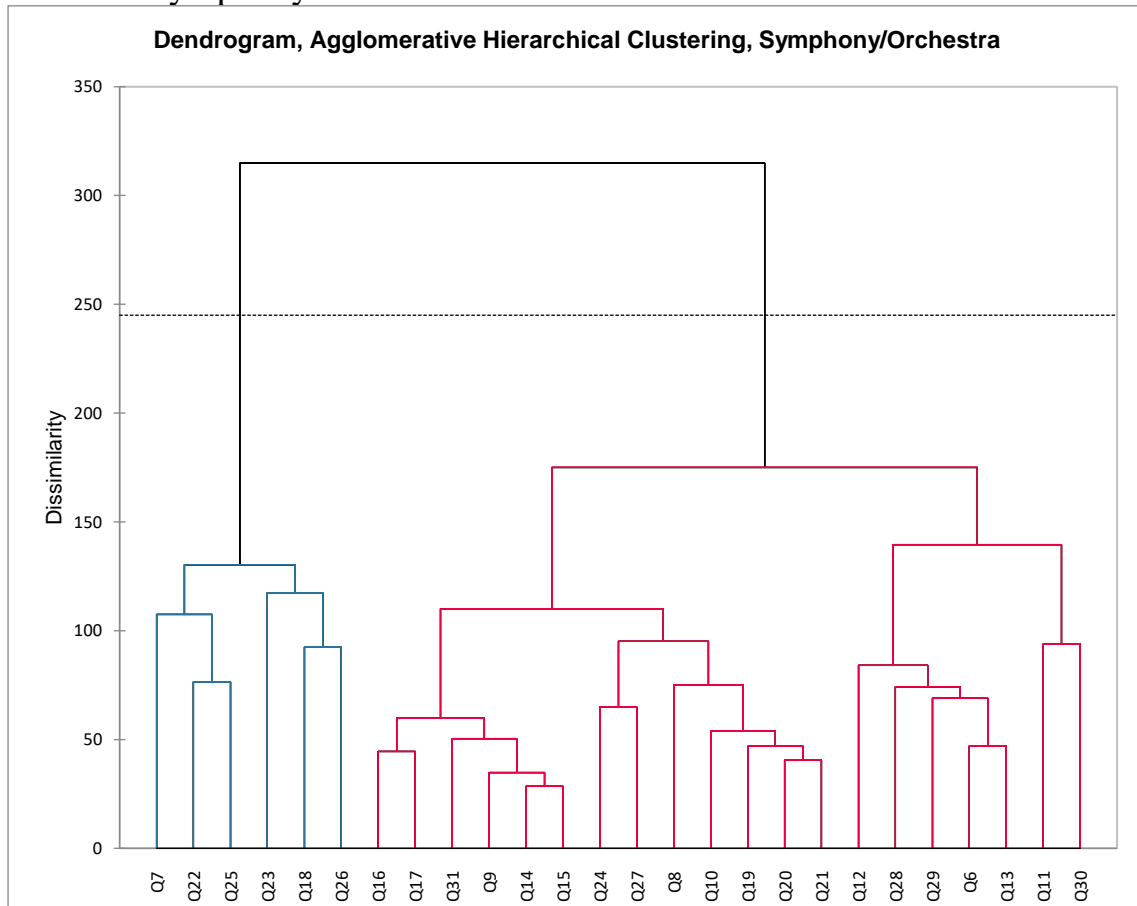
Figure 3. Dendrogram, Agglomerative Hierarchical Clustering (ACH), Dance

Dendrogram, Agglomerative Hierarchical Clustering, Dance
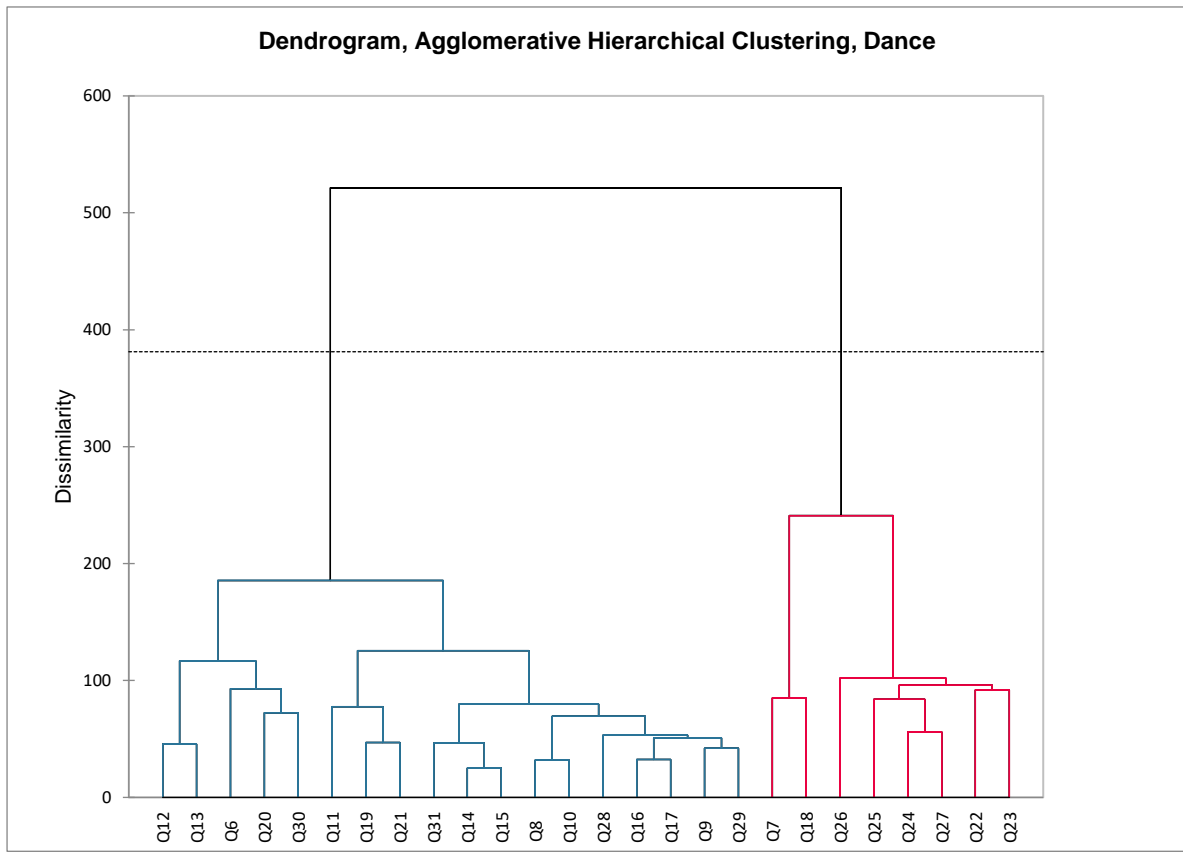
Figure 4. Dendrogram, Agglomerative Hierarchical Clustering (ACH),
Opera/Voice
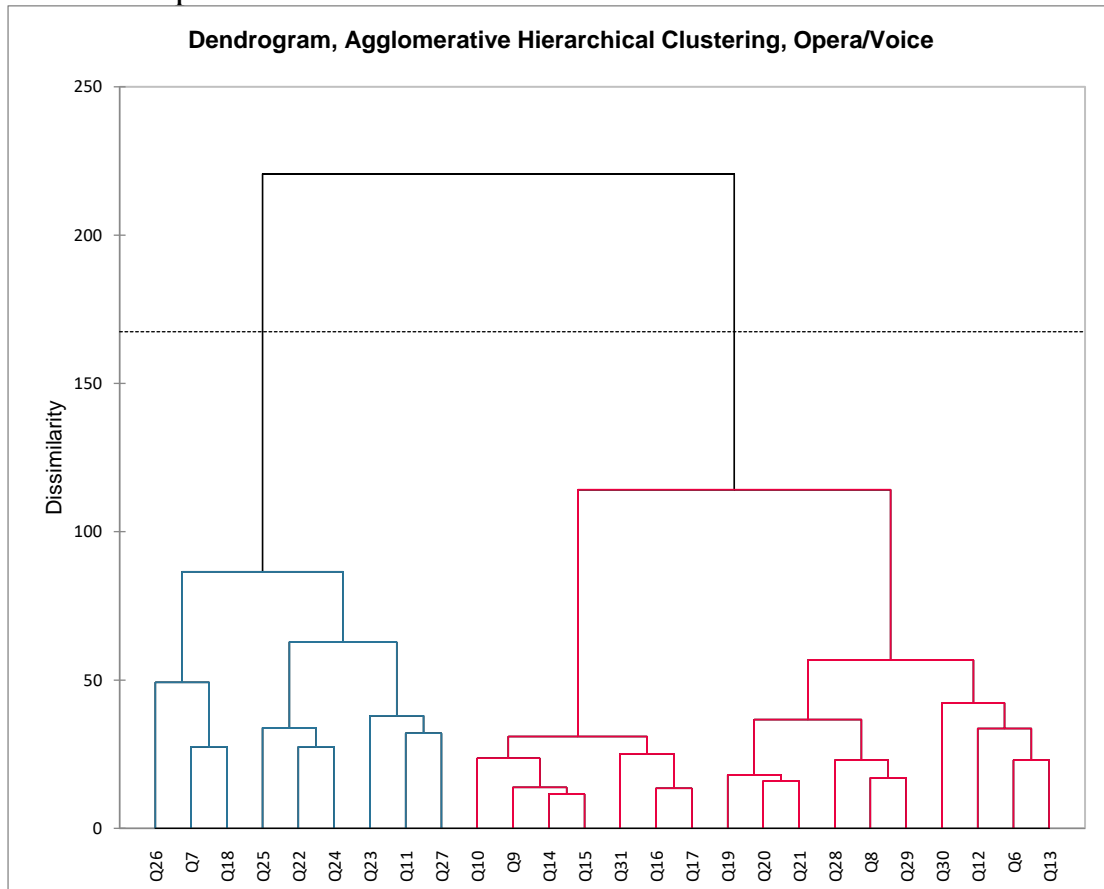
Figure 5. Dendrogram, Agglomerative Hierarchical Clustering (ACH),
   Theater
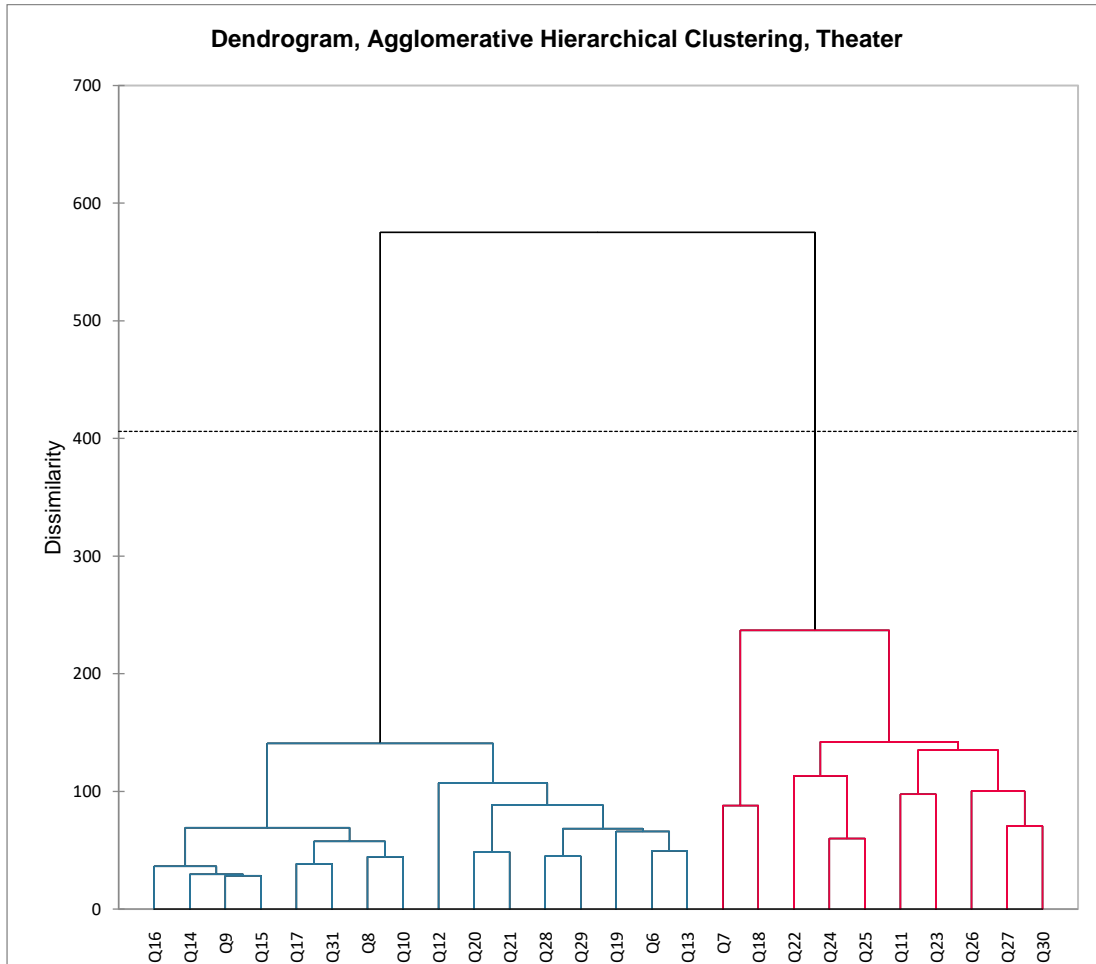
3.2 Ordinal Logit Analysis

Single-response Model

Based on insights to this point, two models are considered applying ordered logistic regression. The data set has a five-level variable called Q6 (coded 0, 1, 2, 3,4,5), that is defined as the response or dependent variable. The model includes three five-level variables listed in Table 12 that are defined as predictors. The variable Q6 is tabulated in Table 13.

Ordered logistic regression operates under the assumption that the relationship between every pair of outcome categories is identical. The assumption underlying parallel regression is that the coefficients describing the relationship, for instance, between the lowest and all higher categories of the response variable, are identical to those describing the relationship, for instance, between the next lowest category and all higher categories, and so forth. Due to the identical nature of the relationship between every pair of groups, a single model exists, represented by a single set of coefficients.

STATA 18 is used to obtain the odds ratios using the *ologit* command followed by *or*. The results are shown in Table 14 as proportional odds ratios.. Given a one unit increase in Q10, the odds of being in a higher level of Q6 are 2.017 times greater given other variables in the model remain constant. Given a one unit increase in Q12, the odds of a higher category of Q6 are 1.654 times higher. versus the low and middle categories of Q6, given that the other variables in the model are held constant. Finally, the same explanation holds for Q20, i.e., given a one unit increase in Q12, the odds of a higher category of Q6 are 1.645 times higher. versus the lower categories of Q6, given that the other variables in the model are held constant.

Table 12.. Variables for Ordinal Logit, Total Sample

Variable	Type - Description
Q6	Response - The first thing I think about…
Q10	Predictor - How I identify myself to others has changed as I grow older
Q12	Predictor - My performing art is always on my mind.
Q20	Predictor - Thinking about my performing art related abilities makes me feel self-confident.

Table 13. Tabulated Variable Q6, Total Sample

Variable; Q6	Frequency	Percent	Cumulative Total
1	10	2.46	3.46
2	29	7.13	9.58
3	102	25.06	34.64
4	148	36.36	71.01
5	118	28.99	100.00

Table 14. Ordered Logistic Regression, Total Sample

Ordered logistic regression   Number of obs =   407
LR chi2(3)   = 141.79
Prob > chi2   = 0.0000
Log likelihood = -479.73883   Pseudo R2   = 0.1288

Q6	Odds ratio	Std. err	z	P>|z|	[95% conf. interval]
Q10	2.016614	.2545534	5.56	0.000	1.574625 2.582667
Q12	1.65381	.158098	5.26	0.000	1.371241 1.994607
Q20	1.645408	.1982313	4.13	0.000	1.299346 2.083639
Cut1	2.328454	.6225381			1.108302 3.548606
Cut2	3.970747	.5841939			2.825749 5.115746
Cut3	5.961557	.616509			4.753221 7.169892
Cut 4	7.934891	.669237			6.623211 9.246572

Approximate likelihood-ratio test of proportionality of odds

across response categories:
chi2(9) =   7.66
Prob > chi2 =   0.5692

Table 15. Ordered Logistic Regression, Symphony/Orchestra

Ordered logistic regression   Number of obs =   116
 LR chi2(3)   = 39.56
 Prob > chi2 = 0.0000
 Log likelihood = -133.59809   Pseudo R2   = 0.1290

Q6	Odds ratio	Std. err	z	P>|z|	[95% conf. interval]
Q10	1.959287	.4531497	2.91	0.004	1.245173 3.08295
Q12	1.728756	.3286928	2.88	0.004	1.190947 2.509428
Q20	1.525549	.3790367	1.70	0.089	.9374268 2.482647
Cut1	2.179172	1.15091			-.0765697 4.434914
Cut2	3.706721	1.073559			1.602583 5.810858
Cut3	5.501698	1.118077			3.310306 7.693089
Cut 4	7.888443	1.244626			5.44902 10.32786

Approximate likelihood-ratio test of proportionality of odds
across response categories:
chi2(9) =   5.97
Prob > chi2 =   0.7428

Table 16. Ordered Logistic Regression, Dance

Ordered logistic regression
Number of obs = 114
LR chi2(3) = 38.20
Prob > chi2 = 0.0000
Log likelihood = -141.43842
Pseudo R2 = 0.1190

Q6	Odds ratio	Std. err	z	P>|z|	[95% conf. interval]
Q10	1.778609	.4389563	2.33	0.020	1.096493 2.885061
Q12	1.634594	.2988193	2.69	0.007	1.142358 2.338932
Q20	1.715839	.3882609	2.39	0.017	1.1012 2.673541
Cut1	2.495002	1.094805			.3492233 4.64078
Cut2	3.801488	1.072707			1.699022 5.903955
Cut3	5.595401	1.130765			3.379143 7.81166
Cut 4	7.147744	1.206655			4.782743 9.512745

Approximate likelihood-ratio test of proportionality of odds
across response categories:
    chi2(9) = 17.72
    Prob > chi2 = 0.0385

Table 17. Ordered Logistic Regression, Opera/Voice

Ordered logistic regression   Number of obs =   57
LR chi2(3)   = 24.08
Prob > chi2   = 0.0000
Log likelihood = -63.022567   Pseudo R2   = 0.1604

Q6	Odds ratio	Std. err	z	P>|z|	[95% conf. interval]
Q10	2.89512	1.222663	2.52	0.012	1.265285 6.624374
Q12	1.685801	.4440922	1.98	0.047	1.005943 2.825134
Q20	1.872843	.5912885	1.99	0.047	1.008701 3.477284
Cut1	3.958503	2.084135			-.1263264 8.043333
Cut2	5.864797	1.948727			2.045363 9.684231
Cut3	8.414278	2.089956			4.318039 12.51052
Cut 4	10.7227	2.286597			6.24105 15.20435

Approximate likelihood-ratio test of proportionality of odds
across response categories:
    chi2(9) =   10.94
    Prob > chi2 =   0.2801

Table 18. Ordered Logistic Regression, Theater

Ordered logistic regression   Number of obs =   120
LR chi2(3)   = 42.94
Prob > chi2   = 0.0000
Log likelihood = -134.60211   Pseudo R2   = 0.1376

Q6	Odds ratio	Std. err	z	P>|z|	[95% conf. interval]
Q10	2.186405	.4874547	3.51	0.000	1.412398 3.384576
Q12	1.628783	.2709513	2.93	0.003	1.175612 2.25664
Q20	1.630924	.3567227	2.24	0.025	1.06232 2.503872
Cut1	1.434305	1.386844			-1.283861 4.15247
Cut2	3.960058	1.089452			1.824771 6.095344
Cut3	6.164283	1.149811			3.910694 8.417872
Cut 4	8.101038	1.244994			5.660894 10.54118

Approximate likelihood-ratio test of proportionality of odds
across response categories:
     chi2(9) =   6.45
     Prob > chi2 =   0.6941

Recall that in the absence of the parallel regressions assumption distinct models would be

required to characterize the relationship between every pair of outcome categories. The results

of the likelihood-ratio test of proportionality are shown below each table. The null hypothesis

states that the coefficients of the models are identical, so an insignificant result is considered

favorable. Based upon the likelihood-ratio test it appears that the only outcome giving rise to some concern is Dance, but the issue is of marginal consequence in this case. Figure 6. Provides a visual representation of heterogeneity between estimates by performing art. While the estimate on Q10 is consistently larger than either Q11 or Q12, the estimate on Q10 for Opera/Voice stands out as unusually large.

Figure 6. Estimated Odds Ratios for Statements Q10, Q12 and Q6 by Performing Art
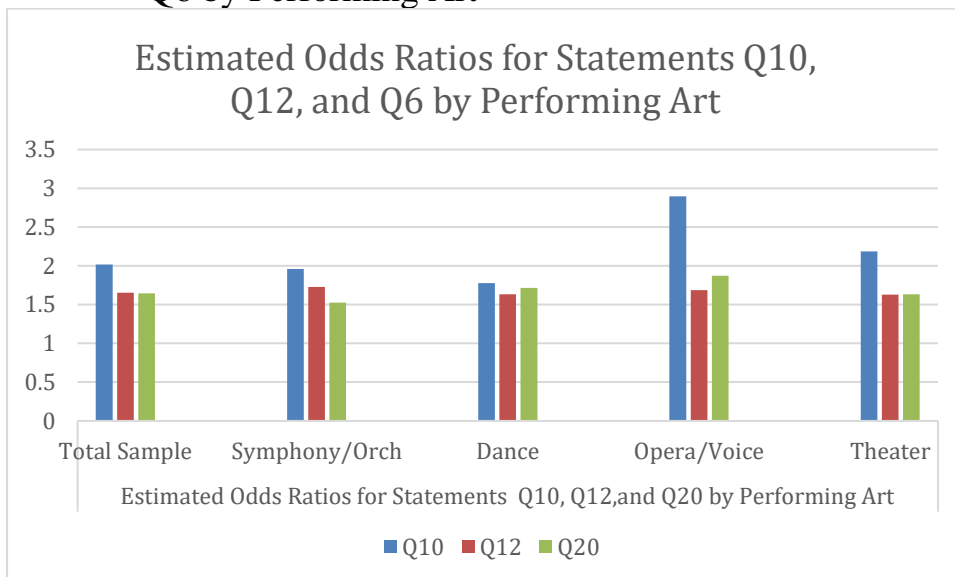
Index-response Model

[To be presented at aimac]

The use of single statement results used for modeling in the previous section, clearly leads to dismissal of most of the survey data. Therefore, simple indexes were created by taking average responses by individual by category.

4. Summary and Conclusions

This research reports recent results from an ongoing study focused on better understanding the formation of self-identity and possible selves amongst a sample of professional musicians, dancers, and actors of various ages. One key conclusion is that while samples exhibit similar characteristics across the three countries studied, i.e., France, Great Britain and Spain, the samples exhibit different attributes when separated out by performing art. This observation is evident both from an analysis of the correlation tables as well as the modeling exercise applying ordered logistic regression. The differences in the correlations between the performing arts may be due to the singularities of each one (e.g. musculoskeletal injuries are a bigger threat to dancers than other performing artists (Turner and Wainwright, 2003)).

One consistent finding across all the performing arts is that the Emotional Attachment category has the strongest correlations. The fact that performing artists have a personal attachment to their craft (Robb et al., 2016) might explain these results. Nevertheless, as mentioned previously, there are some differences between performing arts. Of particular relevance is the case of the Theatre sample. There are more correlations between the items of the survey, and the correlations of the Emotional Attachment category are the strongest compared to the other performing arts samples. A possible explanation might be that the boundary blurring that tends to happen in actors (Brown, 2019; Willis et al., 2019) makes them feel more attached to their identity as an actor.

Concerning the ordered logistic regression analyses, the results indicate that those performing artists who feel that their identity changes as they grow older, perceive a stronger identification with their craft, which might suggest that the identities of performers change as they transition through the different phases of an artist's life (i.e. from student to professional). In addition, the results show that the more self-efficacy performers perceive, the stronger is their identity

as performers. This suggests that when performers feel more prepared to perform their craft, they feel more identified as artists.

Another observed outcome is that the group of statements on Goals do not add information to the study as expected. In short, it was thought that these statements would lend insight into the idea of horizons over the course of one's career. The authors have hypothesized possible explanations. To begin with, it is possible that the participants exhibited a limited perspective regarding the temporal aspects of their professional trajectories, that is, their horizons are comparatively short. The potential for varying responses from respondents is contingent upon the length of time they have been performing artists. One explanation for this can be that the occupational demands (Willis et al., 2019) and economic instability (Robb et al, 2016) of performing artists may impact their identity as performers, and their self-identity is more characterised by the present self rather than the possible self, which is uncertain due to their unsure future. Another explanation is that performing artists might feel that their future is not in their hands because they feel that the directors, managers, and other stakeholders control the future of their careers (Ascenso et al., 2017; Robb et al, 2019). Second, the Goals statements might be incorporated into statements belonging to other categories. Furthermore, a potential correlation may exist between the matter of myopia and the inherent uncertainty surrounding employment in the performing arts professions, Finally, the results could be significantly impacted by the use of the phrase "Growth over goals"; as suggested by Burland, Bennett, and Lopez-Iniguez (2022) if the category is incorrectly labelled.

Future research will require further analysis of the statements and any underlying implications. Hopefully, this will yield more interesting models and fruitful interpretations. Perhaps statements within the group should be aggregated on a weighted (number of respondents) basis.

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Appendix : Survey Questionnaire

Exploring Identities

Q1 To complete this survey, you must be directly or indirectly connected to the performing arts, and especially Symphony Orchestras, Opera Companies, Dance Companies, and Theatre Companies. Are you connected to the performing arts as mentioned above? (Single Selection) (Screening question)

- Yes

- No

Q2 Thank you for considering taking part in our research project, undertaken as part of academic research initiated by Phillip A. Cartwright, Rebecca Adams, Maria Barbolla, Juncal Roman Pastor. The survey should take 5-10 minutes. This research is intended to deepen and broaden the understanding in the context of the performing arts the relationship between one's self-identity, horizons' and consequently, communication over time. This survey is intended for people who are directly or indirectly connected to the performing arts, and especially Symphony Orchestras, Opera Companies, Dance Companies, and Theatre Companies. (Description)

-

Q3 Name of Company/Ensemble (Open Ended)

-

Q4 As a member of the performing arts community or as a performing artist, I identify primarily with (Multiple selection)

- Symphony/Ensemble

- Opera/Voice

- Dance

- Theater

Q5 Part 2 Please tick one box for each statement that best describes how you feel. There are 6 sections (Association, Emotional Attachment, Conviction, External Factors, Goals, The Ensemble & Me). (Description)

-

Q6 The first thing I think about when describing myself to others is that I am involved my performing art. (Association) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q7 I often think about careers outside of my performing art. (Association) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q8 My performing art is essential to how I see myself. (Association) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q9 I am passionate about being involved in my performing art. (Association) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q10 My performing art related work helps me to understand who I am. (Association) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q11 How I identify myself to others has changed as I have grown older. (Association) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q12 I have always wanted to be a performing artist. (Association) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q13 My performing art is always on my mind. (Emotional Attachment) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q14 Being involved with performing arts gives me immense satisfaction. (Emotional Attachment) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q15 I feel emotionally connected to my performing art. (Emotional Attachment) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q16 I feel energized by my performing art. (Emotional Attachment) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q17 My performing art enables me to express who I am. (Emotional Attachment) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q18 If I could not perform my performing art, I feel certain that I could make an emotional transition to another occupation. (Emotional Attachment) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q19 My personal skills are good enough to achieve what the director wants. (Conviction) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q20 I feel good about my abilities compared to my fellow performing artists. (Conviction) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q21 Thinking about my performing art related abilities makes me feel self-confident. (Conviction) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q22 I feel confident that I am capable of doing work that does not involve my performing art. (Conviction) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q23 Family and friends outside of my performing art are major forces in shaping my self-assessment. (External Factors) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q24 I enjoy being with people outside of my performing art . (External Factors) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q25 I frequently participate in activities outside of my performing art. (External Factors) (Single Selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q26 Overall, I accept personal disappointments and adapt easily. (Goals) (Single selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q27 I always have personal and professional aspirations, but they change with circumstances. (Goals) (Single selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q28 Fellow performing artists help me understand myself. (The Ensemble & Me) (Single selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q29 Being a performing artist regulates my behavior. (The Ensemble & Me) (Single selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q30   I would like to have a more meaningful role in the company/ensemble. (The Ensemble & Me) (Single selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree

Q31 I think I will continue performing arts throughout my life. (The Ensemble & Me) (Single selection)

- 1 Strongly Disagree

- 2

- 3

- 4

- 5 Strongly Agree