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Correlation between Self-Esteem, Self-Efficacy, Personality, Fear of Success, and Self-Defeating Behaviors of Performing Artists

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by

Albert Bramante

MA, Seton Hall University, 2001

BA, Kean University, 1999

Dissertation Submitted in Partial Fulfillment

of the Requirements for the Degree of

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Abstract

There is substantial evidence that self-defeating behaviors appear regularly among populations considered psychologically stable. While there has been abundant research on self-esteem, self-efficacy, personality traits, and fear of success as independent constructs, little is known regarding the combined effect of these constructs on the self-defeating behaviors of performing artists. Examining self-defeating behaviors among performing artists is significant because this population is susceptible to self-sabotaging behaviors, underscoring the need to understand their behaviors. The purpose of this quantitative correlational study was to examine whether self-esteem, self-efficacy, personality, and fear of success predicted self-defeating behaviors among performing artists. Bandura's self-efficacy theory and the Baumeister self-esteem theory were used as the theoretical foundations for the study. A cross-sectional self-administered survey was used to collect data about how self-esteem, self-efficacy, personality, and fear of success affected the self-defeating behavior of performing artists from a convenience sample of 100 performing artists in New York City. The following assessment tools were used: Rosenberg Self-Esteem Scale, General Perceived Self-Efficacy Scale, Big Five Inventory, Fear of Success Scale, and the Lay Procrastination Scale. Results indicated a significant relationship between the self-efficacy, self-esteem, personality, and fear of success on self-defeating behavior in performance artists. The implications for positive social change include the potential to help current and future performing artists recognize and manage their self-defeating behaviors, thus preventing disengagement at work, depression, and frustration.

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Chapter 1: Introduction to the Study

In the field of performing arts, self-defeating behaviors, self-sabotaging, stress, burnout, and other related psychological issues have become prevalent since 2005 (Batey & Furnham, 2008). McGregor, Gee, and Posey (2008) defined self-defeating behaviors as actions or beliefs that accrue greater cost than benefit to an individual. In doing so, they perpetuate suffering, feelings of failure, and feelings of fraudulence.

There is substantial evidence that self-defeating behaviors appear regularly and throughout psychologically stable populations. In many instances, individuals are not consciously aware of engaging in this type of self-sabotage, and often report that their self-defeating behaviors are embarked on in an effort to achieve positive benefits (Briones, Tabernero, & Arenas, 2007; Hartzler & Brownson, 2001; Meifen & Ku, 2007). Performing artists, including actors, musicians, and models, engage in self-defeating behavior by not showing up for appointments, not being prepared for interviews, and arriving late to appointments (Pulford, Johnson, & Awaida, 2005). Unhealthy experiences in the past, coupled with interpersonal conflicts, contribute to negative, self-defeating behaviors that afflict the career and relationships of performing artists (Saunders Wickes & Ward, 2007). This could eventually lead to acquiring feelings of exhaustion, anxiety, depression, and frustration, which become overwhelming and unmanageable in the end. Thus, self-defeating behaviors have the potential to pose damage in the career, relationships, and quality of life among performing artists who exhibit such behaviors.

Other professionals, such as those in the health and medical community, educational field, and sports, also manifest self-sabotaging behaviors. Although this type

of behavior is not solely exhibited by performing artists, a considerable amount of research (Conroy, Poczwardowski, & Henschen, 2001) substantiated that performing artists are susceptible to self-sabotaging behaviors for various reasons. Researchers (Bickerstaff, 2008; Conroy et al., 2001; De Leon, 2009; Eisenberger & Rhoades, 2001) contended that creative work, or creativity in general, is influenced by several factors, such as appraisals, expressions of self-esteem and self-efficacy, motivations, personality, and variations on fear of failure and fear of success, which differ somewhat from those seen in the general population. Thus, how creative people think about creativity may be different from how people who are less inclined to creativity conceive of creative processes (George & Zhou, 2001; Lim & Choi, 2009; Martin, 2008). The influences of various factors and constructs on the tendency to engage in self-defeating behaviors are comprehensively discussed in the review of related literature in the succeeding chapter.

Self-defeating behaviors and activities are becoming widespread, appearing in a substantial number of people who otherwise demonstrate stable emotional and psychological functioning patterns (Briones et al., 2007; Hartzler & Brownson, 2001; Meifen & Ku, 2007; Pulford et al., 2005). A considerable amount of research on self-handicapping behaviors has focused on fear of failure and fear of success. As cited in Conroy et al. (2001), research studies by Birney, Burdick, and Teevan, and Ogilvie and Tutko, among others, have considered the experiences of performing artists, especially dancers, and often in comparative analyses with athletes' experience of fear of failure and fear of success. In this regard, some sports psychologists have increasingly expanded their professional practices to consider treatment of performing artists who work under

similar conditions of concern regarding the physical demands of their work, the competition and heightened performance experience, and the potential for extraordinary recognition and fame (Conroy et al., 2001).

Aside from fear of success and fear of failure, Marchant-Haycox and Wilson (1992) suggested that several factors, such as different personality traits and stress profiles of performing artists, influence the self-defeating behaviors of actors, dancers, and musicians. Moreover, performance-related anxiety is an issue for a substantial number of performing artists, and this fact alone distinguishes them from other professions and society, for which performance anxiety is not a factor in their experiences (Silverman, 2008).

Problem Statement

There exists a tremendous amount of research on the role of self-esteem in formulating ideas about one's place in the world (Baumeister et al., 2003; Caprara et al., 2009; Miller et al., 2009; Ramsdal, 2008). Self-efficacy is also another domain of social psychology research that has been well explored (Akgun, 2004; Armstrong & Vogel, 2010; Lent, Sheu, & Brown, 2010; Tierney & Farmer, 2002) and has been shown to negatively correlate with self-handicapping behaviors (Briones et al., 2007; Tillema, Cervone, & Scott, 2001). While there has been abundant research on self-esteem, self-efficacy, and personality traits as independent constructs, little is known regarding the combined impact of self-esteem, self-efficacy, personality, and fear of success on the self-defeating behaviors among performing artists (Armstrong & Vogel, 2010; Briones et

al., 2007). Based on the preliminary search of literature, it became evident that research regarding the subject matter on the population of performance artists is scarce.

The populace of performing artists is a largely unexplored research domain that could greatly benefit from greater social cognitive research attention, and may be an excellent opportunity for researchers and theorists to gain understanding of the key processes of self-esteem, self-efficacy, motivation, fear of success and fear of failure, self-regulation, and procrastination (Deb & Arora, 2009; Ferrari, 2001; Ferrari & Díaz-Morales, 2007; Hartzler & Brownson, 2001; McGregor et al., 2008; Meifen & Ku, 2007). The scarcity of these kinds of studies on performing artists creates a strong suggestion that their cognitive-motivational-relational appraisals may differ from that of people in other lines of work (Akgun, 2004; Alter & Forgas, 2007; Elliot & Thrash, 2004; Smederevac-Stokic et al., 2003). Thus, the objective of this study was to examine the key processes of the combined impact of self-esteem, self-efficacy, personality, and fear of success on the self-defeating behaviors among performing artists.

Theoretical Framework

In this study, I used two theoretical perspectives. The first is Bandura's (1992, 1994, 1995) self-efficacy theory. This theory was derived from Bandura's (1994) social cognitive theory, which assumes that observational learning, social experiences, and reciprocal determinism are crucial factors in personality development. The theory also states the assumption that the main factors that constitute one's *self-system* (cognitive skills, attitudes and abilities, including self-efficacy) are fundamental to how individuals perceive, respond, and cope with situations in everyday lives (Bandura, 1992, 1995). The

theory of self-efficacy, on the other hand, specifies four main sources of a person's sense of self-efficacy, which will be explained in detail as part of the literature review. For the purposes of this study, the self-efficacy theory holds that self-esteem, personality, and fear of success would have a statistically significant effect on self-defeating behaviors in artists.

Baumeister's theory on self-esteem is another theoretical perspective that guided in undertaking this study. Self-esteem is simply characterized as the value people place on themselves (Baumeister, Campbell, Krueger, & Vohls, 2003). This concept can be differentiated either as *low* or *high* self-esteem. High self-esteem is defined as the "highly favorable global evaluation of the self" (Baumeister, et al., 2003, p. 2). On the contrary, low self-esteem refers to an "unfavorable definition of the self" (Baumeister et al, 2003, p. 3). Baumeister et al. (2003) surmised that high self-esteem may indicate a positive, well-balanced outlook of one's self. However, it can also refer to an inaccurate, overly arrogant, unnecessary sense of superiority over others. Similarly, low self-esteem may simply imply a low level of confidence, or in an extreme manner, a pathological sense of inferiority.

Baumeister et al. (2003) contended that high self-esteem is a fundamental factor to become persistent, especially during longer periods of failure. The authors asserted that, in performance contexts, individuals exhibiting higher levels of self-esteem use self-regulation strategies better than people with low self-esteem do (Baumeister et al., 2003). Essentially, the theory of self-esteem emphasizes that people who have higher self-esteem better cope and deal with problems; thus, their tendency for self-sabotaging or

self-defeating behaviors is comparatively low. This proposition was examined in the current study to determine whether the aforementioned assertion applied to the population of performing artists, specifically those performing artists who have higher levels of self-esteem have lower levels of self-defeating behavior and vice versa.

The assumptions of Bandura's (1992, 1994, 1995) self-efficacy theory and Baumeister et al.'s (2003) theory on self-esteem was used as the theoretical framework for this research. The propositions of these two theories served as a guide in analyzing and interpreting the findings of this study, and the research outcomes were analyzed according to the previous literature findings.

Purpose Statement

The purpose of this non experimental quantitative study was to test Bandura's (1992, 1994, 1995) self-efficacy theory that explains the relationship between self-esteem, personality, fear of success, and self-defeating behavior for performing artists. Self-esteem is defined as "global feelings of self-worth, or a generalized feeling of self-acceptance, goodness, worthiness, and self-respect" (Crocker & Major, 1989, p. 609). Self-efficacy is defined as one's belief in their ability to perform a certain task or attain a certain goal (Fritscher, 2009). Personality is operationally defined in this study as being composed by five broad dimensions, specifically extraversion, agreeableness, conscientiousness, neuroticism, and openness (Hogan, Johnson, & Briggs, 1997; Pervin & John, 1999; Potkay & Allen, 1986). Fear of success is defined as the need to abstain from maximally exploiting one's skills in accomplishment scenarios because of expected negative outcomes (Education.com, 2011). It can also be defined as an individual's fear

of discovering his or her true potential due to fear of failure (Conroy et al., 2001, p. 303). Self-defeating behavior is defined as those actions or beliefs that accrue greater cost than benefit to the individual by perpetuating suffering, feelings of failure, and feelings of fraudulence (McGregor et al., 2008; Pulford et al., 2005). In this particular study, self-esteem, personality, fear of success, and self-efficacy were considered as the predictor variables, while self-defeating behavior was the outcome variable.

Research Question

RQ1. Does self-esteem, as measured by the Rosenberg self-esteem scale; self-efficacy, as measured by the general perceived self-efficacy scale; personality, as measured by the big five inventory in terms of openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism; and fear of success, as measured by the fear of success scale, predict self-defeating behaviors, as measured by the Lay procrastination scale, for performing artists?

Hypotheses

H_0: Self-esteem, as measured by the Rosenberg self-esteem scale; self-efficacy, as measured by the general perceived self-efficacy scale; personality, as measured by the big five inventory in terms of openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism; and fear of success, as measured by the fear of success scale, is not a significant predictor of self-defeating behaviors, as measured by the Lay procrastination scale, for performing artists.

H_A: Self-esteem, as measured by the Rosenberg self-esteem scale; self-efficacy, as measured by the general perceived self-efficacy scale; personality, as measured by the

big five inventory in terms of openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism; and fear of success, as measured by the fear of success scale, is a significant predictor of self-defeating behaviors, as measured by the Lay procrastination scale, for performing artists.

The specific multiple regression research hypotheses are as follows:

Self-esteem will be a significant predictor with a negative relationship to self-defeating behavior. Self-efficacy will be a significant predictor with a negative relationship to self-defeating behavior. Self-efficacy will be a significant predictor with a negative relationship to self-defeating behavior. Fear of success will be a significant predictor with a positive relationship to self-defeating behavior.

Definition of Terms

Agreeableness: Used as part of the big five inventory, agreeableness is defined for the purposes of this study as the tendency to place general concern for social harmony over individual self-interest. This trait indicates compassion and tendencies towards cooperation with others (Pervin & John, 1999).

Conscientiousness: Used as part of the big five inventory, conscientiousness is defined as an individual's tendency towards self-discipline and the fulfillment of duties and responsibilities. It also refers to the manner in which individuals regulate impulses (Pervin & John, 1999).

Extraversion: Used as part of the big five inventory, extraversion is defined for the purposes of this study as the tendency to seek out external stimulation, especially

through the company of other people, or pronounced engagement with the external world (Pervin & John, 1999).

Fear of failure: The concept of fear failure refers to the "fear of devaluing one's self-estimate and fear of having a reduced social value" (Conroy et al., 2001, p. 302).

Fear of success. The concept of fear refers to the need to abstain from maximally exploiting one's skills in accomplishment scenarios because of expected negative outcomes (Education.com, 2011). It is also defined as an individual's fear of discovering his or her true potential due to fear of failure (Conroy et al., 2001, p. 303). This term is sometimes used interchangeably with fear of failure in common cultural exchanges.

Neuroticism: Used as part of the big five inventory, neuroticism is defined for the purposes of this study as emotional instability, emotional reactivity or vulnerability to stress. Individuals who are characterized with this trait are more likely to perceive ordinary situations or minor frustrations as unsolvable problems. This emotion affects a person's ability to think rationally, make decisions, and effectively cope with stressful situations (Pervin & John, 1999).

Openness: Used as part of the big five inventory, openness is defined for the purposes of this study as an individual's tendency to be more appreciative of art and a variety of experiences (Pervin & John, 1999).

Performing artists: These are the second groups of professionals who interpret the work created by others. This first group who creates work are writers, architects, visual artists, and in similar types of creative explorations, mathematicians and some scientists. The second group of interpreters is the performing artists—actors, dancers, musicians,

and singers—who interpret and present work initially created by other artists (Kogan, 2002).

Personality: For the purposes of this research, personality is defined according to major traits known as the Big Five personality. The big five personality traits (Fiske, 1949; McCrae & Costa, 1997) are considered the five broad dimensions of personality. These five dimensions, identified as extraversion, agreeableness, conscientiousness, neuroticism, and openness, are also included as individual entries in this section of the study. The trait of extraversion refers to the energy of a person, positive emotions, and the tendency to seek stimulation in the company of others. The trait of agreeableness refers to a tendency to be compassionate and cooperative rather than suspicious and antagonistic towards others. The trait of conscientiousness refers to a tendency to show self-discipline, act dutifully, and aim for achievement; planned rather than spontaneous behavior. The trait of neuroticism refers to the tendency of experiencing unpleasant emotions easily. The trait of openness refers to the appreciation of art, emotion, adventure, unusual ideas, curiosity, and variety of experience.

Self-defeating behaviors: Self-defeating behaviors are those actions or beliefs that accrue greater cost than benefit to the individual. In doing so, they perpetuate suffering, feelings of failure and feelings of fraudulence (McGregor et al., 2008; Pulford et al., 2005).

Self-efficacy: Self-efficacy is one's belief in their ability to perform a certain task or attain a certain goal (Fritscher, 2009).

Self-esteem: Self-esteem refers to "global feelings of self-worth, or a generalized feeling of self-acceptance, goodness, worthiness, and self-respect" (Crocker & Major, 1989, p. 609).

Self-handicapping: A form of self-defeating behavior, self-handicapping behaviors such as procrastination serves as a defensive strategy that is both a failure of self-regulation and a mechanism for avoiding loss of self-esteem both in one's own eyes and in the eyes of others (Deb & Arora, 2009; Ferrari & Díaz-Morales, 2007; Sirois, 2004)

Nature of the Study

In this quantitative, correlational study, I used a method designed to yield descriptive statistical data and to examine relationships between predictor and outcome variables by testing null and alternative hypotheses among the population of performing artists. The predictor variables were self-esteem, self-efficacy, personality, and fear of success, whereas the outcome or criterion variable was self-defeating behavior. For the purposes of this correlational research, a cross-sectional self-administered survey was used to collect data from the target population of performing artists. The survey questionnaire included Likert-type scale items about personality, self-esteem, self-efficacy, fear of success, and self-defeating behaviors. The broad population for this study encompassed all performing artists such as actors, dancers, musicians, and singers. The study participants for this research were members of the theatrical performance community in New York City. A non-probability purposeful sampling method, specifically, convenience sampling, was employed in selecting the study respondents.

For the data analysis of raw data, I used multiple linear regression as the main analysis procedure. This analysis procedure allowed the researcher to determine whether self-esteem, personality, and fear of success had a statistically significant effect on self-defeating behavior in performing artists. Multiple regression analysis was also used to examine the data and determine what specific predictor variables were associated with self-defeating behaviors. A more detailed discussion of data collection and analysis procedures is included in the methodology chapter of this study.

Assumptions

In this quantitative correlation study, I made several assumptions. Participation in this study was voluntary; hence, I assumed that respondents who participated in the survey would be willing and available during the data collection period. Additionally, it was assumed that the study respondents would fully understand the stated anonymity and confidentiality of the study before participating in the survey. Another assumption was that the participants of the study would be straightforward, truthful, and honest in responding to the survey questions by sharing their perspectives and input solely based on their experiences.

In terms of the validity and reliability of the survey instruments, I assumed that the instruments were reliable and valid in measuring the constructs of this study. The researcher further assumed the accuracy of data provided by the respondents in the survey instruments, which included subscale items about self-esteem, self-efficacy, personality, fear of success, and self-defeating behaviors.

Limitations

I limited the scope of this study to the impact of self-esteem, self-efficacy, personality, and fear of success on the self-defeating behaviors exhibited by performing artists. There were inherent limitations within the research study. First, the participants in the study might not have been representative of the whole population of performing artists. To address this, the researcher conducted a G*Power (power analysis software) analysis to determine the minimum needed sample size. Notably, the objective of this research was to ascertain relationships among variables and the strength and direction of these relationships. While these types of information may be provided, causality would not be proven. Thus, while there may have been a significant relationship between the study variables, it could not be definitively asserted that different levels of self-esteem and self-efficacy caused self-defeating behaviors.

In addition, I limited this study to understanding correlations and directions of relationships; thus, it could not be determined whether some personality traits or fear of success caused self-defeating behaviors. Only association among variables was examined. Other factors such as the respondents' working environment may also have influenced the outcome of this research; thus, overgeneralization of results was not intended for the study.

In terms of validity, a potential threat to the external validity was the nature of this research, which was based on a self-report survey. The respondents' answers to the items on the survey questionnaires may not have represented their true opinions and feelings. Thus, to mitigate the potential weaknesses to the instrument validity, I assumed that the

information provided by the performing artists would be representative of their actual perceptions and feelings.

The sample was also a limitation of this study. Selection bias was a possible issue, given that the performing artists who have low self-esteem or who highly manifest self-handicapping behavior may not have been inclined to participate in the study. As such, the respondents of this study may not have represented the entire population of performing artists to allow for complete generalization; however, the sampling technique for this research was the most reliable method in terms of limitation of time and funding. I mitigated these limitations by ensuring that the sampling procedure was based on performing a power analysis to maintain reliability, accuracy, and validity of results.

To minimize limitations in terms of the research instrument reliability, I conducted a pilot test. The survey questionnaire was initially administered to 12 performing artists to determine its usefulness in collecting the sought-after information, as well as in providing the researcher with information necessary to revise or include in the questionnaire. After the pilot test, I encoded the survey responses in a Microsoft Excel spreadsheet to be tested for their Cronbach's alpha score of reliability. After the test-retest reliability procedures, changes were incorporated in the final survey instrument to be used in the study proper. The instrument was also reviewed and corrected for errors.

Delimitations

The scope of this study included the performing artists' personal assessments of their self-esteem, self-efficacy, personality, and fear of success in relation to their perceived self-defeating behaviors. I delimited the sample for this study to the members

of the theatrical performance community in New York City. This study was also delimited to the purposeful and the convenience sample selection of performing artists. Participation in this study was voluntary and based upon the availability of respondents. As such, randomization was not possible, creating the potential for extraneous variables influencing the results. Finally, this study was delimited to employing a purely quantitative correlational research design to test the hypotheses and determine the relationship between predictor variables (i.e., self-esteem, self-efficacy, personality, and fear of success) and the outcome variable, namely self-defeating behavior.

Significance of the Study

If the results of this study indicated that self-esteem, self-efficacy, personality, and fear of success were significantly correlated with self-defeating behaviors, concerned professionals such as psychotherapists could come up with feasible solutions that could address these problems. Similarly, if certain personality traits were found to moderate the development of self-defeating behaviors, performing artists with these types of personality traits could be efficient in practicing their craft. The findings of this study might help current and future performing artists to recognize and manage their self-defeating behaviors, thus, preventing disengagement at work, depression, and frustration.

The instances of self-defeating behavior do not only apply for performance artists. Individuals of all career orientations may engage in self-handicapping behaviors. The results of this study could lead to the development of interventions, which could then be applied to any situation in which self-defeating behavior is taking place. If the

interventions were successful, the design of this study as well as the research findings could be tailored to other populations. In terms of the scholarly and academic application of results, researchers may benefit from this study in their future research, specifically in the development of comprehensive models that would integrate the components and dimensions of self-defeating behaviors and its correlates. Additionally, the research on this population is scarce; hence, this study would be a significant contribution to the literature. Finally, the results of this study provided performing artists, researchers, other concerned stakeholders, and the public with a broad understanding about the issue of self-defeating behaviors and the factors predicting this outcome.

Social Change

The rationale for selecting performing artists as the study population was to determine the cause of self-defeating behaviors and, subsequently, develop interventions that could minimize, if not totally avoid, these behaviors. The results of the study could provide information that could make performing artists who constantly engage in self-defeating behaviors more aware of their behaviors, possibly resulting in positive behavioral change. If the interventions are successful, the design of this study as well as the research findings could be tailored to other populations.

The information derived from this research may also aid psychotherapists and other members of the mental health profession in minimizing the negative effects of self-defeating behaviors. Because of this study, psychotherapists who provide counseling to performing artists might have a better understanding of their clients' needs and problems. Professionals from other fields may also benefit from the findings of this research in

addressing similar problems in their field and recommending solutions to these problems. The implications for positive social change include the potential to help current and future performing artists recognize and manage their self-defeating behaviors; thus, preventing disengagement at work, depression, and frustration.

Summary

In this chapter, I presented the background of the study, the research questions, hypotheses, and the theoretical foundations that undergird the present study. In addition, the nature of the study and the significance of the study and implications for social change were discussed in this chapter, along with the definitions of terms used in this study.

Chapter 2 includes a comprehensive overview about the topic of interest**,** which is the relationship of self-esteem, self-efficacy, personality, and fear of success to self-defeating behavior. I provide the theoretical and conceptual foundation of these variables as well the previous and current literature that has been done on the topic. The literature review includes various studies focusing on the self-defeating behavior exhibited by performing artists as well as the predictor variables associated with it, such as self-esteem, self-efficacy, personality traits, and fear of success. Research gaps are identified in the next chapter, which the current research aims to address.

In the third chapter, I provide detail on the research method and design of this study. The research questions and hypotheses are restated, and the instruments, participants, data collection procedures, and data analysis techniques are presented. Ethical assurances are provided in Chapter 3. Chapter 4 will include the results that I

obtained through data analysis, whereas Chapter 5 will contain conclusions and recommendations.

Chapter 2: Literature Review

There are a number of studies on self-defeating cognitions and activities, in part because degrees of self-handicapping behaviors are so widespread, appearing in a substantial number of people who otherwise demonstrate stable emotional and psychological functioning patterns (Briones et al., 2007; Hartzler & Brownson, 2001; McGregor et al., 2008; Meifen & Ku, 2007; Pulford et al., 2005). In this literature review, I will discuss previous studies about the impact of self-esteem, self-efficacy, personality, fear of success, and fear of failure on the self-defeating behaviors exhibited by performing artist.

The literature that I reviewed was drawn from the following databases: Alt HealthWatch, Academic Search Premier, America: History & Life, Business Source Premier, ERIC, MasterFILE Premier, MasterFILE Select, Professional Development Collection, PSYCArticles, Psychology and Behavioral Sciences Collection, Religion and Philosophy Collection, and TOPICsearch. Keywords and phrases that I used either singly or in combination, included: *actor*, *artist*, *Bandura*, *Baumeister, behavior*, *creativity, dancer*, *film*, *identity*, *motivation*, *musician*, *performing arts*, *self-defeating*, *self-efficacy, self-esteem, self-handicapping, self-sabotage, theatre,* and *writer.* The date range of the literature search was from 2009 to 2014.

Researchers who have examined self-handicapping behaviors have focused on fear of failure and fear of success. Some researchers have considered the experiences of performing artists, especially dancers, and often in comparative analyses with athletes' experiences of fear of failure and fear of success. This may reflect Conroy et al.'s (2001)

observation that sports psychologists have increasingly expanded their professional practices to consider treatment of performing artists who work under similar conditions of concern regarding the physical demands of their work, the competition and heightened performance experience, and the potential for extraordinary recognition and fame.

While some evidence suggests that athletes and performing artists share susceptibility to some negative appraisals, the evidence seems to suggest that there are some key differences between the experiences of athletes and performing artists (Akgun, 2004; Alter & Forgas, 2007; Elliot & Thrash, 2004; Martin, 2008; Smederevac-Stokic et al., 2003). Procrastination is another form of self-handicapping in which a large portion of the general population engages. This serves as a defensive strategy that is both a failure of self-regulation and a mechanism for avoiding loss of self-esteem both in one's own eyes and in the eyes of others (Deb & Arora, 2009; Ferrari, 2001; Ferrari & Díaz-Morales, 2007; Martin, Marsh, Williamson, & Debus, 2003; Sirois, 2004).

The literature available on creative artists and self-handicapping behaviors is somewhat limited, but what little there is provides some compelling suggestions for future research. It appears that creative work, and creativity in general, is attended by appraisals, expressions of self-esteem and self-efficacy, motivations, and variations on fear of failure and fear of success, which differ somewhat from those seen in the general population. Indeed, how creative people think about creativity may be different than how non-creative people conceive of creative processes (Batey & Furnham, 2008; Bickerstaff,

2008; Conroy et al., 2001; De Leon, 2009; Eisenberger & Rhoades, 2001; George & Zhou, 2001; Lim & Choi, 2009; Martin, 2008; Saunders Wickes & Ward, 2007).

Wikman, Stetler, Melzer, Hauge, and Elbe (2014) explored the effects of an intervention method of goal setting to help young athletes with their fear of failure. The authors concluded that fear of failure is a disposition, which can be altered through specific achievement experiences of the athletes. Researchers have also suggested that these distinctions are present, even within creative populations. Kogan (2002) noted that much of the research on creative personalities has focused on the creator professions across the extremely limited group of studies that have been devoted to exploring social cognitive processing in creative artists. Kogan observed that virtually all the studies in this domain of research have been devoted to considering artists who create work, rather than interpret work. In this first group are writers, architects, visual artists, and in similar types of creative explorations, mathematicians, and some scientists. The second group of interpreters is the performing artists (actors, dancers, musicians, and singers), who interpret and present work initially created by other artists.

Marchant-Haycox and Wilson (1992) provided one of the only studies considering and comparing personality style and stress profiles of performing artists and found that some meaningful differences characterized actors from dancers and musicians from singers. In addition, performance-related anxiety is an issue for a substantial number of performing artists and this fact alone distinguishes them from the wider creative-

creator professions and society, for which performance anxiety is not a factor in their experiences (Silverman, 2008).

In this chapter, I review several studies on writers in order to provide some context in considering the distinct experiences of creative artists generally, and for comparison with performing artists particularly. Writer's block is not simply a term bandied about by writers to explain feeling stuck and unable to write, but is a phenomenon that has attracted some interesting research attention (Day, 2002; Harris, 2006; Koestenbaum, 2007; Ravenhill, 2006). Lavelle and Bushrow (2007), Chandler (2002), McCarthy, Sullivan, and Wright (2006), Red Corn (2004), and Wang and Chern (2008) discussed the manner in which writers engage in their writing process as reflective of larger processes of motivation, cognition, self-efficacy, and fear (of failure or fear of success). These articles underscore the challenging and elusive aspects of creative work and suggest the difficulties that negative expressions of social-cognitive processing can have on the creative artist, be they a creator or an interpreter.

The distinct experiences of the several categories of performing artist are considered in terms of the recent research, albeit limited, on the social cognitive functions engaged in as they confront the particular challenges and obstacles inherent in the professional lives (Bickerstaff, 2008; Eisenberger & Rhoades, 2001; Selart, Nordström, Kuvaas, & Takemura, 2008) of actors (Conroy et al., 2001; Kogan, 2002), dancers (Conroy et al., 2001; Encarnacion, Meyers, Ryan, & Pease, 2000; Marchant & Wilson, 1992; van Staden, Myburgh, & Poggenpoel, 2009), and musicians and singers, who tend to be considered together in the few studies devoted to them (Hargreaves, Purves, Welch,

& Marshall, 2007; Martin, 2008; Petrovich, 2003; Phillips & Lindsay, 2006; Silverman, 2008). Finally, in the last section of this chapter, I discuss self-efficacy, as it has been considered in populations of performing artists, for its useful relevance to the current research effort (Burgoyne et al., 2007; Lawrence, 2008; Lim & Choi, 2009; Martin, 2008). By exploring the social cognitive processing engaged in by performing artists as they confront the challenges specific to their creative professions, I study sought to make a much-needed contribution to the small field of research that currently exists on this much neglected, and yet potentially information-rich, population.

Self-Esteem

The role of self-esteem in the psychological and personality literature is substantial (Denissen, Penke, Schmitt, & van Aken, 2008; Ramsdal, 2008). In their analysis of the literature addressing self-esteem, Baumeister et al. (2003) reported coming across "many thousands of articles alluding to self-esteem" (p. 36). Much of the early literature was anecdotal in nature, the researchers reported, and thus causality of self-esteem and its effects on human behavior could not be definitively articulated, as it was not empirically supported.

Researchers of self-esteem in individuals have struggled to standardize identification of high- and low self-esteem, confounded somewhat by the difficulty of arriving at objectivity in self-reports. One man's high level of self-esteem may be fundamentally sound in its orientation, while another's apparently equivalent level (score) of self-esteem may reflect a misguided or pathological inflation of ego (Zeigler-Hill & Terry, 2007). One of the great challenges in performing research on self-esteem is

that the construct is inherently subjective, a matter of "perception rather than reality" (Baumeister et al., 2003, p. 2).

The personal evaluative element of self-esteem has made it a difficult concept to examine. A person's self esteem may not accurately reflect his or her talents, behaviors, skills, appearance, or assessment of intelligence. A woman might believe herself to be a superior attorney and benefit from having high self esteem even though she may have many unsatisfied clients or warnings from the legal bar association. A beautiful woman might have low self-esteem and therefore make herself less attractive to others, despite her physical attractiveness. A beautiful woman with low self-esteem, who withdraws in social situations and signals defensive behaviors, can make herself less attractive to others, despite her physical attractiveness .The impact of self-esteem can be modulated to achieve more successful outcomes, even for individuals who may not possess the greatest strengths or gifts. These statements continue to shape the research into self-esteem and causality.

The Construct of Self-Esteem

Self-esteem is a mentality. It is the way a person thinks and feels about oneself and others and is measured by the way a person acts (Paladino, n.d.). It was derived from a Greek word meaning, *reverence for self*. It is the acceptance of the self, for whom and what we are at certain moments of our lives (Ehlt.flinders,n.d.). The concept of self-esteem has been one of the well-discussed topics in the field of psychology. However, finding points of agreement regarding a good definition of self-esteem is difficult. Failure to distinguish the definition of self-esteem from other facets of the self-concept,

therefore, adds controversy to the topic. Some scholars (Rosenberg, 1979; Wylie, 1979) defined self-esteem as "global feelings of self-worth, or a generalized feeling of self-acceptance, goodness, worthiness, and self-respect" (Crocker & Major, 1989, p. 609). Crocker and Major (1989) argued that global self-esteem is distinct from other related aspects of the self-concept, including self-confidence, self-evaluation, and racial or collective self-esteem. Generally, global self-esteem refers to "feelings of personal self-worth," whereas racial or collective self-esteem is defined as "evaluations of the worthiness or value of the social groups—such as racial, ethnic, or religious groups—of which one is a member" (Crocker & Major, 1989, p. 609).

Caprara et al. (2009) reported that self-esteem, along with optimism and life satisfaction, appears to have a powerful genetic component. The researchers considered 428 twin pairs, between the ages of 23 to 24 years, sampled from the Italian Twin Register. They surveyed the twin pairs and ascertained that self-esteem have a significant heritability component and that it shared a large genetic core with life satisfaction and, to a slightly lesser degree, optimism (Caprara et al., 2009).

A one-dimensional construct of self-esteem has dominated the theoretical discussions concerning the concept for many years. Ramsdal (2008) discussed the potential for self-esteem to be considered as two-dimensional, composed of both self-liking and self-competence aspects, differently functioning but interdependent and equally significant components of what we think of as self-esteem. Self-liking relates to notions of self-worth and value as a person, whereas self-competence is the personal sense of the being able to work toward and achieve goals. In this way, self-competency is

closely related to the concept of self-efficacy. I will discuss this relationship further, later in this chapter.

There are some persuasive studies demonstrating how self-esteem correlates with the personality dimensions known as the big five, comprising extraversion, agreeableness, conscientiousness, neuroticism (or emotional stability), and openness (or intellect; George & Zhou, 2001; Sung & Choi, 2009). For instance, Ramsdal (2008) noted evidence to support that self-esteem and emotional stability have a potential positive correlation and that there are less direct positive correlations with conscientiousness and extraversion, and weak positive associations with openness and agreeableness. The researcher posited that these findings reflect the tendency of those with high self-esteem to regard themselves as having more desirable personality traits than less desirable ones, while those with low self-esteem often report a greater number of less desirable personality traits. The trends in trait correlation suggested to Ramsdal that self-esteem and personality directly affect one another in a self-referential loop.

Ramsdal's (2008) study of 128 Norwegian college students sought to delineate between self-liking and self-competency as aspects of self-esteem and their relationship to the big five traits. The researcher determined that both facets of self-esteem demonstrated significant correlations with each of the five traits; however, the correlations differed for these dimensions, with self-competence revealing a higher correlation with openness and extraversion, and self-liking showing a higher correlation with agreeableness, conscientiousness, and neuroticism. Ramsdal interpreted these results as support for the two-dimensional concept of self-esteem, and suggested that based on

the corresponding big five personality traits, self-liking might be considered the "communal" aspect of self-esteem, whereas self-competence represented the "agentic" aspect of self-esteem (Ramsdal, 2008, p. 338). These findings clearly indicated that there is a significant relationship between personality traits and self-esteem. In connection to this, the big five traits of personality identified by Ramsdal may also affect a person's level of self-defeating behavior. In the context of the current study, there may also be a converse correlation between self-esteem and self-defeating behavior.

Zeigler-Hill and Terry (2007) described self-esteem as a potentially misleading construct if viewed in simple terms. They argued that while research often focused on the impact of high self-esteem on other variables, either in terms of shaping personality or specific behaviors, high self-esteem is not a stable and uniform construct in itself. Given that studies had demonstrated both positive and negative associations with high self-esteem, researchers and practitioners would be better served by considering high self-esteem as representing either a secure manifestation or a fragile one. Zeigler-Hill and Terry defined secure high self-esteem as realistic and balanced self-regard, versus fragile self-esteem, in which the sense of self-worth is more vulnerable to external influences and may reflect an inaccurate sense of personal strengths and weaknesses. This distinction is important, because fragile high self-esteem can produce negative behavior outcomes such as narcissism and aggression and self-defeating behaviors, such as depression and anxiety, among others (Zeigler-Hill & Terry, 2007). Based on this perspective, it can be inferred that people with fragile high self-esteem are more susceptible to self-defeating behaviors compared to individuals with secure high self-

esteem and with balanced and realistic self-regard. Essentially, people with fragile self-esteem might be more engaged in self-defeating behaviors, unlike those with secure self-worth and self-regard. Given that Zeigler-Hill and Terry did not focus on the influence of self-esteem on self-defeating behavior, the distinction between secure and fragile self-esteem in relation to self-defeating behaviors merits further investigation. In the current research, this was considered in examining the self-defeating behaviors of performing artists.

Self-Esteem Research

Baumeister et al. (2003) stated that 40 years of considering self-esteem as a potential contributor to achievement and self-fulfillment has created an environment in which questioning the actual benefits of high self-esteem is considered almost heresy. However, for decades, there was little to no empirical evidence that established the contribution, if any, that self-esteem made to personal self-realization or success. Baumeister et al. were quick to note that they did not devalue the potential impact of self-esteem; rather, they expressed their desire to separate fact from narrative fiction to arrive at a clearer sense of how self-esteem might be causally connected to achievement. If it can be determined that high self-esteem can positively impact success, and particularly in cases where the individual's actual strengths and gifts are less significant than a high level of self-esteem would suggest, some directions for intervention in self-improvement might be more accurately articulated. If, however, high self-esteem masks or denies poorer qualities or functioning, is the person benefiting from having a high self-esteem that does not reflect the underlying facts of their situation?

As the sociocultural investment in the self-esteem movement continued to grow these last decades, an argument has emerged that low self-esteem plagues a large number of people. This reading of the state of affairs is particularly interesting, as most population studies on self-esteem indicate that the average American considers himself or herself to be above average (Baumeister et al., 2003). Consequently, the numbers of people who constitute the low end of self-esteem measures still tend to score at above the median point on various self-esteem measures. Thus, the determination of low self-esteem is more a reflection of relative standing than of absolute measurement. It is notable that at the same time, those studies have been demonstrating rising levels of self-esteem across the American population, reflecting our "culture of self-worth" (Baumeister et al., 2003, p. 5; Twenge & Campbell, 2001, p. 325), while academic achievement scores have been simultaneously dropping. This inverse relationship between high self-esteem and poorer academic performance was one of the reasons identified by these researchers for greater attention to determining the actual effects of self-efficacy on outcomes (Lawrence, 2008).

Seeking to address some of these lingering questions in the self-esteem research, Baumeister et al. (2003) surveyed the PsycINFO database several times during 2001 and retrieved a list of over 15,000 articles under a search of the key phrase self-esteem. They narrowed the field of studies they looked at to include only those that explored how self-esteem affects outcomes, rather than studies examining how self-esteem is formed or influenced. As many researchers working in the domain of self-esteem have noted, the causal effects of self-esteem on outcomes have not been adequately explored, and many

questions remained (Denissen et al., 2008). Baumeister et al. further narrowed their field of research to that which looked at the impact of self-esteem on their identified variables of consideration, namely sexual behavior, health, grades, intelligence, financial status, job performance and satisfaction, and relationships. Their review of the studies that fit their study criteria revealed some compelling trends in their data. Studies examining the impact of self-esteem on academic achievement indicated that high self-esteem does not appear to improve school performance. Any suggestion of a relationship between these conditions appeared to move in the other direction, with academic success appearing to create higher self-esteem, but the significance of even this finding was negligible.

Forsyth, Lawrence, Burnette, and Baumeister (2007) similarly found that high self-esteem had a problematic relationship with student achievement. A group of academically struggling students was provided with esteem-building support over a period of weeks and at the close of the self-esteem improvement intervention, it was found that they were performing worse than they had prior to the intervention, and more poorly than their academically matched peers who had not been exposed to the self-esteem bolstering effort. Baumeister et al. (2003) reported that the relationship between occupational success and high self-esteem was also inconclusive, with some studies suggesting that individuals with high self-esteem were more successful professionally than others were, while other studies showed no difference related to level of self-esteem.

Previous studies that tracked happiness indicated a strong potential for high self-esteem to positively impact happiness (Krueger, Vohs, & Baumeister, 2008). Conversely,

there was a somewhat weak finding that higher rates of depression may be associated with low self-esteem, but here, too, the findings were inconclusive and indicated the mitigating effects of other factors as well (Forgas, 2007). Finally, the studies performed by Dweck (2008), Miller et al. (2009), Renaud and McConnell (2007), and Zeigler-Hill and Terry (2007) examined personal persistence in encountering obstacles and the potential for defeat, which also revealed persuasive data suggesting that high self-esteem did positively influence the ability to adapt to challenges, to keep moving forward, to recognize when a course might be futile, and to try and find another way to achieve their goals. This may be the most salient finding of Baumeister et al.'s (2003) literature analysis to this particular research effort, namely that high self-esteem may have a positive impact on an individual's ability to persist in an effort, despite facing significant odds against the realization of that effort. The tenuous nature of most careers in the performing arts would appear to bear out the importance of resilience and perseverance for professional success (Dweck, 2008; Miller et al., 2009; Renaud & McConnell, 2007). Thus, it is worth considering whether high self-esteem may be a factor in the ability of some performing artists to succeed in their efforts and, conversely, whether low self-esteem contributes to beliefs and behaviors that discourage the performing artist from pursuing his or her goals.

The findings from Zeigler-Hill and Terry's (2007) study with 563 psychology program undergraduates also had implications for the current research by considering the relationship of self-esteem to perfectionism. As they noted, perfectionism has been shown to correlate with a wide range of negative outcomes, including obsessive-

compulsive and eating disorders, depression, and even suicide, all of which can be considered self-defeating behaviors. The interests of Dweck (2008), Miller et al. (2009), and Renaud and McConnell (2007) in the nexus of perfectionism and self-esteem was supported by their studies indicating that perfectionists frequently suffer when they perceive that they are unable to achieve their ideal goals. They drew on recent research suggesting that some forms of perfectionism may not be disadvantageous, and that certain perfectionist strategies might be beneficial and lead toward the achievement of positive outcomes. This would be adaptive perfectionism, as opposed to maladaptive perfectionism, which describes more negative and neurotic forms of perfectionism. Maladaptive perfectionism can be particularly venal, leading individuals to focus exclusively and negatively on failures or obstacles and to be unable to effectively assess and value where they have achieved something in pursuing a larger goal.

Discrepant self-esteem was the focus of Zeigler-Hill and Terry's (2007) research. The concept refers to individuals who demonstrate an imbalance between their explicit self-esteem and their implicit self-esteem. According to Zeigler-Hill and Terry, fragility (as opposed to stability) in self-esteem, as outlined above, can produce a dynamic in which an individual exhibits a fragile high explicit self-esteem (consciously maintaining positive views of the self that are not necessarily grounded in their reality) while maintaining a low implicit self-esteem, fundamentally doubting his or her self-worth and self-competency. This disturbing balance is combustible under changing circumstances and is often seen in narcissism, defensiveness, and discrimination against others to reinforce the fragile high explicit self-esteem (Miller et al., 2009). The inverse of this

balance, low explicit self-esteem but high implicit self-esteem, is the other form of discrepant self-esteem. Individuals exhibiting this form of fragile self-esteem appear to fare better in terms of persevering and not falling victim to the negative aspects of perfectionism.

In their own research with the sample of psychology program undergraduates, Zeigler-Hill and Terry (2007) found that discrepant low self-esteem (low explicit, high implicit) was consistent with greater optimism and a sense of potential and, while many of these individuals exhibited maladaptive perfectionism, they also exhibited a meaningful degree of adaptive perfectionism, much more so than their discrepant high esteem (high explicit, low implicit) peers did. These findings implied that discrepant low self-esteem may have a positive impact on an individual's overall life perspectives, particularly yielding a greater sense of optimism. In the context of this research, it may be worth investigating how discrepant self-esteem (both high explicit, low implicit and low explicit, high implicit) influences the self-defeating behaviors of performing artists. Furthermore, these research outcomes may yield results that would indicate whether or not performing artists exhibit maladaptive perfectionism as a result of discrepant high self-esteem (high explicit, low implicit).

A somewhat similar study was reported by Renaud and McConnell (2007), who found that individuals exhibiting discrepant self-esteem who embraced the theory that personality is changeable and can be influenced by events, were more likely to exhibit positive adaptive strategies for addressing self-esteem discrepancies (Dweck, 2008), than

being discrepant individuals who held to the theory that personality is fixed and unchangeable.

While the Renaud and McConnell (2007) and Zeigler-Hill and Terry (2007) studies were different in the specific variables they were considering, their sets of results indicated that when the potential for change (what Zeigler-Hill and Terry referred to as the "glimmer of hope," p. 140) exists for the individual with fragile and discrepant self-esteem, there is a greater receptivity to engaging in stable and adaptive strategies for addressing obstacles or confronting the dark side of perfectionism. These findings are significant for suggesting the potential to explore creating and building on mechanisms that support the idea of change or hope for those struggling with self-esteem issues that may be contributing to negative outcomes. However, it is necessary to note that one of the most influential proponents of self-esteem research and its potential for improving outcomes for individuals, Baumeister stated in a 2008 interview that "self-esteem broke my heart" (Lawrence, 2008, p. 134). Baumeister assumed that while he had had great hopes that research on self-esteem might reveal a clear causal effect—"if self-esteem were really the key to success in life," in his words, "artificially boosting self-esteem" (Lawrence, 2008, p. 137) will not work to improve most outcomes. This conclusion, however, reflects the primary weakness of previous research on self-esteem (e.g., Renaud & McConnell, 2007; Zeigler-Hill & Terry, 2007). While researchers (e.g., Renaud & McConnell, 2007; Zeigler-Hill & Terry, 2007) found significant correlations between self-esteem and optimism and self-esteem and maladaptive perfectionism, their research methodology did not employ true experiments that could have yielded actual cause-effect

relationships between variables, which indicated a limitation to the existing body of knowledge on the subject. While their findings remain relevant with regard to asserting the significant relationships between variables, it may also indicate a need for studies where conclusions are drawn based on empirical data that resulted from true experiments.

Self-Efficacy

The theory of self-efficacy is credited to the social psychology theorist and researcher Bandura. The theory states that individuals affect action in their lives according to their belief in their ability to achieve particular outcomes. While some use the term "self-confidence" as a euphemism for self-efficacy, confidence is not a precise enough construct to capture Bandura's conceptualization. Self-efficacy is a cognitive process that is impacted by experience, rewards and accomplishment, encouragement, and regulation of negative thoughts and feelings (Briones et al., 2007; Devonport & Lane, 2006). As such, self-efficacy is not static; it is a mutable process. Perception is central to the idea of self-efficacy; as Bandura, Barbaranelli, Caprara, and Pastorelli (2001) noted, perception of self-efficacy plays "a central role in the causal structure of social cognitive theory because efficacy beliefs affect adaptation and change not only in their own right, but through their impact on other determinants" (p. 187). However, Bandura (1992) also noted that it is not enough to simply believe in one's ability to achieve an outcome in order to realize success and reinforce the self-efficacy belief; one must also possess the necessary skills to achieve that outcome. In other words, if individuals do not possess the

knowledge of and faith in themselves to achieve a given result, they will invariably avoid making the effort so as not to court failure (Burgoyne et al., 2007).

Just as high or low self-esteem may lead an individual to inaccurately assess their strengths or weaknesses, self-efficacy may be strongly shaped by inaccurate perceptions of one's ability to be competent in fulfilling certain objectives, regardless of the reality of the situation. It is also necessary to distinguish between self-efficacy—the theory that an individual's understanding of his or her ability to perform an action will inform their approach to that action—and self-efficacy beliefs, which are the beliefs specific to the conduct and likelihood of success in realizing a given task in a given situation (Chiou & Wan, 2007). A variety of self-efficacy beliefs tend to inform an individual's overall level, or expression, of self-efficacy. Because self-efficacy is a cognitive, mutable process, it is available to being altered through cognitive appraisal (Devonport & Lane, 2006). Self-efficacy beliefs have been empirically shown to have relationships with strategic thinking, motivation, commitment, resilience, the processing of stress and anxiety, and the attributions and analysis that shape how individuals think about what they do and what they desire to do (Bandura et al., 2001).

Because self-efficacy is a construct that is understood to affect all areas of an individual's life (public and private lives, as well as emotional and psychological processes), the legion of studies exploring self-efficacy cover the gamut of disciplines (Chiou & Wan, 2007; Tillema et al., 2001). It has been used and shown to be significant, in work with populations of children (Bandura et al., 2001; Devonport & Lane, 2006) and

adults (Betz, 2004) in the United States and abroad (Guillon, Dosnon, Esteve, & Gosling, 2004).

Tillema et al. (2001) considered the effect of self-efficacy perceptions and affective (mood) states on the beliefs and actions of individuals exhibiting high performance standards. They proposed that mood state may have a meaningful relationship to self-efficacy, and that this relationship might be further affected by the individual's typical dysphoric state. Findings of Tillema et al.'s study generally indicated that other factors such as affective states and performance standard beliefs influence an individual's self-efficacy perceptions. In this regard, the present study considered the possible impact of these external variables in examining the correlation between self-efficacy and self-defeating behaviors among performing artists. The role of these mediating variables on the dependent and independent variables of this study needed to be investigated to generate accurate findings as to how self-efficacy and self-defeating behaviors are correlated.

Burgoyne et al. (2007) explored how an interactive theatre model might be used in faculty development to improve self-efficacy in a population of faculty and graduate students at the University of Michigan Center for Research on Learning and Teaching. The forum theatre exercise was designed to increase both mastery experience and vicarious experience, which Burgoyne et al. identified as key predictors of self-efficacy.

A tenet of Bandura's (1992) self-efficacy theory is that creativity is directly linked to high self-efficacy. Tierney and Farmer (2002) noted that this connection has served as the basis for a wealth of organizational psychology research, stemming from the belief

that creativity within the workplace is critical to the organization's well-being and success (Nassif & Quevillion, 2008; Seitz, 2003; Selart et al., 2008). The researchers further noted that, despite this great interest in the question of self-efficacy and creativity, very little research had been conducted specifically on the nature of the relationship within the context of the institution. They sought to delineate some of the factors that contributed to creative self-efficacy in the workplace and to explore whether these factors could be moderated by other variables. Amabile (1983) postulated that creativity within the organizational situation may be regarded as the point where an individual's occupational-specific skills meet his or her creativity skills. Thus, the level of occupational knowledge and skill exhibited by an individual determines the ways (and degree) that creativity can be expressed. Tierney and Farmer (2002) elaborated on this by suggesting that creativity emerges at the point where the individual's perception of his or her level of occupational-specific skills meets the individual's perception of his or her potential for creativity, and is therefore a matter of perceived self-efficacy. They hypothesized that creativity would be most evident in individuals with high creative self-efficacy who also demonstrated high job self-efficacy.

To test this proposition, Tierney and Farmer (2002) sampled almost 600 individuals employed full-time in a manufacturing firm, where the majority of the employees were qualified as blue-collar workers with an average of just less than one and a half years of education beyond high school; the average tenure with the company was just under 13 years. A second sample of over 150 individuals employed in a predominantly white-collar, high-tech firm was also taken; these individuals averaged

almost three years of education beyond high school and average job tenure of four and a half years. The researchers developed a scale to assess self-efficacy in terms of creativity and occupation. Their results bore out their prediction that creative self-efficacy was highest for those expressing the greatest job self-efficacy. More specifically, the researchers determined that job complexity correlated with job self-efficacy and, therefore, was predictive of greater creative self-efficacy. Verbal persuasion from supervisors was also significant to employees' creative self-efficacy; greater creativity was shown by employees whose managers supported their confidence and both modeled and encouraged in creative behaviors on the job (Lim & Choi, 2009). Tierney and Farmer (2002) also found that higher education was positively linked to creative self-efficacy, while greater job tenure was linked to lower creative self-efficacy in the blue-collar sample of workers. This was not true, however, for the white-collar sample, for which education and tenure did not appear to have moderating effects on creative self-efficacy. Further, creative self-efficacy appeared to have a more direct impact on creative performance among the white-collar workers than did their job self-efficacy (Sung & Choi, 2009). The researchers concluded that the relationship between creative self-efficacy and job self-efficacy was not a pure one and might be susceptible to variations across job task settings.

A recent debate in the research literature on the relationship of interests to self-efficacy emerged between Armstrong and Vogel (2010) and Lent et al. (2010). Lent et al. responded to a 2009 publication of Armstrong and Vogel's, in which they suggested that interests and self-efficacy could be regarded as elements of specific personality traits

(realistic, investigative, artistic, social, enterprising, and conversational) articulated by Holland (1959, 1997; Armstrong & Vogel, 2010) as the RIASEC model. A social cognitive career theory (SCCT), such as that forwarded by Lent et al., posits that interests and efficacy are separate constructs that develop in a causal relationship, rather than as components of these other traits. SCCT incorporates self-efficacy and, as Armstrong and Vogel stated, "self-efficacy has as direct effect on interests and an indirect effect on interests mediated through outcome expectations" (p. 241). However, drawing on previous studies, Armstrong and Vogel contended that in the SCCT model, interests do not have as clear a relationship to outcome expectancies, and the influence of interest is rather mediated through self-efficacy. Lent et al., conversely, argued that self-efficacy and interest have a more direct relationship to one another than argued by Armstrong and Vogel. The Lent et al. position was that interests can predict self-efficacy and that, "for example, interests can affect self-efficacy by motivating activity practice that, in turn, leads to performance successes (or failures) and, hence, revisions to or stabilization of self-efficacy" (p. 221). Ultimately, both sets of researchers called for further investigation into the relationship between personality traits, self-efficacy, interests, and cognitive abilities in determining their effects on job behaviors and outcomes.

Personality

A willingness to understand self-defeating behaviors among performing artists suggests that distinct individual characteristics and personality traits need to be considered. Previous research indicated that personality traits were fundamentally linked to individuals' behaviors (Busato, Prins, Elshout, & Hamaker, 1998; Dvir, Sadeh, &

Malach-Pines, 2006; Holly, Legg, Mueller, & Adelman, 2008; Oded, 2008).

The big five personality traits (Fiske, 1949; McCrae & Costa, 1997) are considered the five broad dimensions of personality. An extensive body of literature in the field of psychology and sociology examined these categories, which include extraversion, agreeableness, conscientiousness, neuroticism, and openness (Hogan et al., 1997; Pervin & John, 1999; Potkay & Allen, 1986). Openness to experience is one of the big five personality characteristics. Those who are open to experiences are willing to confront what is current and ready to adapt to situations that are either stressful or new to them (Combs, Miser, & Whitaker, 1999). Individuals with a high level of openness are explorers and are change agents who tend to be open to considering new approaches, whereas individuals with a low level of openness are more conventional and prefer things that are familiar (Howard & Howard, 1995).

According to Smith (2005), individuals who are open to new experiences would be able to easily adapt to sudden changes and acquire a positive outlook on life. Therefore, those who are open to change might have better adjustment behavior and would, thus, refrain from self-defeating behaviors. From this knowledge, it can be safely assumed that personality traits have an impact on self-defeating behaviors. However, empirical evidence shows that the link between personality and self-defeating behavior has mostly been observed in health care professions (e.g., Holly et al., 2008; Smith, 2005). This warrants further examination on how these two variables manifest among performing artists. Challenges may arise for individuals who are resistant to change, as they might find it difficult to embrace new experiences and stressful situations that

require optimistic behavior (Novotny & Davis, 2006). Thus, performing artists who are generally predisposed to viewing change within the environment as a favorable experience may be more likely to be open and motivated toward changes. This study examined whether personality traits, specifically the big five personality traits, were correlated to the performing artists' self-defeating behaviors. The results of this research would either confirm or contradict previous findings regarding the relationship between personality constructs and self-defeating behavior.

Among the various risk factors, correlates, and consequences of self-defeating behavior, personality and individual traits are some of the more widely studied aspects (Maddi, 1999; McCrae & Costa, 1997; Shapiro, Brown, & Biegel, 2007). Some of the early research studies investigating the correlation between personality traits and self-defeating behavior were included in the meta-analysis of Schaufeli and Enzmann (1998). Buunk and Schaufeli (1993), on the other hand, observed the relationship between personality traits, burnout, and self-defeating behavior among nurses. Their research findings indicated that self-esteem, reactivity, and exchange orientation were the three salient personality traits moderating the relationship between job burnout and self-defeating behaviors among nurses (Buunk & Schaufeli, 1993).

Maddi (1999) focused on the mediating effects of the big five personality traits on self-defeating behavior. The researcher found that two of the five dimensions of personality, namely locus of control and openness to change, were negatively correlated to the constructs of self-defeating behavior (e.g., procrastination). In other words, individuals with these types of personalities were less likely to engage in self-defeating

behaviors compared to those who did not possess these personality traits. On the other hand, there is a significant positive correlation between neuroticism and self-defeating behavior (Schaufeli & Enzmann, 1998). According to Schaufeli and Enzmann, neurotic individuals lack emotional stability, making them more prone to self-defeating behaviors.

Scholars like Brouwers & Tomic (2000) and Chang, Rand, & Strunk (2000) concluded that certain personality types influence the development and persistence of self-defeating behaviors. Schaufeli and Enzmann (1998) found that Type A personality, characterized as being competitive and achievement-oriented, have greater susceptibility to self-defeating behaviors. This can be attributed to the aggressive and impatient nature of people with this kind of personality. On the other hand, in the study of Chang et al. (2000) among working college students, they discovered that optimism moderated the effect of self-defeating behavior. This finding coincides with the earlier findings on individuals with high self-esteem, which indicated that optimistic views about job achievements and work conditions may reduce self-defeating behavioral tendencies. Other studies (Zellars, Perrewé, & Hochwarter, 2000) also reported that hardiness, as an individual trait, reduced susceptibility to self-defeating behaviors.

In general, researchers have found varying outcomes with regard to the influence of personality traits on self-defeating behaviors. There are complex relationships between the variables that need to be further described and analyzed. The differences in correlational findings may also be attributed to the context of research and the study participants' nature of jobs. These external factors must all be considered to generate

cohesive and generalizable results. The current research analyzed the influence of the big five personality traits on self-defeating behaviors among performing artists to determine how these two variables are linked with one another.

Fear of Failure, Fear of Success

Conroy et al. (2001) considered the nature of fear of failure and fear of success in elite athletes and performing artists. The researchers observed that the fear of failure and fear of success constructs have "somewhat controversial histories in the social and behavioral sciences" (Conroy et al., 2001, p. 300). The two groups were looked at together because as the researchers noted, both groups demonstrate motivations toward performance although, as they also noted, their motivations may differ and the criteria underlying their evaluation of their success and failure could be divergent. The study also reflected a trend described by Conroy et al., in which greater numbers of sports psychologists are expanding their practices to address the apparently similar issues and concerns seen in performing artists.

Conroy et al. (2001) identified several "cognitive-motivational-relational appraisals" as points of interest in their research with the athletes and the performing artists; in addition to fear of failure and fear of success, they also referred to "fear of devaluing one's self-estimate" and "fear of having a reduced social value" (p. 302). The idea of devaluing one's self-estimate references the possibility that an experience will cause one to reconsider one's identity or beliefs about the self, and, as the researchers observed, this speaks to a fear of arriving at a negative self-analysis. Fear of failing can also be considered as the fear of losing status or prestige in others' eyes (the reduced

social value fear; Alter & Forgas, 2007; Elliot & Thrash, 2004; Smederevac-Stokic et al., 2003).

Fear of success is sometimes used interchangeably with fear of failure in common cultural exchanges; however, the terms reference different conditions. Fear of success has been outlined as occurring over several domains, including fear of isolation from others, guilt over asserting oneself, fear of surpassing a mentor or hero, and the fear of struggling to maintain the success and to keep exceeding one's own best performance (Conroy et al., 2001). There is also the "fear of discovering their true potential," which Conroy et al. (2001, p. 303) stated is a form of fear of failure, in that the individual avoids asserting him- or herself in case a success is not achieved and thus, they fear they will fail. All of these appraisals speak to existential, rather than real, threats, and yet their power to disrupt the individual's pursuit of achievement is meaningful.

Conroy et al. (2001) identified eight adult athletes (four female, four male) and eight adult performing artists (four female, four male) who participated in semistructured interviews. The athletes were deemed elite for having qualified in the Olympics or having participated in collegiate athletics or achieved professional distinction. The performing artists were drawn equally from dance, singing, music, and acting and were working professionally in their respective fields. A delimitation of their study was that the subjects were all experienced and had encountered both successes and failures in their performing or athletic careers. They cautioned that less experienced performers and athletes might well have responded differently on measures of cognitive-motivational-relational appraisal, given the nature of their lower-level participation. Each of the subjects was

separately interviewed by the researchers (two were present at each interview) and the in-depth interviews were videotaped so that the researchers could achieve a thick description in their analysis of the qualitative data. The researchers created distinct cognitive-behavioral-relational models for both success and failure, noting that the evidence suggested that the two constructs are not "bipolar" in nature, but rather more complex. For instance, fear of failure may be a fear of outright failing, but it may also be a fear of just not succeeding to the highest standard.

While the performing artists and the athletes exhibited only negligible levels of difference on the items related to enhanced perceptions of themselves within the domain of fear of success, Conroy et al. (2001) noted that more performing artists reported the need to feel that they had earned the opportunity to perform in a given situation and also exhibited greater desire to please others in their performance, than did the athletes who showed greater self-orientation in terms of fear of success measures. These differences were even more pronounced in the cohort responses to items identified in the researchers' analysis as capturing the fear of failure. Performing artists expressed concern over failing to effectively communicate in their performances, losing sight of themselves in their work (failing to maintain perspective), giving others reason to doubt their abilities, and developing negative feelings about their own worthiness, as developing doubt in their abilities. Another difference between the athletes and performing artists emerged in terms of the specificity of their determinations of success and failure. For performing artists, there appeared to be much more "gray area," as the researchers termed it (Conroy et al., 2001, p. 312), and they noted that this is an area of performing artists' psychological and

emotional processing that has received little attention in the literature.

Performing artists were more inclined than athletes were to observe less definitive phrasings of success and failure; the researchers noted that one performer reported that she was "not-not successful," rather than simply stating that she was successful (Conroy et al., 2001, p. 312). The researchers speculated that, in part, the criteria for success and failure may be less clear for performing artists who do not adhere to the same tests of failure and success that is more prominent in athletic competition.

While these differences between the two cohorts provide some interesting context for considering the differences in the experience of athletic competition versus the experience of the performing arts, it was in the arena of consequences of success and failure that Conroy et al. (2001) reported the most pronounced differences between their subject groups. The responses strongly demonstrated that performing artists were much more inclined to personalize and internalize failure, leading to negative self-assessment and a poorer self-concept. Conversely, failure for athletes tended to impact their motivation and, interestingly, in both directions with some athletes under particular failure conditions reporting increased motivation to succeed in their next effort, and others reporting a decrease in their motivation to perform athletically. Motivation was less influenced in performing artists than was their self-concept (their identity). In terms of success, performing artists were likelier than athletes were to attribute their achievement to others, to pressure themselves not to fail in future efforts, and to emphasize rewards associated with success in future performances. The pattern that emerged with the performing artists, relative to the athletes in the study, was that they

were inclined to report low locus of control—a significant variable identified across a range of influential social psychological theories including self-efficacy, self-esteem, and learned helplessness models (Akgun, 2004; Martin, 2008). In short, the performing artists had a tendency to view their successes as somewhat beyond their control, and their failures as reflections of internal weakness. This profile reflects a toxic brew of self-evaluation and processing that can greatly inhibit the individual in terms of motivation and confidence in self (Smederevac-Stokic et al., 2003).

Conroy et al. (2001) proposed that performing artists may engage in a complex array of cognitive-motivational-relational processing in their fear of failure and fear of success responses. Based on the narrative information provided by the subjects during the in-depth interviews, the researchers posited that some performing artists might regard seemingly negative consequences of failure, such as decreased interest by others in their performing, as a somewhat perverse expression of the positive, insofar as such a consequence would alleviate the performer's sense of responsibility toward them in future performances (thereby reducing both their fear of success and fear of failure constructs, weighting the role of others in their achievements). Thus, the performer might be more willing to fail in an artistic endeavor, thinking, "Well, at least I won't have to worry about that particular audience anymore." To more fully capture an accurate description of these processes by which performing artists engage in these cognitive appraisals, the researchers suggested that models of fear of failure and fear of success may need to be more complex in their structures and analyses, and not resort to diametrically opposed positioning of the two constructs.

Self-Defeating Behaviors

Self-defeating behaviors are those actions or beliefs that accrue greater cost than benefit to the individual. In doing so, they perpetuate suffering, feelings of failure, and feelings of fraudulence (McGregor et al., 2008; Pulford et al., 2005). There is substantial evidence that self-defeating behaviors appear regularly and throughout psychologically stable populations, bearing out the finding that in many instances, individuals are not consciously aware of engaging in this type of self-sabotage and, indeed, often report that their self-defeating behaviors are embarked on to realize positive benefits (Briones et al., 2007; Hartzler & Brownson, 2001; Meifen & Ku, 2007).

Ferrari (2001) and Sirois (2004) described procrastinating behavior as a failure of self-regulation, and Ferrari noted that it has been demonstrated to be an issue for approximately 20% of the population of psychologically and emotionally healthy adults. Citing earlier research he conducted, Ferrari noted that procrastination is a form of protection behavior engaged in by individuals seeking to create obstacles that hamper the successful completion of a task in a timely fashion. In task performance, procrastinators were more susceptible to self-regulation failure in terms of performance accuracy and speed. The notion that most chronic procrastinators express the idea that they perform their best when working under pressure is therefore not borne out by the evidence. He noted that this self-protection is designed to avert challenge to individuals' self-esteem and social esteem by creating an external cause for the failure to fully meet the challenge of a given task. Studies (Ferrari & Díaz-Morales, 2007; Sirois, 2004) have also demonstrated that procrastinators tend to suffer poorer health than non-procrastinators do

because of the stress and anxiety they create by working too close to deadlines, positioning themselves in a perfectionist manner to impress others, and engaging in other forms of strategic impression management. They also tend to be more self-conscious and suffer lower self-esteem, exhibit neurosis, social anxiety, disorganization, forgetfulness, disorganization, non-assertiveness, impulsiveness, and may be prone to enervating moods at rates more significant than for non-procrastinators (Ferrari & Díaz-Morales, 2007; Sirois, 2004). Ferrari stated that procrastinators often engage in the behavior to hide their perceived or actual lack of ability from themselves and from others.

Procrastination is a form of short-term mood regulation that frequently prioritizes immediate pleasure over long-term rewards. It has been shown to be a prevalent strategy for socially insecure individuals to attempt to enhance their own image among others by serving as a form of protection against judgment of talent or ability. The cognitive process is somewhat complex, as the failure to complete a task is likely to engender frustration or disappointment in others; thus, the notion that postponing the work could benefit the procrastinator seems, on its face, illogical. However, on a deeper level, the failure to complete the task in an effective and efficient manner can be explained by the procrastinator's delay on starting and completing the project (Ferrari, 2001). The underlying belief of the procrastinator is that their work cannot be sufficiently assessed on its merits, or they are found wanting, if their delay on the task in the first place can be used as the justification. The task-avoidance behavior is also an obstacle created by procrastinators to make their achievements appear more significant than they are and serves a second purpose in seeming to underscore the difficulty of their achievement once

they eventually complete the task. In this way, the obstacle they create constitutes self-handicapping behavior, while the use of the created obstacle to suggest the difficulty of the original task is a form of enhancement behavior (Ferrari & Díaz-Morales, 2007).

Sirois (2004) contended that researchers on procrastination strongly indicate that the temporary mood regulations afforded by procrastination—not having to deal with an unpleasant task, putting off the proverbial moment of reckoning—"serve to protect and enhance self-concept" (p. 271). To explore the connection between self-enhancement and procrastination, Sirois explored the potential for procrastinators to engage in downward counterfactuals to address negative events. People employ counterfactual thoughts in considering alternative ways in which a situation might have played out; upward counterfactuals capture the more positive potential outcomes, while downward counterfactuals posit more negative alternate outcomes. Sirois surveyed 80 undergraduate psychology students using Lay's 20-item general procrastination scale and the Rosenberg self-esteem scale. They were also presented with a scenario of a real-life threatening event, and then questioned as to their mood following imagining the scenario and then provided with counterfactual instruction and mood neutralization that involved the introduction of a happy conclusion to the threatening scenario, at which point the subjects were asked again to contemplate the scenario with the happy ending and to identify their mood.

The procrastinators among the students in Sirois's (2004) study tended to arrive at downward counterfactuals when presented with the first negative-outcome scenario. The

researcher suggested that this was a strategy employed by procrastinators to make themselves feel better; rather than deal with the anxiety generated by the scenario as presented, they opted to consider the ways that things could have been worse. Thus, they demonstrated a habit of adjusting their mood to a more positive state by saying "well, it could have been worse." One effect of this tendency is that procrastinators may be less likely to engage in, or be able to embrace, upward counterfactuals in their cognitive appraisals. This may have a hampering effect on these individuals' ability to consider better solutions in the future or to correct their behavior in a way that might more usefully benefit them. Their fear of being negatively impacted by their choices or behavior prompted them to engage in self-enhancing, self-protecting strategies by focusing on the ways in which the outcomes could have been worse. This is somewhat akin to Deb and Arora's (2009) findings on the employment of pessimism as a cognitive strategy to avoid self-esteem loss in situations of failure. By setting the bar of expectations very low, defensive pessimism allows the individual to manage anxiety by anticipating failure (Martin et al., 2003). In the case of procrastinators, Sirois (2004) referenced studies indicating that these downward counterfactuals can go hand-in-hand with reduced motivation toward behavior change and greater complacency because the procrastinator resists confronting the baseline problem(s). This suggests a dangerous cycle of self-sabotaging behavior: the "trade-off of immediate affective benefits for loss of preparative insights for future behavior and decreased motivation to change may, in the case of procrastinators, perpetuate the very self-regulation difficulties that characterize these individuals" (p. 280).

Ferrari and Díaz-Morales (2007) conducted an experiment in populations of college students where they sought to tease out the self-sabotaging nature of chronic procrastinators. They sampled groups of university students enrolled in introductory level psychology courses. They surveyed the students using the adult inventory of procrastination in addition to scales assessing self-concept and self-presentation strategies, in what they described as the first effort to solicit from procrastinators their own views on their self-concept. Based on their correlations of the student data, Ferrari and Díaz-Morales determined that, as identified by the adult inventory of procrastination, the procrastinators in their population regularly employed assertive modes of self-presentation in terms of self-justification, excuse making, and self-handicapping. The researchers further observed that the procrastinators appeared to be conscious of their self-sabotaging behaviors, but were quick to defend or explain them away.

Consistent with other studies providing similar findings, procrastinators were likely to report themselves as being disliked by others, and justified their choices by relying on external pressures and a low locus of control for confronting challenges. Ferrari and Díaz-Morales (2007) reported that while previous studies have shown that procrastinators draw the ire and dislike of people due to their failure to follow through on commitments, this was the first published study to reveal that procrastinators were aware of generating dislike. Whether procrastinators were inclined to attribute the dislike to the effects of their procrastination on others or found other ways to explain away the disapproval was not delineated in this study.

Performing Artists and Self-Handicapping Behaviors

There is a very limited pool of social psychology research available on creative artists in general, and on performing artists specifically (Saunders Wickes & Ward, 2006). Kogan (2002) noted that the Psychology and Arts Division is one of the smallest branches within the American Psychological Association; compounding the problem is that few of the researchers and practitioners in that division make a study of performing artists as a central facet of their work. A smattering of studies explored personality and psychological states in creative types, but there remains a number of issues and questions about what motivates creative artists to pursue their craft in professions that tend to be characterized by a great deal of rejection moderated by seemingly infrequent, and sometimes intangible, rewards (Batey & Furnham, 2006). For instance, only 5% of actors based in New York City are employed at any given moment in time (Kogan, 2002). The limited nature of the research on performing artists is also illustrated by existing studies exploring personality and stress in tandem populations of athletes and performing artists, several of which have been mentioned in this chapter. The parallels between the professions that have been identified by researchers are the shared physicality and demonstration of presumably innate talents, coupled with ongoing, intensive training intended to keep the athlete and performer at the top of their game (De Leon, 2009), to employ an apt phrase. Both fields share the quality of underscoring both individual strengths and the ability to perform in a team or collaborative effort. They also share the commonality of having a fairly limited number of aspirants in both general career tracks realize successful careers, in terms of being able to maintain themselves in the

professional realm and to remain competitive in terms of securing the comparatively few professional opportunities available (relative to the much greater population of people who aspire to be professional athletes or performing artists).

Researchers suggested that fundamental differences exist between cohorts of athletes and performing artists (Conroy et al., 2001; Martin, 2008). Differences in personality and attributional processes suggest that the two professional domains attract (or perhaps inform) individuals who differ from the other group in meaningful ways. Kogan (2002) speculated that there is value in exploring whether certain characteristics or traits predispose someone to pursue a career in the performing arts, beyond considering the skills involved in those pursuits. As Kogan (2002) asked, if 95% of the actors residing in New York City are not engaged in acting at a given moment in time, what accounts for the "robust resiliency that actors seem to display in the face of periodic rejection" (p. 8)?

Considering the Performing Artist's Creativity

In an early study, Marchant-Haycox and Wilson (1992) sought to determine whether different types of performing artists exhibited different personality types and stress profiles. They found that a population of British musicians, dancers, actors, singers, and control non-performing subjects drawn from the general population, they found that actors reported high rates of self-expression and extraversion, whereas dancers tended to be more depressed and anxious (van Staden et al., 2009). Musicians were more introverted and unadventurous and singers shared personality characteristics with both actors and musicians. This study also demonstrated that performance anxiety was a significant concern for all performing artists (approximately one third of these cohorts),

although the musicians were especially prone to performance anxiety, with almost 50% reporting their occasional fear in performing.

Interest in the performing arts has been somewhat flagging in the research domain. Kogan (2002) noted that much of the research on creativity that has been conducted since the mid-1950s has been conducted on non-performing artist populations of writers, visual artists, architects, mathematicians, and assorted scientists. The researcher speculated that performing artists may have fallen outside the research glance because their talents are regarded as largely interpretive and thus, not constituting the act of literal creation. However, Kogan argued that even if one embraces this distinction between creation and interpretation, it is critical to understand how performing artists engage in their own acts of creation, that interpretation is, in itself, a deeply creative and personal act (Silverman, 2008).

Research on Creator-Writers

Many researchers in the field of self-handicapping behaviors in creative professionals have explored the struggles of writers and their efforts to overcome writer's block (Harris, 2006; Koestenbaum, 2007; Ravenhill, 2006). This research is useful for the ways in which patterns of self-sabotage can be seen in writers that are reflective of types of self-handicapping thoughts and behaviors also exhibited by performing artists. Day (2002), for example, discussed writer's block as a form of self-protection employed against both fear of failure and fear of success. Lavelle and Bushrow (2007) employed research indicating that writers who proceed from what they called an "elaborative" approach or a "reflective-revision" approach to writing tended to be more productive and

successful than writers who demonstrated low self-efficacy, engage in a "spontaneous" process of writing, or rely on a "procedural" strategy that emphasizes following certain writing rules to produce a work that confirms to traditional rules and form (p. 809). The elaborative writing condition captures the quality of pursuing deeper meaning through the writing process, considering writing to be a vector for conveying personal and deeper truths (Red Corn, 2004). The reflective-revision approach emanates from a clear-sighted view of the processes of drafting, editing, and rewriting toward fulfillment of the final composition. These two conditions are quite similar to the processes of training and skill mastery, which are seen as critical to the self-efficacy of performing artists (reflective-revision) and the passion to communicate ideas or feelings through the artistic experience (elaborative; Lavelle & Bushrow, 2007). They are also conditions for writing that allow for the experience of joy and meaning and which appear to contribute to writers' motivation to write (Chandler, 2002). This passion-based joy is also a strong motivator for visual artists (McCarthy et al., 2006; Wang & Chern, 2008).

Writing that proceeds from the low self-efficacy condition is fueled by fear and self-doubt, because the writer regards the writing process as a struggle and may be inclined to devalue the final outcome. Spontaneous-impulsive writers resist planning and write when the proverbial spirit moves them; as one might imagine, this more often than not produces sporadic and not fully realized work. Finally, the procedural approach to writing, with its commitment to form and rules, tends to inhibit the writer's personal engagement with his or her work, which can affect both quality of the writing and output (Day, 2002).

The Distinct Experiences of Performing Artists

One of the key differences between the creator artists, who create the work, and the performing artists, who interpret the work, is the nature of the artistic act. Most acts of creation are private affairs, between the creating artist and the work itself. The work of the interpreter, the performing artist, is, conversely, a social act primarily. It is the performing artist's engagement with the work itself and, by extension, a relationship (however remotely realized) with the creator after the fact. Even more obvious is the public nature of the performing artist's expression of creativity; an audience is invariably involved as well as other creative participants, be they directors and conductors; scene, sound, or lighting designers; and other performing artists participating in the interpretation of the creative work. The public and collaborative nature of the creative expression for performing artists can be a potent feature of stress as it appears in performing artists (Bickerstaff, 2008).

Kogan (2002) referenced researchers exploring the genesis of emerging creativity in interpretive expression in performing artists, and stated that for many of them, the interest was apparent in childhood. As with athletics, some careers in the performing arts, notably dancers, have a very specific shelf life in terms of career performance viability. Most athletes and dancers perform at their peak in their 20s and begin to taper off in their professional abilities in their mid- to late 30s. The rare athlete or dancer is capable of performing into his or her 40s. To explain some of this occupational commitment to the performing arts, Kogan spoke of the potential for intrinsic motivation versus extrinsic

rewards, which may be few and far between for performing artists, in supporting the perseverance of these individuals (Eisenberger & Rhoades, 2001; Selart et al., 2008).

Actors

One of the myriad factors contributing to stress for performing artists is the tenuous sense of control many have over whether opportunities to work continue to emerge for them. Because the work is largely interpretive, these artists are dependent on the assessments of others to secure the right to work. For actors (and some dancers and singers), considerations other than their training or talent often inform the accessibility of the work. Whereas an actor may possess the requisite skill and experience to fulfill a role, he may not be cast due to factors outside his ability to change (e.g., age, height, hair color). Similarly, despite the stated commitments of many productions to nontraditional casting, the number of roles available to women and members of ethnic and minority groups is significantly smaller than the number of jobs filled by white male actors. Thus, actors, as with athletes and dancers who often give up the performing aspect of their careers by their late 30s due to age considerations, are similarly subject to considerations that can drastically hamper their working opportunities. This can produce a feeling of helplessness in some performing artists, that despite how much training they pursue or work they do to improve their craft, the ultimate ability to work is a decision that rests with others and is often influenced by factors over which the performer has no control.

There are data that indicate that of the cohorts within the performing artists' domain, actors are the likeliest to experience extensive and frequent periods of

unemployment. Kogan (2002) reported one study of stage actors working in New York found that only 13% of professional actors averaged 30 weeks or more of dramatic performance work over the course of a year. Other avenues of employment such as commercial work, regional theatre, and summer stock may be available, but tend to be short-term or single opportunities that may not be regarded by the actor as satisfying his or her personal and professional goals. Film and television work provide more satisfying opportunities, but, as with stage work, the number of jobs available is greatly smaller than the available pool of professional actors.

Compounding the difficulty is that actors (and to a lesser degree, other performing artists) often do not know why they do not receive a job offer following an audition or meeting, particularly when they walked out feeling it was a very successful experience. The lack of feedback that attends much of the work-seeking behavior of actors is likely to have a significant impact on the cognitive-motivational-relational appraisals these individuals engage in over time (Conroy et al., 2001), especially as they bear on the auditioning process itself. There is virtually never any feedback provided to the actor following an audition; therefore, actors are left to speculate and to make their own attributions about why they did or did not receive a particular acting job offer. This effort to create meaning out of very little factual data can produce anxiety and distress; actors who exhibit resilience may find a way to create more positive explanations that enable them to effectively go forward. However, this is largely speculation, as there has been little empirical study of how actors process rejection or why they continue to persevere in the face of frequent rejection.

This lack of external feedback particularly distinguishes actors from not only other performing artists, but from other professions as well. To illustrate the unique experience of the actor for his fellow social psychology researchers and practitioners, Kogan (2002) offered the following scenario:

> Actors experience multiple rejections for dramatic roles, without any indication of their basis. An analogous situation for most of us would be one in which we send a succession of manuscripts to referred journals, all turned down without a word of justification. How many of us would remain in the field with that kind of reward and punishment system. (Kogan, 2002, p. 10)

The scant amount of study that has been given to actors' attribution profiles indicates that they do not follow traditional patterns of internal attribution and depression (Kogan, 2002). Actors have fairly stable views on positive events and make internal attributions as their cause. They have also been shown to make internal attributions for negative events, such as, *I did not do a good job on that audition, and that's why I did not get the role*. This is perhaps a significant difference from the findings in general populations research on attribution, in which people who make internal attributions for negative events frequently exhibit depression and a sense of hopelessness in regard to the potential for their long-term achievements. Actors tend to reflect a measure of optimism in the processing of their internal attributions for negative events, as actors are likely to believe that good outcomes lie ahead.

Kogan (2002) also reported that one study in which the researcher attempted to provide a deeper analysis of what actors think about obstacles encountered within their

profession. The researcher found that almost three quarters of respondents demonstrated the ability to identify the specific realities of an obstacle, engage in problem-solving to meet the obstacle rather than passively withdraw from facing the problem, and were able to suggest strategies for addressing the obstacle in a practical manner. This was true for both successful actors and those who experienced less success in their acting pursuits. Additionally, there was little variance in optimism between the successful and less successful actors.

Some difference was found between the successful and less successful actors in the particular nature of their attribution styles, given negative events. Less successful actors tended to engage in efforts to identify and problem-solve when they felt an audition had not gone well. Kogan (2002) suggested that this reflected these performers' commitment to identifying as actors, even when the tangible rewards to support that identification were not forthcoming. Conversely, the more successful actors engaged in greater negative internal attribution, by blaming themselves for failing to win a role. The researcher suggested that this may reflect an expectation among successful actors that, by rights, a role should come to them and it is only their failure to perform well that day which resulted in the loss of a role that should have been theirs, "as if success breeds a sense of entitlement or high expectancy" (Kogan, 2002, p. 12).

The resilience of actors in a profession where only a very small percentage of the working population is deemed successful is one of the lingering questions that have yet to be effectively addressed in the research literature. Kogan (2002) posited that the reason actors persevere in their work is because the subjective rewards they experience when

they are finally in a position to act onstage, the proverbial *high* of performing, is so potent and so meaningful that actors are willing to sustain any number of rejections and other stressors to have the shot at realizing that high at some point in the future.

Dancers

As discussed earlier, dancers occupy a somewhat special role in the performing arts domain; the physical demands of their work and the implicit concerns that attend the potential for injuries explain why social psychologists have been inclined to compare the experience of dancers to that of professional athletes. Some of the evidence culled from these studies and discussed earlier in this chapter demonstrated that despite these shared concerns, dancers exhibit different cognitive-motivational-relational appraisals than do athletes (Conroy et al., 2001). They make different attributions for fear of failure and fear of success than athletes demonstrate, and appear to share more in common with their fellow performing artists in the way they process these issues. More so than other performing artists, dancers apparently have a tendency toward hypochondria and low self-esteem. Some of the dancers' hypochondria appear to be grounded in authentic threats; studies have shown that dancers are particularly prone to physical injury, some of which can be career ending (Encarnacion et al., 2000; Kogan, 2002; van Staden et al., 2009). Marchant et al. (1992) and van Staden et al. (2009) noted that dancers more frequently report personal and professional problems leading to depression than do other cohorts of performing artists.

The working experience of dancers is quite different than it is for actors, for instance. Kogan (2002) stated that for a period when dancers are at the physical top of

their abilities they are, largely, employed as dancers. Their careers are often short-lived, but for whatever period they last, several years, perhaps running to two decades, there are opportunities for full and regular engagement in dance performances, given an abundance of dance companies across the United States. Many dancers are employed in contractual relationships with companies, assuring that they will be involved in rehearsals regularly and performances where the opportunity arises. The time not spent by dancers in rehearsal or performance may be spent in training or in choreographing their own works. In other words, professional dancers are often directly engaged in their craft for the tenure (albeit, short) of their careers. This is clearly not the case for most actors, and does not necessarily typify the experience of musicians or singers.

Musicians and Singers

Martin (2008) conducted a study on the motivation of musicians and athletes, suggesting that the two fields shared common elements including competition, rigorous training and ongoing practice, and the discipline to bounce back from moments (or periods) of setback. There is research indicating that musicians and singers are created in their formative years; that childhood experiences significantly contribute the determination of whether a person will pursue a career in music (Petrovich, 2003). Hargreaves et al. (2007) stated that the support of teachers and family members plays a contributory role in the development of a person's musical identity (Phillips & Lindsay, 2006). Music is also a discipline in which early training is a factor in a musician's ability to perform competitively in the market. The rare, gifted musician discovers their musical

identity in adulthood and has the innate skill and ability to succeed in a profession dominated by people who have had long-term training.

The concept of self-efficacy was discussed by Silverman (2008) in terms of the development of a professional musician. She observed that the extensive training that enables the musician to rise to each successive musical challenge as he or she develops her skill is one component of self-efficacy, as is the deepening of intrinsic motivation to practice and perform music. These expressions of self-efficacy enable the musician to rise above the potential obstacles of embarrassment or fear that contribute to self-handicapping and self-sabotaging behaviors. Silverman (2008) stated that the joys of "individual, creative interpretation, finding and expressing 'one's own voice'" (p. 264) are not realized if a musician does not have the self-efficacy to engage in problem-solving with regard to issues of technique and performance.

Hargreaves et al. (2007) compared self-efficacy and attitude measures in two populations of students, namely those training to be musicians and those training to be music teachers. While the teaching students prioritized the benefits of music for others and for society (which determined the skills they valued that musicians should possess, for instance, the ability to sing in tune or to improvise musically), the student musicians identified skills such as having professional standards and possessing strong musical technique as most valuable for musicians. The researchers concluded that the musician students were more inclined to value the intrinsic elements of music making. Thus, the value of music in its own right was of greatest interest to the musicians, more so than the benefits of sharing (performing) music with society. This finding is interesting for

considering in relation to a few studies articulated on actors. Whereas actors may value the process of training and rehearsing, it may be that the benefits of performing, the communicative and social aspects of acting in front of an audience, are the most salient motivators that enable actors to express resilience in the face of significant obstacles. For musicians, it may be the mastery of the art of music itself, rather than the performing of music for an audience, that is the primary motivator.

Self-Efficacy and Performing Artists

Martin (2008) referenced Bandura's self-efficacy model when he noted that it was important to address performers' negative beliefs about themselves and help them value their personal and performing capabilities (Lim & Choi, 2009). Among the strategies for effecting improvement in the performer's self-efficacy are providing meaningful and authentic opportunities for the individual to practice his or her craft and to identify mentors or role models who could provide informed support and encouragement to the performer. Creating these situations for mastery experience, as noted earlier in discussing Burgoyne et al.'s (2007) research, enables performers to focus more on the performance goals and outcomes and reduces the potential for defaulting to internal appraisals and negative self-evaluations. Martin also described the importance of self-regulation in the process of helping performers achieve a greater sense of personal control. Emphasizing the critical role of mapping out strategies and a plan to achieve a goal, including such specifics as maintaining a calendar to improve time management and observe priorities, is useful for providing structure, which is something that is particularly useful when a

performer begins to descend into self-doubt and internal negative appraisals that can sidetrack efforts toward success (Lawrence, 2008).

Another area of exploration for the role of self-efficacy in affecting the behavior of performing artists is in the role that chance plays in career trajectories for many of these people. Kogan (2002) noted that Bandura explored the ways in which luck could play a major role in the conduct of most human endeavors. Given how much of a role good fortune plays in the lives of many performers, and particularly in the experience of actors, Kogan suggested that the link between luck and self-efficacy (and potentially other social cognitive constructs) could be fruitfully explored in a cohort of actors. How much does the idea of getting a lucky break, the archetypal story of the future starlet who is discovered sitting at the soda fountain counter, inform the self-efficacy and cognitive-motivational-relational appraisals of performing artists?

Conclusion

Researchers and practitioners working within the general field of social psychology have demonstrated great interest in the effects of self-handicapping behaviors and self-defeating patterns of thought on the well-being and success of various populations. There is, however, strikingly little empirical evidence available on these processes as experienced in populations of performing artists (e.g., Conroy et al., 2001; Kogan, 2002).

There is also a tremendous amount of research on the role self-esteem plays in formulating ideas about one's place in the world (e.g. Baumeister et al., 2003; Caprara et al., 2009; Miller et al., 2009; Ramsdal, 2008). High self-esteem often generates positive

outcomes for individuals, though not for all people under all conditions (e.g. Forsyth et al., 2007; Zeigler-Hill & Terry, 2007). Some studies have limned how narcissists and others expressing unrealistically high estimates of their abilities may be hampered by their imbalanced sense of self-esteem (e.g. Miller et al., 2009; Vazire & Funder, 2006). Conversely, low self-esteem appears to hinder personal and professional development and achievement across virtually all conditions (Denissen et al., 2008). Low self-esteem has been found to correlate with greater anxiety, depression, self-doubt, and often with a tendency to engage in self-defeating thoughts and behaviors (Renaud & McConnell, 2007).

Self-efficacy is another domain of social psychology research that has been well explored across a range of demographic and professional populations (Akgun, 2004; Armstrong & Vogel, 2010; Lent et al., 2010; Tierney & Farmer, 2002). There is overwhelming evidence that a high level of self-efficacy is a condition for both personal and professional satisfaction (Bandura et al., 2001; Burgoyne et al., 2007; Chiou & Wan, 2007). Self-efficacy has also been shown to correlate with self-handicapping behaviors; people with higher self-efficacy tend to engage in less self-sabotage than do their peers who exhibit low self-efficacy (Briones et al., 2007; Tillema et al., 2001). It is understandable, then, that low self-efficacy correlates with low motivation and less resilience for addressing obstacles as they appear (Selart et al., 2008).

Performing artists present a unique and largely unstudied set of experiences (Kogan, 2002). It is a field that could both benefit from greater social cognitive research attention and constitutes an excellent opportunity to expand researchers' and theorists'

understanding of such key processes as self-esteem, self-efficacy, motivation, fear of success and fear of failure, self-regulation, and procrastination (Deb & Arora, 2009; Ferrari, 2001; Ferrari et al., 2007; Hartzler & Brownson, 2001; McGregor et al, 2008; Meifen & Ku, 2007). The limited evidence on performing artists strongly suggests that their cognitive-motivational-relational appraisals differ from that of people pursuing other lines of work (Akgun, 2004; Alter & Forgas, 2007; Elliot & Thrash, 2004; Smederevac-Stokic et al., 2003). There is some indication that even within the umbrella category of performing artists, different classifications of artists exhibit distinct personality types and may engage in attribution processes that are quite different from a fellow performing artist working in another discipline (Batey & Furnham, 2008; Conroy et al., 2001; De Leon, 2009; Saunders Wickes & Ward, 2007).

Some of the research that I discussed in this chapter revealed that actors are both more extroverted and more optimistic about their potential to overcome obstacles than are dancers (Kogan, 2002; Marchant-Haycox & Wilson, 1992). This finding is interesting, as at any given moment, many more actors than dancers are unemployed and unable to practice their craft. What accounts for their optimism, if that is in fact what they manifest in their thinking and attribution styles? What is it that distinguishes dancers such that several studies indicate that they are prone to greater anxiety and depression than singers, musicians, or actors are (De Leon, 2009; Silverman, 2008)? Is the sadness that dancers experience necessarily a negative influence on their ability to achieve? Forgas (2007), among others, reported that individuals in negative mood states may be more receptive to persuasive messages and, thus, might be good candidates for therapeutic intervention.

This may mean that dancers might be more receptive to messages designed to reduce self-handicapping behaviors than would more optimistic actors. The question is whether musicians and singers respond more to intrinsic motivations in the pursuit of their craft and actors to more extrinsic motivations, as some research has suggested (Hargreaves et al., 2007; Martin, 2008). Should this be the case, what would the reasons be, and how does research account for the different personality styles account for such differences (Marchant-Haycox & Wilson, 1991). Finally, it would be interesting to find out if one motivational construct is more predictive of success than another (Day, 2002; Eisenberger & Rhoades, 2001; Selart et al., 2008).

These are just some of the questions that emerge in close consideration of the literature on social cognitive processing and the nature of the performing artist's personal and professional experience. While this study could not address this wide array of outstanding questions, it was hoped that the findings yielded would provide some context for future explorations that can seek to address aspects of these specific and important inquiries.

Summary

Researchers (e.g., Eisenberger & Rhoades, 2001) have argued that self-esteem is one of the many variables that correlate with self-fulfillment or self-realization outcomes. The concept of self-esteem has been one of the well-discussed topics in the field of psychology. Researchers argued that while previous studies often focus on the impact of high self-esteem on other variables, either in terms of shaping personality or specific behaviors, high self-esteem is not a stable and uniform construct in itself. Therefore, this

contention requires further analysis as to how self-esteem correlates with other variables such as self-defeating behaviors among performing artists. At this point, little information is known regarding how low or high self-esteem influences self-sabotaging behaviors exhibited by individuals. However, how does this affect the self-defeating behavior of a performing artist?

In this chapter, I provided literature that supports the premise of this paper, which is that there is an effect on the self-defeating behaviors among performing artists due to their self-esteem, self-efficacy, personality, and fear of success. I expounded on the characteristics and behaviors of performing artists at certain moments in their lives or careers. In the next chapters of the study, I discuss the methodology that I used in conducting this study, the results of the data analysis, and the recommendations that resulted from the findings.

Chapter 3: Methodology

In this study, I examined the relationships between self-esteem, self-efficacy, personality, fear of success, and fear of failure on the self-defeating behaviors exhibited by performing artists. This study was a quantitative, correlational study. Supported by the recommendation of Cohen, Manion, and Morrison (2007), the methods were derived from the research questions. The study was designed to yield descriptive statistical data and to determine whether there were any statistically significant relationships between the two sets of variables. The predictor variables in this case were self-esteem, personality, fear of success and self-efficacy, while the outcome variable was self-defeating behaviors in performing artists. Additionally, I consulted the works of Bandura (1992) for treating the arena of self-efficacy, and Baumeister et al. (2003) for treating self-handicapping and self-esteem.

In Chapter, 1, I identified all of the major elements of the design and method of the study. In Chapter 3 I furnished a more detailed account of those components and discuss some additional elements. Following this introductory section, I provided an exposition of the design and method of the study. The exposition in this chapter includes the rationale for their adoption as appropriate forms and procedures for answering the study's controlling research questions. The study populace, eligibility criteria, and sampling procedures are presented in the next section. It is followed by a brief account of measures to satisfy ethical standards for conducting research with human subjects, notably informed consent and the maintenance of confidentiality. Immediately thereafter, there is a presentation of the procedures used to administer the data collection

instruments and brief descriptions of those devices. The internal and external validity of the research project are then addressed, and the penultimate section is dedicated to data analysis techniques and their congruence with the study's design. Finally, there is a brief summary of the principal points in the chapter.

Research Design and Approach

The purpose of the study effectively determines its research methodology and design (Conrad & Serlin, 2005; Edmonson & McManus, 2007). This study was designed to determine the existence, strength, and direction of relationships among specified sets of variables. The independent variables were self-esteem, self-efficacy, personality, fear of success, and fear of failure, whereas the dependent variable was the self-defeating behavior exhibited by performing artists. The research question was the combined impact of self-esteem, self-efficacy, personality, and fear of success on the self-defeating behaviors among performing artists. Each of these factors was amenable to quantitative measurements and was measured through devices that facilitate quantitative analysis. As such, the research methodology was designed in such a way that each of these factors would be measured. Conclusions derived from a study using a quantitative approach should provide a much higher degree of specificity than findings from a qualitative (e.g., interview) study (Anderson, Sweeney, & Williams, 2005; Gunderson & Aliaga, 2005; Hart, 1998; Monette, Sullivan, & DeJong, 2007).

In contrast to qualitative research in which variables emerge from the data, all of the factors of the study are known in advance, and predictive relationships among them have allowed for the designation as independent and dependent variables, with possible

causal connections. The deductive process to assess any relationships among the variables was used in this research (Hart, 1998; Punch, 2005). Researchers in previous studies have determined that balancing the advantages and disadvantages of various methods is valuable (Axinn & Pearce, 2006). A statistical correlation design was appropriate for predictive analysis regarding relationships among and between variables (Creswell, 2005; 2008; Salkind, 2006). The statistical method of the study was deemed appropriate to identify correlations, rather than to determine causation (Marczyk, DeMatteo, & Festinger, 2005; Monette et al., 2007).

A cross-sectional survey design is the most commonly used method for collecting data in correlation research (Creswell, 2005; 2008; Polit & Beck, 2006). A survey format using standardized data collection instruments is appropriate for a study in which the researcher seeks information from a large number of geographically dispersed subjects representative of a defined class (Creswell, 2005; Kothari, 2004). The study did not have a longitudinal dimension. Given the purpose of the study, a quantitative, correlation survey yielding precise statistical findings was appropriate.

Setting and Sample

The broad population for this study encompassed all performing artists such as actors, dancers, musicians, and singers. The convenience sampling method was used in this study. This method of sampling was chosen because random sampling was not possible due to the chosen sample population. The sample participants were members of the theatrical performance community in New York City. As the researcher, I did not have any contact with any leader of the theatrical community in New York City other

than to ask permission from the president of the theatrical community of New York City, and therefore I could not procure a list of names of the potential study participants, which would have been required for random sampling. As such, a convenience sampling was used, in which I approached the performers through visiting theaters around New York City and asked their permissions to participate in the study. The purpose of this study did not include differentiating the behaviors in relation to the type of art the performers do. The study participants for this research were members of the theatrical performance community in New York City.

When calculating the sample size, three factors have to be considered. The first factor is the power of the statistical analysis, which measures the probability of rejecting a false null hypothesis (Keuhl, 2000); I used a medium power of 0.8 in this study. The second factor is the effect size, which measures the magnitude of the relationship between the independent and dependent variables. A medium effect size was selected equal to $f^2 = 0.15$. The third factor is the level of significance, by which the researcher employed a level of significance equal to 0.05 for this study. G*Power software was used to determine the minimum needed sample size.

In this study I aimed for a 95% confidence level and a confidence interval of ±5%. The total number of predictors was 4, which was the basis for computing the sample size for this research. Given these parameters, the total minimum sample size required was computed from G*Power to be 85 samples. A Type II error may be committed when running statistical analysis where the tests may provide results failing to reject a false null hypothesis attributable to too small a sample size. By collecting the

computed sample size or more, the probability of committing a Type II error is greatly reduced.

At least 100 performing artists had to participate in the study. The artists must be actively performing in the theatrical community. The chosen research participants consisted of individuals who were between 18 and 65 years old who were active in the arts, regardless of gender. I expected 90% of turnover from the surveys sent out to the research participants. With the expected response rate from the participants, the number would be more than enough to meet the minimum sample size computed using G*Power and would greatly reduce the probability of committing Type II error in the statistical analysis runs.

Procedures

I used SurveyMonkey to distribute the surveys online. The initial step involved preparatory activities, including converting the survey questionnaires into an electronic format and designing the sample to meet specific needs. The second stage involved obtaining the consent of the participants involved after explaining the nature of the study. Using SurveyMonkey, custom survey invitations were created and mailed to the participants' e-mail addresses. Auto-generated reminders were also sent to those who had not responded, thus keeping track of the collected responses and increasing the possibility of a higher turnover rate.

Before selecting the samples, I sent an e-mail to the president of the theatrical community of New York City to seek his approval and support for the study. Upon approval, the participants were then selected through convenience sampling, where their

names and contact information were collected. The participants were then provided with an outline of the study and its purpose through e-mail, along with how confidentiality would be kept, and their informed consent to participate in the study. After acknowledging their voluntary participation to the study, the link to the SurveyMonkey site containing the surveys was sent to these participants where they were able to complete the survey questionnaires.

I received survey results instantaneously and tracked to identify whether all the respondents had participated. The third stage involved data processing, including editing, coding, entering and verifying the data as well as checking them for consistency. Data entry and editing took place simultaneously with data collection, allowing for quality control of the data collected and for the provision of preliminary results one month after the end of data collection. The final stage involved graphing the data, analyzing the data, and preparing the final report. As I described, respondents were asked to refrain from signing or indicating their identities on any of the returned documents.

Instrumentation

Rosenberg Self-Esteem Scale

I used the Rosenberg self-esteem scale (RSE) by Rosenberg (1965) to measure the perceived self-esteem of performing artists. The purpose of the RSE is to measure the self-esteem of individuals, using a 10-item questionnaire with Likert-type scales scoring on a 4-point scale ranging from *strongly agree* to *strongly disagree*, where 3 points are assigned to *strongly disagree*, 2 points to *agree*, 1 point to *disagree*, and 0 points to *strongly disagree*. Several items marked by an asterisk are reverse-scored, score

assignments for responses to these questions are reversed (i.e., 0 points to *strongly agree*, 1 point to *agree*, and so on). Corwyn (2000) determined that the RSE was a unidimensional construct, with Pullman and Allik (2000) obtaining an internal reliability coefficient alpha score of 0.84, which indicates high internal reliability of the scale. Robins et al. (2001) reviewed several studies that examined the construct validity of RSE. Robins et al. (2001) found that the RSE has been shown to have strong convergent validity for both men and women of different ethnic groups and for both college students and community members. The sum of the scores of the RSE was calculated for each individual. This represented the individual's perceived self-esteem measure. The measure followed that a higher mean score represented higher self-esteem. The RSE may be used without explicit permission, given the right citations.

General Perceived Self-Efficacy Scale

I used the general perceived self-efficacy scale (GPSE) in this study to collect perceived self-efficacy of these performing artists. The GPSE assesses an individual's general sense of self-efficacy, reflecting their ability to cope with daily hassles and flexibility to adapt after experiencing stressful life events. The original German version of the GPSE was developed by Jerusalem and Schwarzer in 1981, first as a 20-item questionnaire, and later reduced to 10 items (Schwarzer & Jerusalem, 1995). The original German instrument was shown to be reliable and valid when applied to various situations (Schwarzer, 1993, 1997, 2000). The scale was also proven and validated with 26 different cultures, including English, Chinese, Indonesian, Japanese, as well as Koreans (Schwarzer, 2000). The assumption was that self-efficacy was likely to be a universal

construct; as such, it can be applied to different cultures and could be measured by inventories in different languages.

I used the newer, 10-item version of the survey in this study. Sukmak et al. (2002) determined in their study that the internal consistencies of the 10-item scale have been reported with alpha values ranging from 0.75 to 0.91, which is quite high, indicating that those who have participated in the surveys interpreted the survey questions with consistency. Also, construct validity, measured as the corrected item-total correlations (r = 0.25 to 0/66, $p < 0.0001$, mean $r = 0.47$, $p < 0.0001$) by Imam (2007), supported low to moderate convergent validity of the scale. The scale consists of 10 questions in which respondents rate how well each statement describes their approach to problem situations on a 4-point Likert-type scale ranging from 1 to 4 (1 = *not all true*, 2 = *hardly true*, 3 = *moderately true*, 4 = *exactly true*). The sum of the scores for all responses was calculated to represent the individual's self-efficacy measure. Higher scores represented higher perceived self-efficacy. If there were more than three missing values, scores were not calculated. The English version of the 10-item GPSE is publicly available (Schwarzer & Jerusalem, 1995). As stated by the authors of the instrument, there is no need for explicit permission to use the scale in research studies as long as proper citations are given.

Big Five Inventory

I measured the personality of the performing artists with the different categories under the big five personality traits as identified by Fiske (1949), which are (a) extraversion, (b) agreeableness, (c) conscientiousness, (d) neuroticism, and (e) openness. These personality categories were measured using the big five inventory (BFI) by Benet-

Martinez and John (1998). The BFI is a 44-item self-report inventory with the purpose of measuring an individual's big five personality dimensions, where statements are rated on a 5-point Likert-type scale ranging from 1 (*disagree strongly*) to 5 (*agree strongly*). From a study conducted by Gosling, Rentfrow, and Swann Jr. (2003), the test-retest reliability score for BFI was determined to be high, at around a mean *r* score of 0.80; it has also been proven to have construct validity by several studies (John et al., 1991; John & Srivastava, 1999; Judge & Erez, 2007). Before the BFI survey was administered, a permission to use it was secured, along with the actual survey instrument and how the scoring is done from the authors by visiting and submitting a query to the appropriate website.

Fear of Success Scale

Fear of success was measured using Zuckerman and Allison's (1976) fear of success scale, containing items measuring the benefits of success, the presumed costs of success, and the relative value of success in comparison to their alternatives. Zuckerman and Allison's fear of success scale is a 27-item scale in a 7-point Likert-type scoring format. Fried-Buchalter (1992) determined in a study that internal consistency coefficients ranged from 0.69 to 0.73, which is acceptable in that it denotes consistent interpretation of the survey statements. The mean value of the responses was calculated for each individual, which would then be representative of that individual's fear of success score, where a higher value indicates a higher fear of success.

Lay Procrastination Scale (Non-Student Version)

I measured the self-defeating behavior variable of performing artists through the concept of procrastination, by which Ferrari (2001) and Sirois (2004) described procrastinating behavior as a failure of self-regulation. This was collected through the procrastination scale by Lay (1986). Lay's procrastination scale is a 20-item survey questionnaire, with a 5-point Likert-type response scoring system with the purpose of measuring the procrastination score of individuals. The mean values of the responses of an individual were calculated and used to represent that individual's procrastination measure, with a higher score indicating a higher tendency to procrastinate. It should be noted, however, that several items are reverse-scored, and should be adjusted accordingly before means are calculated, these items are statements 3, 4, 6, 8, 11, 13, 14, 15, 18, and 20. The validity and reliability of the Lay procrastination scale have been demonstrated in a variety of contexts (Lay, 1987, 1988; Kusyszyn, 1990).

Threats to Statistical Validity of the Conclusion

The data should meet several assumptions of linear regression before the test can be performed; otherwise, the forecasts, confidence intervals, and the economic insights yielded by a regression model may be inefficient or seriously biased or misleading. Assumptions of multiple linear regression include linearity, normality, homoscedasticity, and multivariate outliers. These assumptions are discussed below.

Linearity

Linearity can be checked by plotting the dependent versus independent variables. To meet this assumption, the points in the plot should be symmetrically distributed

around a diagonal line in the plot; a bowed pattern may indicate that the model makes systematic errors whenever it is made unusually large or small predictions.

Normality

Normality can be checked by plotting normal probability plots of the residuals, or the data of the variable being checked. If the distribution is normal, the points on this plot should fall close to the diagonal line. A bowed pattern of deviations from the diagonal indicates that residuals have excessive skewness, which means that they are not symmetrically distributed, with too many large errors in the same direction, while an S-shaped pattern of deviations indicates that the residuals have excessive kurtosis, or that there are either too many or too few large errors in both directions.

Homoscedasticity

The constancy of the variance of the dependent variable can be examined through plotting and examining the standardized residuals against any of the regression standardized predicted values. While slight heteroscedasticity has little effect on significance test (Berry & Feldman, 1985; Tabachnick and Fidell, 1996), a rather marked heteroscedasticity can lead to distortion of results and weaken analysis. Ideally, the standardized residuals versus the standardized predicted values plot should show residuals randomly scattered around the horizontal line, showing relatively even distribution. A markedly heteroscedastic plot can take the form of a bow tie or fan shape of the scattering of residual points.

Multivariate Outliers

I checked the mahalanobis distance values of concern to detect multivariate outliers. The maximum mahalanobis distance value was compared with the critical value. If the maximum mahalanobis distance value exceeded the critical value, an outlier was present. As such, this outlier would first be removed before continuing with the multiple linear regression analysis.

Running statistical tests with low statistical power may be a threat to the concluding power of the test results due to a Type II error that may occur when performing the tests, by which this low statistical power can be attributed to a too small sample size. When all variables are integrated into the model of predicting the self-defeating behavior of procrastination, the total number of predictors is nine, which was the basis for computing the sample size for this research. Given these parameters, the total minimum sample size required was computed from G*Power to be 43 samples. Collecting a sample size of 43 or more performing artists would greatly reduce the probability of committing a Type II error when running the statistical analysis.

Data Collection

I used a survey to collect data about how self-esteem, self-efficacy, personality, and fear of success affect the self-defeating behavior of performing artists. The use of a survey has been selected as it makes visual presentations possible, is private and flexible, and can be done using the Internet. It is easy to collate and track, and the staff and facilities needs are low.

I collected data through electronic surveys. The different survey instruments involved were transformed electronically into SurveyMonkey, which was the method used to administer the surveys. As surveys were administered electronically, collection was convenient. Data collected from the survey through SurveyMonkey were imported into an Excel spreadsheet, and coded for analysis into SPSS 17 software, which was the software used for statistical analysis.

SPSS is a computer program used for statistical analysis. In-depth access and preparation, graphics, modeling, and analytical reporting are possible through this program. It is an effective and efficient way to analyze data, including information used to put together a survey.

Data Analysis

The main analysis was a multiple linear regression using the SPSS 17.0 program. The regression analysis was used to examine whether the data collected from the sample population adhered to the hypothesized predictive relationships between the variables, and whether they were significant. I set the criterion of significance for the study at $p < .05$.

The research question to be addressed by the data analysis is:

RQ1. Does self-esteem as measured by the Rosenberg self-esteem scale; self-efficacy, as measured by the general perceived self-efficacy scale; personality, as measured by the big five inventory in terms of openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism; and fear of success, as measured by the fear

of success scale, predict self-defeating behaviors, as measured by the Lay procrastination scale, for performing artists?

The formulated hypotheses for the research question are as follows:

H_0: Self-esteem, measured by the Rosenberg self-esteem scale; self-efficacy, measured by the general perceived self-efficacy scale; personality, measured by the big five inventory in terms of openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism; and fear of success, measured by the fear of success scale, is not a significant predictor of self-defeating behaviors, measured by the Lay procrastination scale, for performing artists.

H_A: Self-esteem, measured by the Rosenberg self-esteem scale; self-efficacy, measured by the general perceived self-efficacy scale; personality, measured by the big five inventory in terms of openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism; and fear of success, measured by the fear of success scale, is a significant predictor of self-defeating behaviors, measured by the Lay procrastination scale, for performing artists.

Multiple regression analysis is used to study the relationship of the dependent variable *y* to two or more independent variables, using a regression model represented by the equation $y = \beta_0 + \beta_1 x_1 + \beta_2 x_2 + \varepsilon$. For this particular study, *y* was equal to the score for self-defeating behavior, whereas the *x* variables represented the scores for self-esteem, personality, and fear of success. This model also includes ε, or an error variable, which is a random variable that refers to the variability in *y* for which the listed independent variables do not account. With multiple linear regression analysis, a model

can be built that may be able to predict a self-defeating behavior of procrastination in performing artists. The degree of contribution of each factor in the multiple linear regression model is obtained in the analysis. As such, the model can be used by schools on which psychological aspects to improve upon with their students to be able to arrive at desirable results, where in this case, low procrastination scores.

Informed Consent

Although the survey participants were volunteers, they were still provided with a package discussing the procedures intended to ensure subject confidentiality and emphasize that the participation was voluntary and required the volunteers' explicit consent. Each package contained an informed consent form (see Appendix A) with appropriate instructions for its completion. Prospective survey respondents were informed that by virtue of endorsing the enclosed consent form, they acknowledged the potential risks of serving as a participant. Prospective survey respondents also received assurances concerning the means by which their identity would be kept confidential.

Confidentiality

I conducted this study in accordance with recognized ethical standards of the Walden University Institutional Review Board (IRB) that pertain to research with human subjects, including the protection of subject identities and other confidential information (Sheehan, 2005). Formal permission to conduct the current study was obtained from the Walden University IRB (A), as well as guidance of the research process. In the cover letter accompanying dispersed survey packages, prospective subjects were explicitly cautioned that they should not sign or otherwise indicate their identities on any of the

documents that they return, other than the consent form. In the event that the subject did not conform to this admonition, upon discovery, the information was immediately defaced and rendered illegible. Individual performance data were entered into the demographic survey; however, once the initial packet envelope was discarded by the subject and the signed consent form was separated from the return contents, identifying any individual who had completed and returned the completed surveys would not be possible.

Summary

Following a brief restatement of the purpose and governing research of the study, in the chapter at hand I delineated its basic design as a quantitative, cross-sectional correlation investigation with data derived from the responses of 100 participants to a survey package containing multiple data-gathering instruments. Arguments were presented supporting the chosen design and methodology as appropriate to and congruent with its stated purpose. The chapter included a description of the subject sampling pool, eligibility criteria, and probabilistic sampling procedures. Also presented were the steps taken to ensure that acceptable ethical standards for conducting research with human subjects (notably informed consent and confidentiality) were maintained throughout the research project. The chapter contained a brief outline of the procedures through which the study's data-gathering instruments were administered to its subjects and descriptions of each of those devices. Both the internal and external validity of the investigation were addressed and the chapter concluded with a discussion of the statistical procedures employed to analyze the data.

Chapter 4: Results

The purpose of this quantitative, correlational study was to examine the relationships between self-esteem, self-efficacy, personality, fear of success, and fear of failure on the self-defeating behaviors exhibited by performing artists. The study sample included various individuals who were between 18 and 65 years old who were active in the arts. In line with this, the analyses were guided by the following research questions and hypotheses:

RQ1. Does self-esteem as measured by the Rosenberg self-esteem scale; self-efficacy, as measured by the general perceived self-efficacy scale; personality, as measured by the big five inventory in terms of openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism; and fear of success, as measured by the fear of success scale, predict self-defeating behaviors, as measured by the Lay procrastination scale, for performing artists?

H_0: Self-esteem, measured by the Rosenberg self-esteem scale; self-efficacy, measured by the general perceived self-efficacy scale; personality, measured by the big five inventory in terms of openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism; and fear of success, measured by the fear of success scale, is not a significant predictor of self-defeating behaviors, measured by the Lay procrastination scale, for performing artists.

H_A: Self-esteem, measured by the Rosenberg self-esteem scale; self-efficacy, measured by the general perceived self-efficacy scale; personality, measured by the big five inventory in terms of openness to experience, conscientiousness, extraversion,

agreeableness, and neuroticism; and fear of success, measured by the fear of success scale, is a significant predictor of self-defeating behaviors, measured by the Lay procrastination scale, for performing artists.

This chapter includes discussion of the summary of demographic information of the 110 performing artists. This is followed by the descriptive statistics of the study variables. I conducted tests of the required assumptions of normality testing and linearity of the data and presented the results Then, the results of the multiple linear regression analysis are presented to address the research question of the study.

Summary of Demographic Information

Table 1 summarizes the demographic information of the 110 samples of individuals who were between 18 and 65 years old who were active in the arts. The summary table includes information about the gender, age range, and ethnicity of the sample. In terms of the gender of the performing artists, 75 (68.2%) out of the 110 performing artists were female, and there were only 33 (30%) male performing artists. In terms of age, 44 (40%) performing artists were aged 26 to 35 years old, 25 (22.7%) were aged 36 to 45 years old, 16 (14.5%) were aged 46 to 55 years old, 14 (12.7%) were aged 56 to 70 years old, 10 (9.1%) were aged 18 to 25 years old, and only 1 (0.9%) performing artist was 70 year old. In terms of race, 69 (62.7%) performing artists were Caucasians, 12 (10.9%) were Hispanics/Latinos, 10 (9.1%) African Americans, 9 (8.2%) Asians, and 9 (8.2%) mixed race.

Table 1

Frequency and Percentage Summaries of Demographic Information (n = 110)

	Frequency	Percent
Gender		
Missing	2	1.8
Female	75	68.2
Male	33	30
Age range		
18-25	10	9.1
26-35	44	40
36-45	25	22.7
46-55	16	14.5
56-70	14	12.7
70	1	0.9
Ethnicity		
Missing	1	0.9
African American	10	9.1
Asian	9	8.2
Caucasian	69	62.7
Hispanic/Latino	12	10.9
Mixed	9	8.2

Descriptive Statistics of Study Variables

The descriptive statistics of the continuous measured variables of self-esteem, self-efficacy, personality, fear of success, and self-defeating behaviors exhibited by performing artists of the samples of performing artists are presented in this section. The descriptive statistics included the statistics of mean and standard deviation. Table 2 summarizes the descriptive statistics.

For the measure of self-esteem, the mean score of the 110 samples was 21.40 (*SD* = 3.53) with a range of scores among the samples of 7 to 30. The mean score is in the higher end of the 0 to 30 range of possible scores, indicating that the sample of performing artists had high self-esteem. For the measure of self-efficacy, the mean score of the 110 samples was 33.08 (*SD* = 4.02) with a range of scores among the samples of

22 to 40. The mean score is also in the higher end of the 0 to 40 range of possible scores, indicating that the sample of performing artists had high perceived self-efficacy. In terms of the personality of the sample of performing artists, the highest mean scores were in the big trait personalities of openness (*M* = 4.26), agreeableness (*M* = 4.07), and conscientiousness (*M* = 4.04), indicating that the sample of performing artists had these as their strong traits while they least exhibited the trait of neuroticism (*M* = 2.80). For the measure of fear of success, the mean score of the 110 samples was 4.03 (*SD* = 0.71) with a range of scores among the samples of 2.41 to 5.74. The mean score is between the 4 and 5 score categories, which is the neutral category, indicating that the sample of performing artists did not have low or high levels of fear of success. For the measure self-defeating behaviors exhibited by performing artists, the mean score of the 110 samples was 2.40 (*SD* = 0.68) with a range of scores among the samples of 1 to 4.10. The mean score is between the *moderately uncharacteristic* (2) and *neutral* (3) score categories, indicating that the sample of performing artists possessed a low tendency to procrastinate, based on the mean scores.

Table 2

Descriptive Statistics of Study Variables

	N	Minimum	Maximum	Mean	SD
Self-esteem	110	7.00	30.00	21.40	5.33
Self-efficacy	110	22.00	40.00	33.08	4.02
Extraversion	110	1.25	5.00	3.72	0.81
Agreeableness	110	2.56	5.00	4.07	0.64
Conscientiousness	110	1.78	5.00	4.04	0.62
Neuroticism	110	1.00	4.88	2.80	0.90

Openness	110	3.30	5.00	4.26	0.42
Fear of success	110	2.41	5.74	4.03	0.71
Self-defeating behavior	110	1.00	4.10	2.40	0.68

Normality Testing of the Data of Study Variables

Prior to conducting the statistical analysis of multiple linear regression to address the research question of the study, I conducted normality testing of the study variables to ensure that the data of the study variables followed normal distribution. This is because one of the required assumptions of a parametric statistical test such as regression analysis is that the data should be normally distributed. Two tests for normality were conducted and these were investigation of the skewness and kurtosis statistics and histogram graphs.

First, I conducted the investigation of the skewness and kurtosis statistics. To determine whether the data followed normal distribution, skewness statistics greater than three would indicate strong non-normality while kurtosis statistic between 10 and 20 would also indicate non-normality (Kline, 2005). From Table 3, the skewness statistic values of the study variables enumerated ranged between -0.89 and 0.12, whereas the kurtosis values ranged between -0.60 and 1.34. The skewness and kurtosis statistics of all study variables fell within the criteria enumerated by Kline (2005), indicating that the data for the study variables of self-esteem, self-efficacy, personality, fear of success, and self-defeating behaviors exhibited by performing artists were valid.

Table 3

Skewness and Kurtosis Statistics of Study Variables

	N	Skewness		Kurtosis	
	Statistic	Statistic	Std. Error	Statistic	Std. Error
Self-esteem	110	-0.50	0.23	-0.26	0.46
Self-efficacy	110	-0.40	0.23	-0.19	0.46
Extraversion	110	-0.52	0.23	-0.11	0.46
Agreeableness	110	-0.63	0.23	-0.60	0.46
Conscientiousness	110	-0.89	0.23	1.34	0.46
Neuroticism	110	0.10	0.23	-0.54	0.46
Openness	110	-0.19	0.23	-0.50	0.46
Fear of success	110	0.09	0.23	-0.15	0.46
Self-defeating behavior	110	0.12	0.23	-0.57	0.46

Second, I generated histograms for each of the study variables of self-esteem, self-efficacy, personality, fear of success, and self-defeating behaviors exhibited by performing artists to investigate whether the data follows normal distribution or not. The histograms are presented in Figures 1 through 9. Each of the nine histograms indicate that the distribution of data formed a partial representation of a bell-shaped curve pattern for a normal distribution. The bell-shaped pattern formed in the graph was not a perfect representation of the desired pattern; however, this is acceptable because the results of the normality testing through the skewness and kurtosis of the data of each study variable fell within the acceptable values, indicating that the data exhibited normality distribution. Thus, the regression analysis could be conducted, as the normality assumption for all the study of self-esteem, self-efficacy, personality, fear of success, and self-defeating behaviors exhibited by performing artists was not violated.

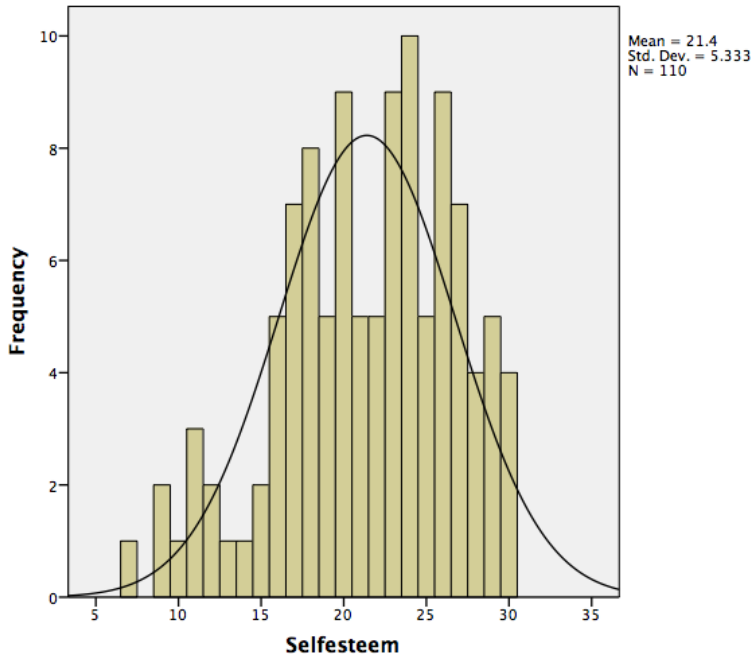

Figure 1. Histogram of self-esteem.

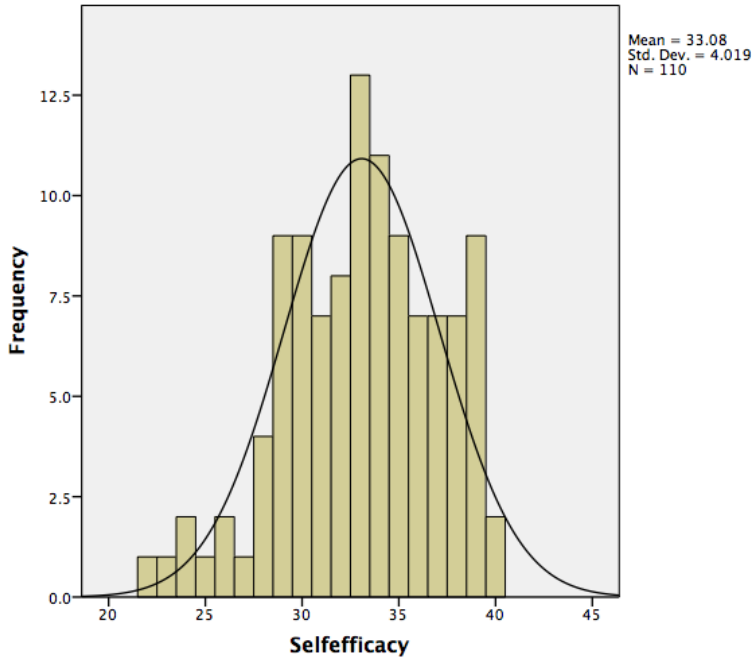

Figure 2. Histogram of self-efficacy.

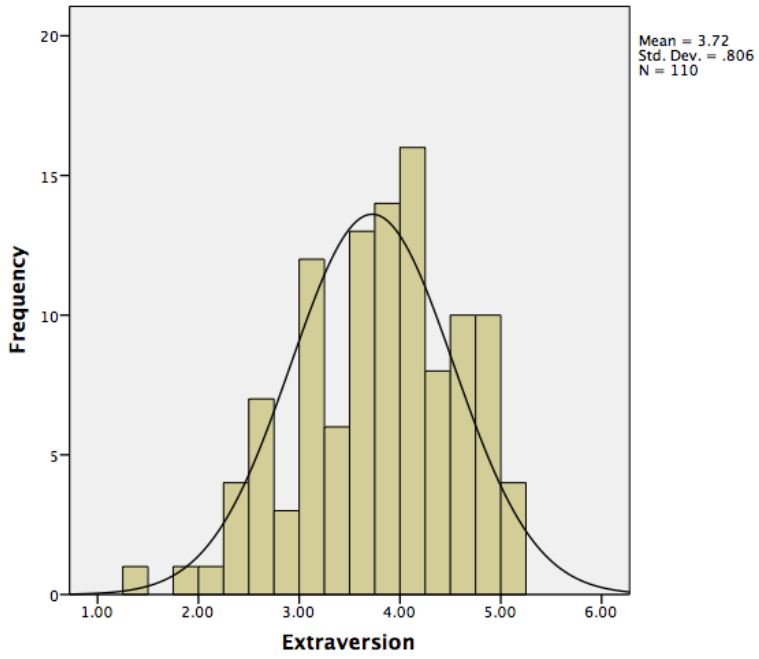

Figure 3. Histogram of extraversion.

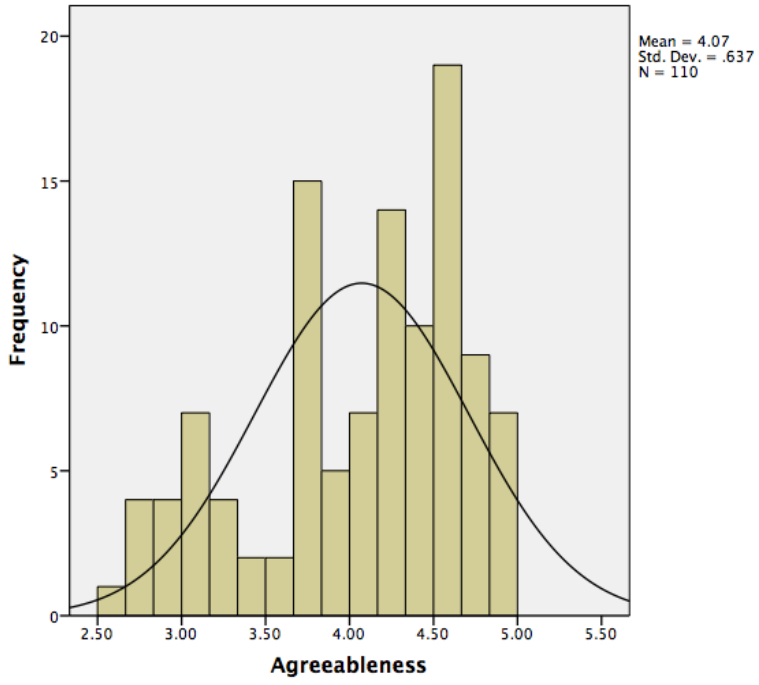

Figure 4. Histogram of agreeableness.

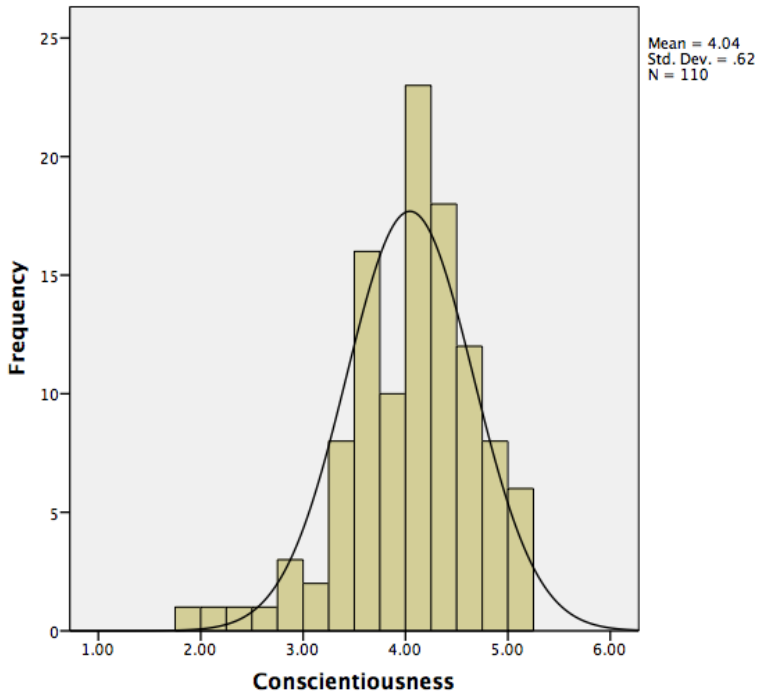

Figure 5. Histogram of conscientiousness.

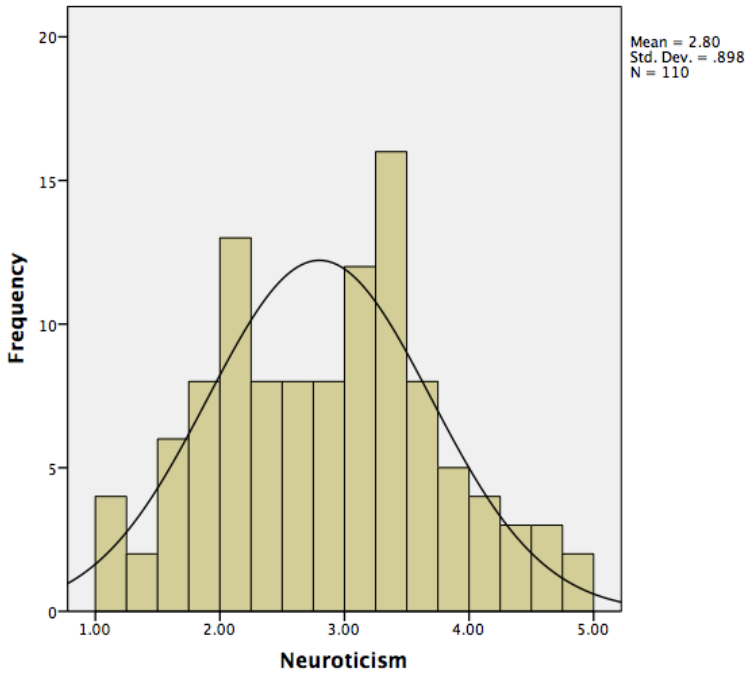

Figure 6. Histogram of neuroticism.

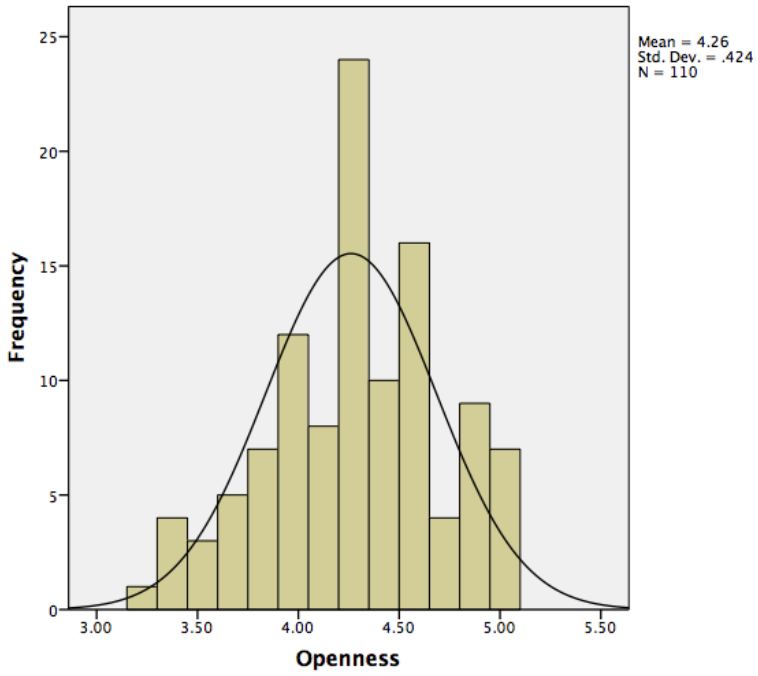

Figure 7. Histogram of openness.

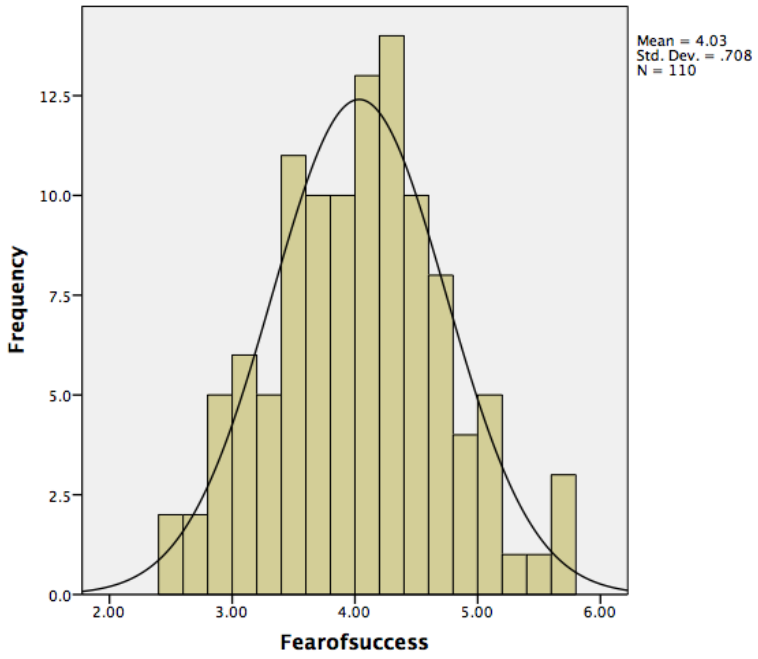

Figure 8. Histogram of fear of success.

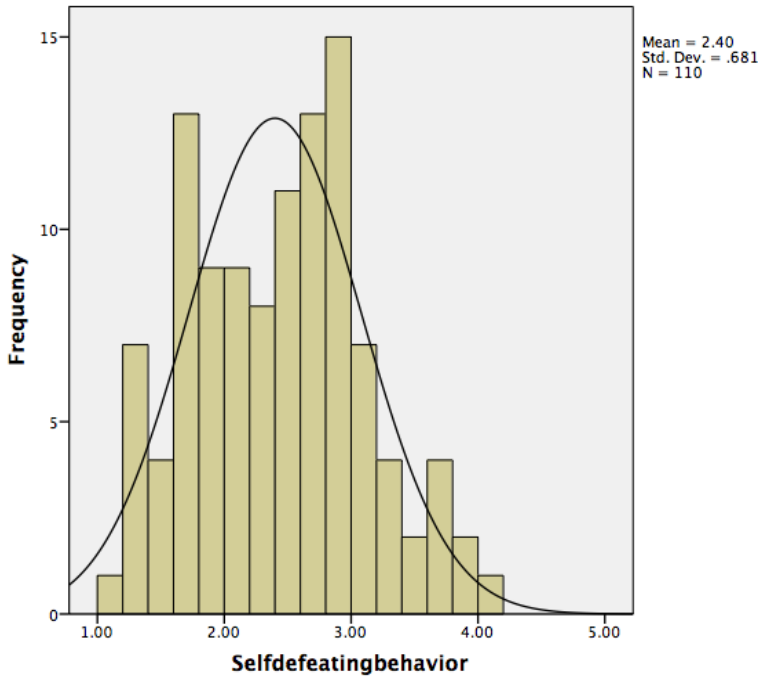

Figure 9. Histogram of self-defeating behavior.

Test for Linearity and Outlier Investigation

Other than the assumption of normal distribution, the sample data should also not violate the other required assumptions of the parametric statistical test. The data should exhibit linearity, and there should be no multivariate outliers existing in the data set for each of the study variables included in the statistical analysis. I investigated these assumptions using scatter plots. Scatter plots were generated and shown in Figures 10 through 17.

As demonstrated in each of the eight scatter plots, the required assumptions of linearity and no outliers were not violated, as the possible values of each study variable were within the range of possible scores (minimum and maximum) as can be seen in scatter plots of outliers. Scatter plots showed a high and low pattern for linearity and also

showed that there were no outliers in the data for self-esteem, self-efficacy, personality, fear of success, and self-defeating behaviors exhibited by performing artists, as the dispersion of the data in the plots were not too wide. Conducting the regression analysis is acceptable, as the study variables did not violate any of the required assumptions.

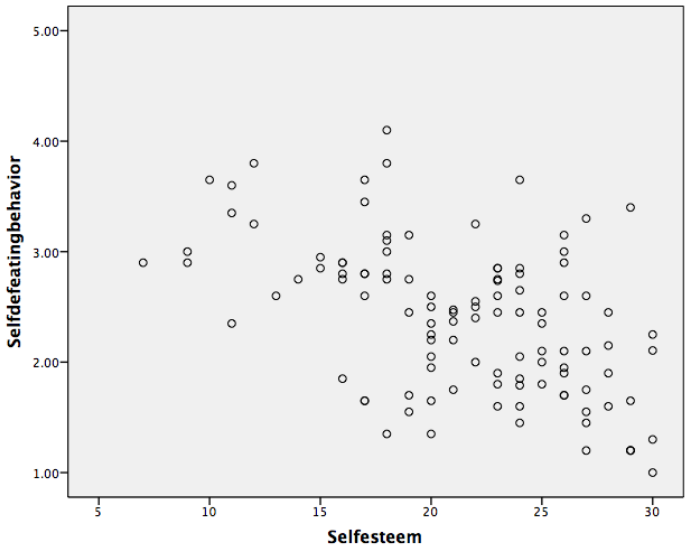

Figure 10. Scatterplot of self-esteem.

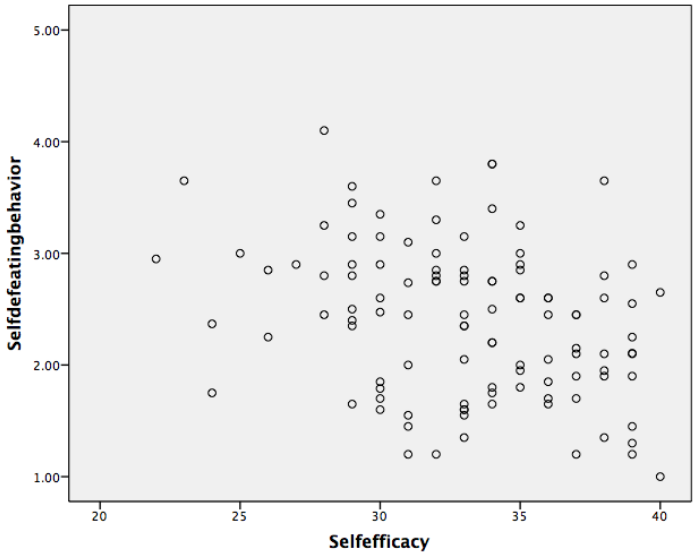

Figure 11. Scatterplot of self-efficacy.

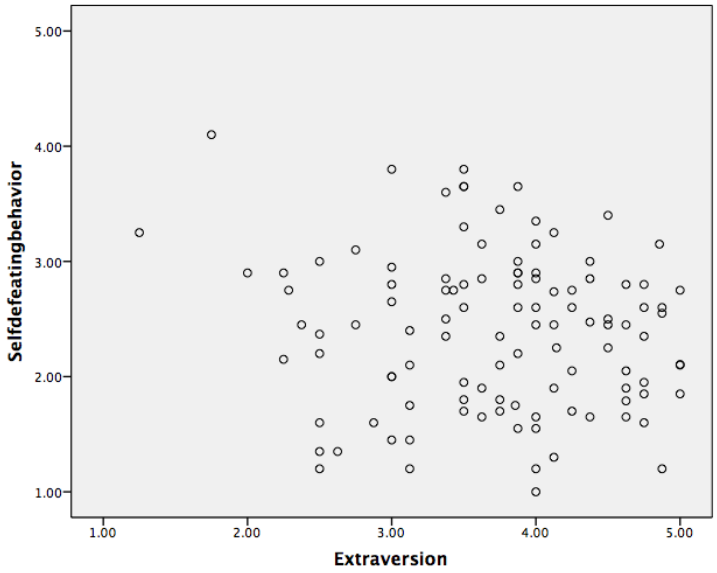

Figure 12. Scatterplot of extraversion.

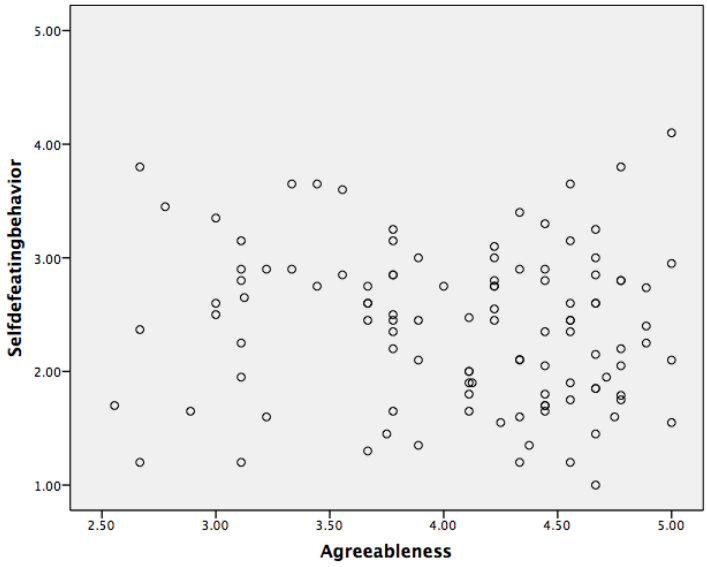

Figure 13. Scatterplot of agreeableness.

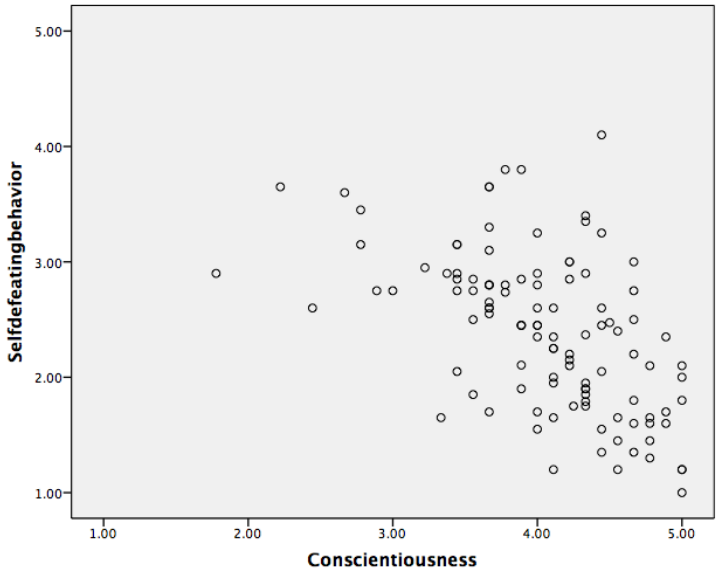

Figure 14. Scatterplot of conscientiousness.

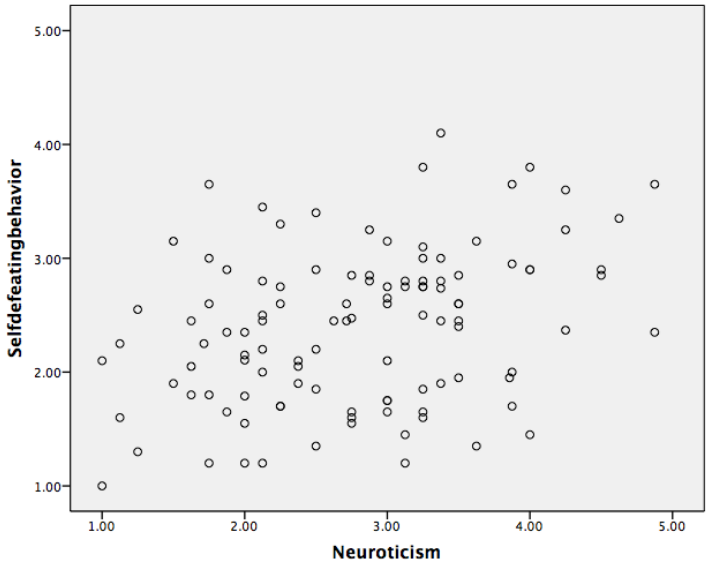

Figure 15. Scatterplot of neuroticism.

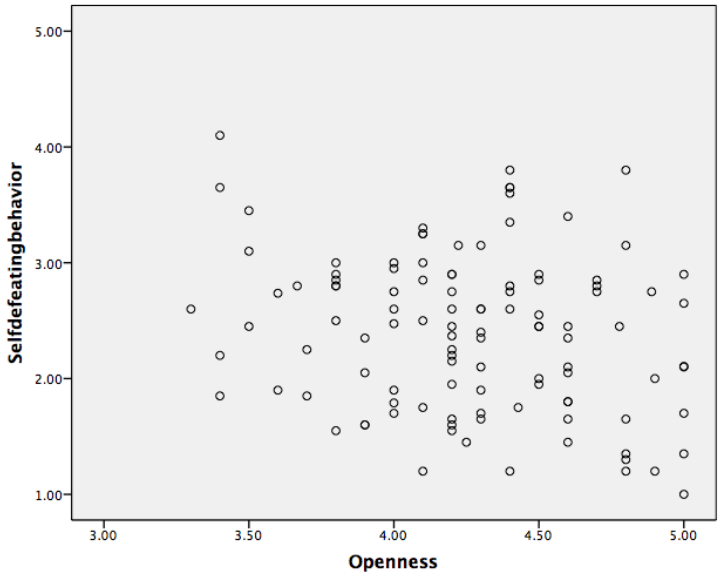

Figure 16. Scatterplot of openness.

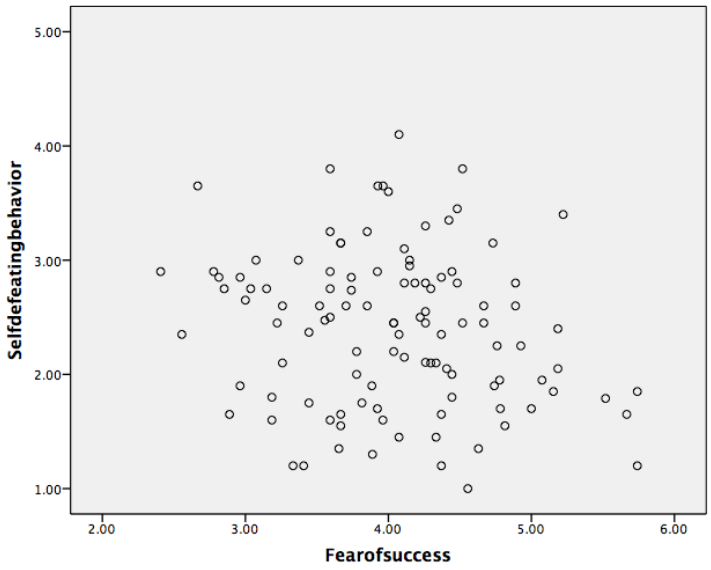

Figure 17. Scatterplot of fear of success.

Regression Test Results

In this section I present the regression results to determine whether the independent variables of self-esteem, self-efficacy, personality, and fear of success has any statistically significant influences or served as significant predictors to the dependent

variable of self-defeating behaviors exhibited by performing artists. I addressed the research question of the study by using the anakysis. I used a 0.05 level of significance in the regression model. Independent variables have significant influences to the dependent variable if the *p*-values were equal or less than the level of significance value of 0.05.

Table 4 summarizes the results of the regression analysis to determine which among the independent variables of self-esteem, self-efficacy, personality, and fear of success significantly influenced the dependent variable of self-defeating behaviors exhibited by performing artists. The model fit in terms of R^2 of the generated linear regression model was 0.37, which indicated that the independent variables of self-esteem, self-efficacy, personality, and fear of success accounted for 37% of the variance in self-defeating behaviors exhibited by performing artists. The different independent variables had a moderate combined effect on self-defeating behaviors exhibited by performing artists. The independent variable of personality consists of the different big five personality traits as identified by Fiske (1949), namely extraversion, agreeableness, conscientiousness, neuroticism, and openness. In addition, the ANOVA result (F (8, 101) = 7.35, $p < 0.001$), showing the overall significance of the model revealed that the overall influences of the different independent variables to the dependent variable of self-defeating behaviors exhibited by performing artists were significant.

Table 4

Regression Results of Influences of Self-esteem, Self-efficacy, Personality, Fear of Success, and Fear of Failure on the Self-Defeating Behaviors Exhibited by Performing Artists

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	5.15	1.03		5.01	0.00		
	Self-esteem	-0.03	0.02	-0.22	-1.86	0.07	0.43	2.31
	Self-efficacy	0.01	0.02	0.03	0.27	0.79	0.51	1.97
	Extraversion	-0.05	0.08	-0.06	-0.68	0.50	0.75	1.34
	Agreeableness	0.06	0.10	0.06	0.65	0.52	0.74	1.35
	Conscientiousness	-0.45	0.12	-0.41	-3.86	0.00	0.56	1.79
	Neuroticism	0.05	0.09	0.06	0.51	0.61	0.47	2.14
	Openness	-0.16	0.15	-0.10	-1.04	0.30	0.73	1.38
	Fear of success	0.00	0.09	0.00	-0.05	0.96	0.78	1.29

Note. F (8, 101) = 7.35, Sig. < 0.001, *R Square* (R^2) = 0.37, N = 109

a. Dependent Variable: Self-defeating behavior

b. Predictors: (Constant), Fear of success, Openness, Extraversion, Conscientiousness, Agreeableness, Self-efficacy, Neuroticism, Self-esteem

*Significant at level of significance of 0.05

In terms of the individual effects of the independent variables, the regression results showed that only the independent variable of big five personality trait of conscientiousness (t (108) = -3.86, $p < 0.001$) of the performing artists had significant influence to the self-defeating behaviors exhibited, as this was the only p-value less than the level of significance value of 0.05. The other independent variables of self-esteem (t (108) = -1.86, $p = 0.07$), self-efficacy (t (108) = 0.27, $p = 0.79$), big five personality traits

of extraversion (t (108) = -0.68, p = 0.50), agreeableness (t (108) = 0.65, p = 0.52), neuroticism (t (108) = 0.51, p = 0.61), and openness (t (108) = -1.04, p = 0.30), and fear of success (t (108) = -0.05, p = 0.96) did not significantly influence self-defeating behaviors exhibited by performing artists.

I analyzed the unstandardized beta coefficient to determine the independent contribution and the relative importance of the significant independent variable of conscientiousness in predicting self-defeating behaviors exhibited by performing artists. The unstandardized coefficient values (beta) of the big five personality trait of conscientiousness was -0.45, with a standard error of 0.12. This suggested that the big five personality trait of conscientiousness had a negative contribution to the model in predicting self-defeating behaviors exhibited by performing artists. This suggested that there was a negative relationship between the big five personality trait of conscientiousness and self-defeating behaviors exhibited by performing artists. The performing artists exhibited greater self-defeating behaviors if they had a weaker conscientiousness trait or lower scores in the big five personality trait of conscientiousness. To be more specific, each time the score value of conscientiousness increased by one standard deviation, it was predicted that the self-defeating behaviors exhibited by performing artists would decrease by 0.41 standard deviations.

Summary

The objective of this quantitative, correlational study was to examine the relationships between self-esteem, self-efficacy, personality, fear of success, and fear of failure on the self-defeating behaviors exhibited by performing artist. This chapter

presented the results and the calculations of the regression analysis to address the research question of this study. The results were generated using SPSS statistical software.

The results of the regression test resulted in the rejection of the null hypothesis of the research question that "self-esteem, as measured by the Rosenberg self-esteem scale; self-efficacy, as measured by the general perceived self-efficacy scale; personality, as measured by the big five inventory in terms of openness to experience, conscientiousness, extraversion, agreeableness, and neuroticism; and fear of success, as measured by the fear of success scale, is not a significant predictor of elf-defeating behaviors, as measured by the Lay procrastination scale, for performing artists." The results of the regression test showed that conscientiousness personality, as measured by the big five inventory, was a significant predictor and negatively influenced self-defeating behaviors for performing artists. Chapter 5 concludes this study. Chapter 5 contains findings from the study, findings related to literature, implications for action, and recommendations for future research.

Chapter 5. Discussions, Conclusions, and Recommendations

This quantitative predictive correlational research design intended to determine whether the independent variables of self-esteem, self-efficacy, personality, and fear of success had any statistically significant influences or served as significant predictors to the dependent variables of self-defeating behaviors exhibited by performing artists. The purpose of this quantitative, correlational study was to examine the influence of self-esteem, self-efficacy, personality, fear of success, and fear of failure on the self-defeating behaviors exhibited by performing artists who were members of the theatrical performance community in New York City.

During the current study, I utilized five sets of questionnaires. Initially, one of the independent variables, self-esteem, was measured by the Rosenberg self-esteem scale (RSE; Rosenberg, 1965). Accordingly, another independent variable, self-efficacy, was measured by the general perceived self-efficacy scale (GPSE) by Schwarzer and Jerusalem (1995). Personality, another independent variable, was measured by the Big Five Personality traits as identified by Fiske (1949). Moreover, the independent variable fear of success was measured by Zuckerman and Allison's (1976) fear of success scale. Finally, the last scale that I used in this study was the procrastination scale by Lay (1986) to measure the dependent variable, self-defeating behaviors. A total of 110 samples of individuals between 18 and 65 years old who were active in the arts were gathered for the purpose of the study. Using multiple linear regression, the following research question was answered: Does self-esteem, self-efficacy, personality, and fear of success predict self-defeating behaviors for performing artists?

Accordingly, I will present the summary of findings, discussion of the findings, conclusions of the study, as well as the clinical implications in this chapter. In this chapter, the limitations and recommendations for future research will also be discussed. Furthermore, the chapter will be concluded by a chapter summary.

Summary of Findings

The sample was comprised of 110 individuals between 18 and 65 years old and who are members of the theatrical performance community in New York City. In terms of the gender, 75 (68.2%) out of the 110 performing artists were female, and 33 (30%) were male performing artists. In terms of age, 44 (40%) performing artists were aged 26 to 35 years old, 25 (22.7%) were aged 36 to 45 years old, 16 (14.5%) were aged 46 to 55 years old, 14 (12.7%) were aged 56 to 70 years old, 10 (9.1%) were aged 18 to 25 years old, and only 1 (0.9%) performing artist was 70 year old. In terms of race, 69 (62.7%) performing artists were Caucasians, 12 (10.9%) were Hispanics/Latinos, 10 (9.1%) African Americans, 9 (8.2%) Asians, and 9 (8.2%) mixed race.

The results of the descriptive statistics of the study variables are the following. For the measure of self-esteem, the mean score was 21.40 (SD = 3.53) with a range of 7 to 30. The mean score is in the higher end of the 0 to 30 range of possible scores, indicating that the sample of performing artists had high self-esteem. For the measure of self-efficacy, the mean score was 33.08 (SD = 4.02) with a range of scores of 22 to 40. The mean score is also in the higher end of the 0 to 40 range of possible scores, indicating that the sample of performing artists had high perceived self-efficacy. In terms of the personality of the sample of performing artists, the highest mean scores were in the

Big trait personalities of openness (M = 4.26), agreeableness (M = 4.07), and conscientiousness (M = 4.04), indicating that the sample of performing artists had these as their strong traits, while they least exhibited the trait of neuroticism (M = 2.80). For the measure of fear of success, the mean score was 4.03 (SD = 0.71) with a range of 2.41 to 5.74. The mean score is between the 4 and 5 score categories, which is the neutral category, indicating that the sample of performing artists did not have low or high levels of fear of success. For the measure self-defeating behaviors exhibited by performing artists, the mean score was 2.40 (SD = 0.68) with a range of 1 to 4.10. The mean score was between the moderately uncharacteristic (2) and neutral (3) score categories, indicating that the sample of performing artists possessed a low tendency to procrastinate, based on the mean scores.

Consequently, to qualify for multiple regression analysis, the data that I collected were tested for normality through the skewness and kurtosis statistics and histogram graphs. Based on skewness and kurtosis, as well as the histogram graphs, the data followed normal distribution. I also found that the data achieved linearity in the scatter plots, which satisfies the other criteria for multiple linear regression.

The multiple regression results showed that the different independent variables (self-esteem, self-efficacy, personality, and fear of success) had a moderate combined effect on self-defeating behaviors exhibited by performing artists. Moreover, the ANOVA result (F (8, 101) = 7.35, $p < 0.001$) showed that the overall influences of the independent variables to the dependent variable were significant. In terms of the individual effects of the independent variables, the regression results showed that only

the independent variable of big five personality trait of conscientiousness (t (108) = -3.86, $p < 0.001$) of the performing artists had significant influence to the self-defeating behaviors exhibited. Essentially, the unstandardized coefficient values (beta) of the big five personality trait of conscientiousness and self-defeating behaviors revealed a negative relationship. Therefore, the performing artists exhibited greater self-defeating behaviors if they had a weaker conscientiousness trait or lower scores in the big five personality trait of conscientiousness.

Discussion of Findings

One of the findings in this study was the significant combined influence of the different independent variables (self-esteem, self-efficacy, personality, and fear of success) on self-defeating behaviors exhibited by performing artists. This finding aligned to the results of the studies performed by Dweck (2008), Miller et al. (2009), Renaud and McConnell (2007), and Zeigler-Hill and Terry (2007), which revealed the positive influence of self-esteem on personal persistence. According to these studies (Dweck, 2008; Miller et al., 2009; Renaud & McConnell, 2007; Zeigler-Hill & Terry, 2007), personal persistence affects one's tendency to exhibit self-defeating behaviors. Moreover, Zeigler-Hill and Terry (2007) found that discrepant low self-esteem (low explicit, high implicit) exhibited maladaptive perfectionism, which is associated to self-defeating behaviors.

While there is lack of knowledge on the effect of self-efficacy on self-defeating behaviors, Armstrong and Vogel (2010) found this to be positively influenced by personality. This finding supports the results of this study, showing the combined effects

among the variables. Among the other variables, personality was the most studied with respect to self-defeating behaviors. Previous studies (Buunk & Schaufeli, 1993; Schaufeli & Enzmann, 1998; Zellars, Perrewé, & Hochwarter, 2000) posited that personality is significantly related to self-defeating behaviors. Buunk and Schaufeli (1993) found a relationship between personality and self-defeating behavior among nurses. More specifically, there is a significant positive correlation between neuroticism and self-defeating behavior (Schaufeli & Enzmann, 1998). Finally, it was found that optimistic views about job achievements and work conditions may reduce self-defeating behavioral tendencies (Zellars, Perrewé, & Hochwarter, 2000).

One essential finding in my study was the individual level of influence of conscientiousness to self-defeating behavior. I found that conscientiousness and self-defeating behaviors had a negative relationship. For instance, the results showed that the weaker the conscientiousness of an individual, the greater the tendency to exhibit self-defeating behaviors. No existing body of knowledge directly links conscientiousness to self-defeating behavior. However, Ramsdal (2008) found that self-liking showed a higher correlation with conscientiousness, which may also influence self-defeating behavior.

The fear of success/fear of failure variable has been well studied in various populations such as athletes and artists. However, it was theorized in previous studies that a cognitive-motivational-relational appraisal affects one's identity given a specific situation. While the results revealed that the individual influence of fear of success/failure variable on self-defeating behavior was not significant, the combined influence of independent variables showed that fear of success/fear of failure may have an influence

on self-defeating behaviors, but further examination is recommended to generate a stronger conclusion about this variable.

Conclusions

Previously, researchers focused on the effects of self-handicapping behaviors and self-defeating patterns of thought on the well-being and success of various populations. However, Conroy et al. (2001) and Kogan (2002) posited that despite the increased interest on self-defeating behaviors, there is little evidence to date about the experiences of performing artists. Alternatively, previous studies (e.g., Baumeister et al., 2003; Caprara et al., 2009; Miller et al., 2009; Ramsdal, 2008) also found that self-esteem plays a role in formulating ideas about one's place in the world. For instance, Forsyth et al. (2007) posited that high self-esteem generates positive outcomes for individuals; however, Miller et al. (2009) argued that imbalanced sense of self-esteem can hamper narcissist behaviors. Furthermore, Renaud and McConnell (2007) found that low self-esteem is correlated to depression, anxiety, and the tendency to engage in self-defeating behaviors.

Moreover, previous studies (e.g., Akgun, 2004; Armstrong & Vogel, 2010; Lent et al., 2010; Tierney & Farmer, 2002) focused on the effects of self-efficacy to behaviors in organizations. Essentially, self-efficacy is found to correlate with self-handicapping behaviors (Briones et al., 2007). People with higher self-efficacy tend to engage in less self-sabotage than do their peers who exhibit low self-efficacy (Briones et al., 2007).

Another variable considered in this study is personality, as measured by the Big Five Personality Traits. While this variable is the most studied among the other

independent variables of the study, there is not much focus on the population of performing athletes. Buunk and Schaufeli (1993) found a relationship between personality and self-defeating behavior among nurses. Moreover, there is a significant positive correlation between neuroticism and self-defeating behavior (Schaufeli & Enzmann, 1998). This shows that neuroticism as a factor of personality predicts the tendency to exhibit self-defeating behaviors among individuals (Schaufeli & Enzmann, 1998).

Focusing on the self-defeating behaviors of theatrical performing artist in NYC, the current study found a significant combined influence of the independent variables, self-esteem, self-efficacy, personality, and fear of success. Through thorough search on the existing literature, no existing study was found that focused on the influence of the self-esteem, self-efficacy, personality, and fear of success. Thus, this finding is aligned with a new body of research to ponder.

Along with this finding, it is essential to take note that among the independent variables, personality is the most studied variable in relation to self-defeating behaviors. Essentially, it was found that conscientiousness and self-defeating behaviors revealed a negative relationship. This finding shows that the weaker the conscientiousness of an individual, the greater the tendency to exhibit self-defeating behaviors.

Clinical Implications

The combined influence of self-esteem, self-efficacy, personality, and fear of success to self-defeating behaviors has an impact on concerned professionals such as psychotherapists. With these findings, psychotherapists may be able to come up with

feasible solutions that could address self-defeating behaviors among performing artists. The information derived from this research may help psychotherapists and other members of the mental health profession in minimizing the negative effects of self-defeating behaviors. Because of this study, psychotherapists who provide counseling to performing artists might have a better understanding of their clients' needs and problems.

Moreover, the results have an impact on performing artists, with specific personality traits that can moderate self-defeating behaviors. The implications for positive social change include the potential to help current and future performing artists recognize and manage their self-defeating behaviors, thus preventing disengagement at work, depression, and frustration. Furthermore, the results of this study could lead to the development of clinical interventions that could be applied to self-defeating behaviors of performing artists.

In terms of the scholarly and academic implication of results, researchers may develop comprehensive models that would integrate the components and dimensions of self-defeating behaviors and its correlates. Additionally, the results of the study could provide information that could make performing artists who constantly engage in self-defeating behaviors more aware of their behaviors, possibly resulting in positive behavioral change.

Limitations

The scope of this study is limited to the impact of self-esteem, self-efficacy, personality, and fear of success on the self-defeating behaviors exhibited by performing

artists. There were inherent limitations within the research study. First, the participants in the study might not have been representative of the whole population of performing artists. To address this, I conducted a G*Power (power analysis software) analysis to determine the minimum needed sample size. Notably, the objective of this research was to ascertain relationships among variables and the strength and direction of these relationships. While these types of information may have been provided, causality will not be proven. Thus, while there may have been a significant relationship between the study variables, it cannot be definitively asserted that different levels of self-esteem and self-efficacy cause self-defeating behaviors.

Additionally, this study focused on understanding correlations and directions of relationships; thus, it cannot be determined whether some personality traits or fear of success causes self-defeating behaviors. Only association among variables was examined. Other factors such as the respondents' working environment may also influence the outcome of this research; thus, overgeneralization of results was not intended for the proposed study. In terms of validity, a potential threat to the external validity was the nature of this research, which was based on a self-report survey. The respondents' answers to the items on the survey questionnaires may not have represented their true opinions and feelings. Thus, to mitigate the potential weaknesses to the instrument validity, it was assumed that the information provided by the performing artists were representative of their actual perceptions and feelings.

The sample was also a limitation of this study. Selection bias should be noted as a possible issue for this study, given that the performing artists who have low self-esteem

or who highly manifest self-handicapping behavior might not have been inclined to participate in the study. As such, the respondents of this study may not have represented the entire population of performing artists to allow for complete generalization; however, the sampling technique for this research was the most reliable method in terms of limitation of time and funding. These limitations were mitigated by ensuring that the sampling procedure was based on performing a power analysis to maintain reliability, accuracy, and validity of results.

Delimitations

This study only included the members of the theatrical performance community in New York City. The study was also delimited to the personal assessment of the performing artists regarding their self-esteem, self-efficacy, personality, and fear of success in relation to their perceived self-defeating behaviors. The performing artists voluntarily participated in the study. The participation of the performing artists was also based on their availability. Because of that, randomization was not possible. Lastly, the study was delimited to a purely quantitative correlational research design aimed at determining the relationship between predictor variables (i.e., self-esteem, self-efficacy, personality, and fear of success) and the outcome variable, namely self-defeating behavior.

Recommendations

I suggest that modifying the research methodology may establish more concrete conclusions about the influence of self-esteem, self-efficacy, personality, fear of success, and fear of failure on the self-defeating behaviors exhibited by performing artists who are

members of the theatrical performance community in New York City. While it was found that the combined influence of the independent variables significantly influenced self-defeating behaviors, only conscientiousness was revealed to have influenced self-defeating behaviors in the individual level. More specifically, the weaker the conscientiousness trait of the individual's personality, the greater tendency he/she had to exhibit self-defeating behaviors.

Furthermore, I recommend the utilization of a qualitative method to reveal the lived experiences of respondents concerning the influence of self-esteem, self-efficacy, personality, fear of success, and fear of failure on the self-defeating behaviors exhibited by performing artists. Specifically, I recommend that future researchers replicate the current study by using a phenomenological research design. Finally, it is recommended that the current study be replicated using a mixed-method research design. With such a research design, the qualitative method can be used to explore perceptions and lived experiences of performing artists, while examining the influences among the study variables.

Summary

In Chapter 5, I discussed the alignment of the findings with the existing body of literature. It was found from previous studies that there is a combined influence of self-esteem, self-efficacy, personality, fear of success, and fear of failure on the self-defeating behaviors of performing artists from NYC. Conclusions generated in this study were also presented in this chapter. Clinical implications were discussed, along with the limitations and delimitations utilized in the current study. Recommendations for future research were

also presented in this chapter. Finally, I concluded Chapter 5 with a chapter summary that presented the key points discussed.

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Appendix A: Informed Consent

You are invited to take part in a research study on the relationship between self-efficacy, self-esteem, fear of success, personality and self-defeating behaviors among performing artists. As such, the researcher is inviting performing artists in New York City to be in the study. This form is part of a process called "informed consent" to allow you to understand this study before deciding whether to take part.

This study is being conducted by a researcher named Albert Bramante, who is a doctoral student at Walden University.

Background Information:
The purpose of this study is to determine whether self-esteem, self-efficacy, personality, and fear of success are significant predictors of self-defeating behaviors among performing artists. In this study, the variables mentioned are defined as:

- Self-esteem – One's overall feeling of worthiness.
- Self-efficacy – One's belief in their ability to perform a certain task or attain a certain goal.
- Personality – One's level of extraversion, agreeableness, conscientiousness, neuroticism, and openness.
- Fear of success – An individual's fear of discovering his or her true potential due to fear of failure, or the need to refrain from maximizing one's capabilities to achieve success.
- Self-defeating behaviors – Actions or beliefs that result in harm rather than benefit to an individual. Harm can mean feelings of failure and feelings of inadequacy.

Procedures:
If you agree to be in this study, you will be asked to complete a set of study instruments, which will require approximately one hour of your time. Further details on these instruments are provided in the chart shown below.

Instrument	Variables Measured	Sample Items
Rosenberg Self-Esteem Scale	Perceived self-esteem	• On the whole, I am satisfied with myself. • At times, I think I am no good at all. • I feel that I have a number of good qualities.
General Perceived Self-Efficacy Scale	Perceived self-efficacy	• If I am in trouble, I can usually think of a solution. • I can usually handle whatever comes my way.
Big Five Inventory	Personality	I see myself as someone who: • Is talkative • Is inventive

		• Can be somewhat careless
Fear of Success Scale	Fear of success	• Often, the cost of success is greater than the reward. • It is more important to play the game than to win it.
Lay Procrastination Scale	Self-defeating behaviors	• If a bill for a small amount comes, I pay it right away. • I usually make decisions as soon as possible.

Voluntary Nature of the Study:
This study is voluntary. Everyone will respect your decision of whether or not you choose to be in the study. If you decide to join the study now, you can still change your mind later. You may withdraw from the study at any time.

Risks and Benefits of Being in the Study:
Being in this type of study involves some risk of the minor discomforts that can be encountered in daily life, such as emotional stress. Being in this study would not pose risk to your safety or wellbeing. However, your comfort is of the utmost importance. You may also choose to skip any questions on the study instrument that you do not feel comfortable answering. You may terminate your participation at any point if you feel that responding to the study instruments is too stressful or distressing.

If self-esteem, self-efficacy, personality, and fear of success are found to be significant predictors of self-defeating behaviors among performance artists, then the findings of this study are relevant for concerned professionals such as psychotherapists who can use these findings as a basis to finding solutions to address these issues. Also, the findings of this study may be helpful for current and future performing artists to recognize and manage their self-defeating behaviors, thus, preventing disengagement at work, depression, and frustration.

Payment:
There is no form of payment or compensation for participating in the study.

Privacy:
Any information you provide will be kept confidential. The researcher will not use the data collected for any purposes outside of this research project. Also, the researcher will not include your name or anything else that could identify you in the study reports. Data will be kept secure by storing the hard copies of the data in the researcher's personal computer. Electronic files will be password-protected and accessible only to the researcher. Data will be kept for a period of at least 5 years after the completion of the study, as required by the university.

Contacts and Questions:
You may ask any questions you have now. Or if you have questions later, you may contact the researcher via xxxx.xxxx@xxxx.xxxx If you want to talk privately about your rights as a participant, you can call Dr. Leilani Endicott. She is the Walden University representative who can discuss this with you. Her phone number is xxx-xxx-xxxx. Walden University's approval number for this study is 12-16-14-0034736 and it expires on **12/15/15**

Please print or save this consent form for your records.

Statement of Consent:

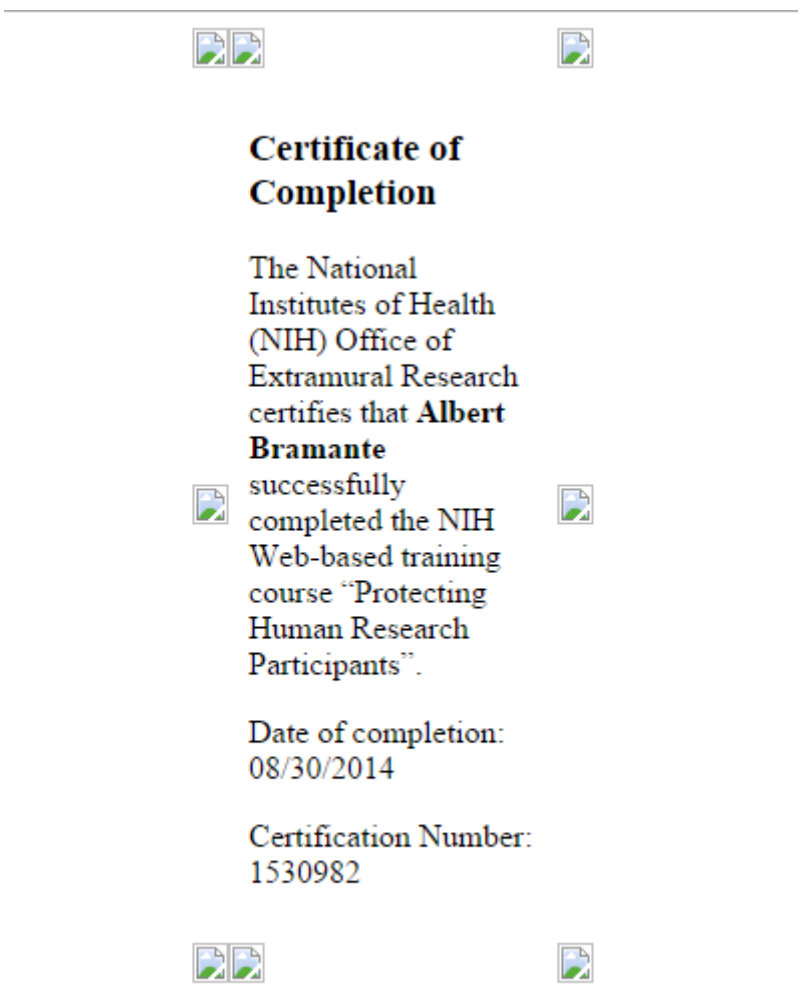
I have read the above information and I feel I understand the study well enough to make a decision about my involvement. By clicking on the link below, I understand that I am agreeing to the terms described above.

Would you like to receive a summary of the results of the study?

- ❑ Yes, I would like to receive a summary of the results of the study. Please send it to _____ (email address).

- ❑ No, thank you. I am not interested in receiving a summary of the study results.

Appendix B: Certificate of Completion (Protecting Human Research Participants Training)



Certificate of Completion

The National Institutes of Health (NIH) Office of Extramural Research certifies that **Albert Bramante** successfully completed the NIH Web-based training course "Protecting Human Research Participants".

Date of completion: 08/30/2014

Certification Number: 1530982

Appendix C: Invitation to Participate in the Study - Advertisement

Subject: Looking for Performing Artists to Participate in a Research Study

Good day!

I am conducting a research study about the relationship between self-esteem, personality, fear of success, and self-defeating behavior for performing artists. This includes all performing artists, such as actors, dancers, musicians, and singers, between 18 to 65 years of age. As part of the data collection procedures, you are invited to participate in the study by completing a set of survey instruments, which will be administered online. If you are interested to participate, please click on the link shown below to get more details on the study.

(insert link here)

I would like to stress that participation in the study is strictly voluntary and I would greatly appreciate your time. Thank you very much.

Sincerely,

Albert Bramante
Doctoral Candidate
Walden University

Appendix D: Rosenberg Self-Esteem Scale

1.	On the whole, I am satisfied with myself.	SA	A	D	SD
2.	At times, I think I am no good at all.	SA	A	D	SD
3.	I feel that I have a number of good qualities.	SA	A	D	SD
4.	I am able to do things as well as most other people.	SA	A	D	SD
5.	I feel I do not have much to be proud of.	SA	A	D	SD
6.	I certainly feel useless at times.	SA	A	D	SD

7.	I feel that I'm a person of worth, at least on an equal plane with others.	SA	A	D	SD
8.	I wish I could have more respect for myself.	SA	A	D	SD
9.	All in all, I am included to feel that I am a failure.	SA	A	D	SD
10.	I take a positive attitude toward myself.	SA	A	D	SD

Appendix E: Rosenberg Self-Esteem Scale – Permission to Use

PsycTESTS

Rosenberg Self Esteem Scale

PsycTESTS Citation:
Rosenberg, M. (1965). Rosenberg Self Esteem Scale [Database record]. Retrieved from PsycTESTS. doi: 10.1037/t01038-000

Test Shown: Full

Test Format:
4-point response format ranging from strongly agree to strongly disagree.

Source:
Bringle, Robert G., Phillips, Mindy A., & Hudson, Michael. (2004). Self and self-concept The measure of service learning: Research scales to assess student experiences, (pp. 97-142). Washington, DC: American Psychological Association. doi: 10.1037/10677-006

Permissions:
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Appendix F: General Perceived Self-Efficacy Scale

Please rate the following statements based on how true they are for you. Use the scale shown below.

1 = Not at all true

2 = Hardly true

3 = Moderately true

4 = Exactly true

1.	I can always manage to solve difficult problems if I try hard enough.	1	2	3	4
2.	If someone opposes me, I can find the means and ways to get what I want.	1	2	3	4
3.	It is easy for me to stick to my aims and accomplish my goals.	1	2	3	4
4.	I am confident that I could deal efficiently with unexpected events.	1	2	3	4
5.	Thanks to my resourcefulness, I know how to handle unforeseen situations.	1	2	3	4
6.	I can solve most problems if I invest the necessary effort.	1	2	3	4
7.	I can remain calm when facing difficulties because I can rely on my coping abilities.	1	2	3	4
8.	When I am confronted with a problem, I can usually find several solutions.	1	2	3	4
9.	If I am in trouble, I can usually think of a solution.	1	2	3	4
10.	I can usually handle whatever comes my way.	1	2	3	4

Appendix G: General Perceived Self-Efficacy Scale – Permission

PsycTESTS

General Self-Efficacy Scale

Note: Test name created by PsycTESTS

PsycTESTS Citation:
Schwarzer, R., & Jerusalem, M. (1981). General Self-Efficacy Scale [Database record]. Retrieved from PsycTESTS. doi: 10.1037/t11406-000

Test Shown: Full

Test Format:
The response format for the General Self-efficacy Scale is as follows: 1 = Not at all true 2 = Hardly true 3 = Moderately true 4 = Exactly true.

Source:
Supplied by author.

Original Publication:
Scholz, Urte, Doña, Benicio Gutiérrez, Sud, Shonali, & Schwarzer, Ralf. (2002). Is general self-efficacy a universal construct? Psychometric findings from 25 countries. European Journal of Psychological Assessment, Vol 18(3), 242-251. doi: 10.1027//1015-5759.18.3.242

Appendix H: Big Five Inventory

____20. Has an active imagination

____21. Tends to be quiet

____22. Is generally trusting

____42. Likes to cooperate with others

____43. Is easily distracted

____44. Is sophisticated in art, music, or literature

Scoring:

BFI scale scoring ("R" denotes reverse-scored items):

Extraversion: 1, 6R, 11, 16, 21R, 26, 31R, 36
Agreeableness: 2R, 7, 12R, 17, 22, 27R, 32, 37R, 42
Conscientiousness: 3, 8R, 13, 18R, 23R, 28, 33, 38, 43R
Neuroticism: 4, 9R, 14, 19, 24R, 29, 34R, 39
Openness: 5, 10, 15, 20, 25, 30, 35R, 40, 41R, 44

Appendix I: Permission to Use – Big Five Inventory

PsycTESTS

Big Five Inventory-10

PsycTESTS Citation:
Rammstedt, B., & John, O. P. (2007). Big Five Inventory-10 [Database record]. Retrieved from PsycTESTS. doi: 10.1037/t01744-000

Test Shown: Full

Test Format:
Responses are recorded on a 5-point scale ranging from 1 (disagree strongly) to 5 (agree strongly).

Source:
Reproduced by permission from Rammstedt, Beatrice. (2007). The 10-item Big Five Inventory: Norm values and investigation of sociodemographic effects based on a German population representative sample. European Journal of Psychological Assessment, Vol 23(3), 193-201. doi: 10.1027/1015-5759.23.3.193

Appendix J: Lay Procrastination Scale

Procrastination Scale (Lay, 1986)

Instructions:

People may use the following statements to describe themselves. For each statement, decide whether the statement is uncharacteristic or characteristic of you using the following 5 point scale. Note that the 3 on the scale is Neutral – the statement is neither characteristic nor uncharacteristic of you. In the box to the right of each statement, fill in the number on the 5 point scale that best describes you.

Extremely Uncharacteristic	Moderately Uncharacteristic	Neutral	Moderately Characteristic	Extremely Characteristic
1	2	3	4	5

1.	I often find myself performing tasks that I had intended to do days before.	☐
2.*	I often miss concerts, sporting events, or the like because I don't around to buying tickets on time.	☐
3.*	When planning a party, I make the necessary arrangements well in advance.	☐
4.	When it is time to get up in the morning, I most often get right out of bed.	☐
5.	A letter may sit for days after I write it before mailing it.	☐
6.	I generally return phone calls promptly.	☐
7.	Even with jobs that require little else except sitting down and doing them, I find they seldom get done for days.	☐
8.	I usually make decisions as soon as possible.	☐
9.	I generally delay before starting on work I have to do.	☐
10.*	When travelling, I usually have to rush in preparing to arrive at the airport or station at the appropriate time.	☐
11.	When preparing to go out, I am seldom caught having to do something at the last minute.	☐
12.	In preparing for some deadline, I often waste time by doing other things.	☐
13.*	If a bill for a small amount comes, I pay it right away.	☐
14.*	I usually return an RVSP request very shortly after receiving the invitation.	☐
15.	I often have a task finished sooner than necessary.	☐
16.	I always seem to end up shopping for birthday or Christmas gifts at the last minute.	☐
17.	I usually buy even an essential item at the last minute.	☐
18.	I usually accomplish all the things I plan to do in a day.	☐
19.	I am continually saying "I'll do it tomorrow".	☐
20.	I usually take care of all the tasks I have to do before I settle down and relax for the evening.	☐

Appendix K: Permission to Use - Lay Procrastination Scale

PsycTESTS

General Procrastination Scale

Note: Test name created by PsycTESTS

PsycTESTS Citation:
Lay, C. H. (1986). General Procrastination Scale [Database record]. Retrieved from PsycTESTS. doi: 10.1037/t10343-000

Test Shown: Full

Test Format:
General Procrastination Scale items are rated on a 5-point scale (1 = Extremely Uncharacteristic, 2 = Moderately Uncharacteristic, 3 = Neutral, 4 = Moderately Characteristic, and 5 = Extremely Characteristic.

Source:
Reproduced by permission from: Díaz-Morales, Juan Francisco, Ferrari, Joseph R., Díaz, Karem, & Argumedo, Doris. (2006). Factorial structure of three procrastination scales with a Spanish adult population. European Journal of Psychological Assessment, Vol 22(2), 132-137. doi: 10.1027/1015-5759.22.2.132.

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Appendix L: Fear of Success Scale

In this questionnaire, you will find a number of statements. For each statement, a scale from 1 to 7 is provided, with 1 representing one extreme and 7 representing the other extreme. In each case, circle a number from 1 to 7 to indicate whether or not you agree

with the statement. This is a measure of personal attitudes. There are no right or wrong answers.

1. I expect other people to fully appreciate my potential.

1	2	3	4	5	6	7
Agree						Disagree

2. Often, the cost of success is greater than the reward.

1	2	3	4	5	6	7
Agree						Disagree

3. For every winner, there are several rejected and unhappy losers.

1	2	3	4	5	6	7
Agree						Disagree

4. The only way I can prove my worth is by winning a game or doing well on a task.

1	2	3	4	5	6	7
Agree						Disagree

5. I enjoy telling my friends that I have done something especially well.

1	2	3	4	5	6	7
Agree						Disagree

6. It is more important to play the game than to win it.

1	2	3	4	5	6	7
Agree						Disagree

7. In my attempt to do better than others, I realize I may lose many of my friends.

1	2	3	4	5	6	7
Agree						Disagree

8. In competition, I try to win no matter what.

1	2	3	4	5	6	7
Agree						Disagree

9. A person who is at the top faces nothing but a constant struggle to stay there.

1	2	3	4	5	6	7
Agree						Disagree

10. I am happy only when I am doing better than others.

1	2	3	4	5	6	7
Agree						Disagree

11. I think "success" has been emphasized too much in our culture.

1	2	3	4	5	6	7
Agree						Disagree

12. In order to achieve, one must give up the fun things in life.

1	2	3	4	5	6	7
Agree						Disagree

13. The cost of success is overwhelming responsibility.

1	2	3	4	5	6	7
Agree						Disagree

14. Achievement commands respect.

1	2	3	4	5	6	7
Agree						Disagree

15. I become embarrassed when other compliment me on my work.

1	2	3	4	5	6	7
Agree						Disagree

16. A successful person is often considered by others to be both aloof and snobbish.

1	2	3	4	5	6	7
Agree						Disagree

17. When you're on top, everyone looks up to you.

1	2	3	4	5	6	7
Agree						Disagree

18. People's behavior change for the worst after they become successful.

1	2	3	4	5	6	7
Agree						Disagree

19. When competing against another person, I sometimes feel better if I lose than if I win.

1	2	3	4	5	6	7
Agree						Disagree

20. Once you're on top, everyone is your buddy and no one is your friend.

1	2	3	4	5	6	7
Agree						Disagree

21. When you're the best, all doors are open.

1	2	3	4	5	6	7
Agree						Disagree

22. Even when I do well on a task, I sometimes feel like a phony or a fraud.

1	2	3	4	5	6	7
Agree						Disagree

23. I believe that successful people are often sad and lonely.

1	2	3	4	5	6	7
Agree						Disagree

24. The rewards of a successful competition are greater than those received from cooperation.

1	2	3	4	5	6	7
Agree						Disagree

25. When I am on top, the responsibility makes me feel uneasy.

1	2	3	4	5	6	7
Agree						Disagree

26. It is extremely important for me to do well in all things that I undertake.

1	2	3	4	5	6	7
Agree						Disagree

27. I believe I will be more successful than most of the people I know.

1	2	3	4	5	6	7
Agree						Disagree

Appendix M: Permission to Use – Fear of Success Scale

DOCUMENT RESUME

ED 354 430 CG 024 771

AUTHOR Barnett, Deanna L.
TITLE Fear of Success.
PUB DATE [91]
NOTE 86p.; M.S. Thesis, Fort Hays State University.
PUB TYPE Dissertations/Theses - Masters Theses (042)

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *Community Colleges; *Fear of Success; Predictor Variables; Sex Differences; Sex Role; Two Year Colleges; *Two Year College Students

ABSTRACT

Results of previous studies have demonstrated the prevalence of fear of success (FOS). Originally thought to be a gender-related construct pertaining to women, studies have also found FOS was experienced by men, sometimes even more so than by women. Recent researchers have attributed FOS more to the Bem Sex Role for individuals who are traditional feminine or undifferentiated than for traditional masculine or androgynous individuals. This study examined fear of success among community college students (N=160), including 98 female and 62 male students. The community college serves a predominantly rural area. Four instruments were used: Fear of Success Scale; Bem Sex Role Inventory, Short Form; Personal Attributes Inventory; and a demographic sheet. The results of the study appeared to support these generalizations: (1) females have more fear of success than males; (2) there is no association between Bem Sex Role and fear of success; (3) there is no association between self-esteem and fear of success; (4) there is no association between age and fear of success; (5) there is no association between college classification and fear of success; (6) there is no association between grade point average and fear of success; and (7) there is no association between family structure and fear of success. (ABL)

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February 19, 1992

Deanna L. Barnett
HC 1, Box 11
Gem, KS 67734

Mr. Miron Zuckerman
University of Rochester
Rochester, NY 14604

Dear Mr. Zuckerman:

This is in regards to our phone conversation, 2-19-92, requesting permission to use the Fear of Success Scale for my thesis, pertaining to FOS. This is for completion of the Masters of Science Degree in Counseling at Fort Hays State University in Hays, Kansas.

Thank you for granting this request.

Sincerely,

Deanna L. Barnett