

PROFESSIONAL PRACTICES UTILIZED BY PSYCHOLOGISTS AND  
PERFORMANCE ENHANCEMENT SPECIALISTS IN THEIR WORK WITH  
PERFORMING ARTISTS

A DISSERTATION

SUBMITTED TO THE FACULTY

OF

THE GRADUATE SCHOOL OF APPLIED AND PROFESSIONAL PSYCHOLOGY

OF

RUTGERS,

THE STATE UNIVERSITY OF NEW JERSEY

BY

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IN PARTIAL FULFILLMENT OF THE

REQUIREMENTS FOR THE DEGREE

OF

DOCTOR OF PSYCHOLOGY

NEW BRUNSWICK, NEW JERSEY

MAY 2009

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## CHAPTER I

### OVERVIEW OF THE INVESTIGATION

#### Abstract

This chapter introduces the background, relevance and purpose of this dissertation project, which is an examination into the current developing specialty niche of psychological consultation to performing artists. The chapter introduces a 2004 American Psychological Association (APA) publication considering related performance consultation practices, which the current quantitative and qualitative dissertation data inquiry aims to expand upon. Chapter titles and topics are listed, with the intention being a useful contribution to the literature, comprising recommended guidelines for training and practice for professionals desiring to work with performing artists.

#### Overview

Performance psychology is a specialty area of research and professional practice that has gained considerable attention in the United States in the last two decades (Carr, 2006; Hamilton & Robson, 2006; Hays, 2006). It has been utilized largely with athletes, with sport psychology becoming a well-known and respected area of the field (Dosil, 2006; Tennenbaum & Eckland, 2007; Weinberg & Gould, 2003). Performance psychology principles are also applicable to performing artists, but specialized theory, techniques, and consultation services have been slow to develop in this arena.

Psychological consultation is indeed being provided to performing artists, but it is unclear what techniques or services psychologists are typically offering, and which approaches are being found most effective with this population. Such information is scarce in the psychological scholarly literature. Correspondingly, little is known about how performing artists utilize psychological performance consultation.

This dissertation is an inquiry into the current practices of psychologists and self-designated performance enhancement specialists/coaches, to begin to assess what it is that such professionals are doing to assist performing artists. The dissertation expands upon the published work of two professional performance psychologists, Kate F. Hays and Charles H. Brown, Jr., *You're On, Consulting for Peak Performance*, published by the American Psychological Association (APA) in 2004. This publication represents one of the few books that begins to examine the unique psychological needs and preferences of performing artists, in this growing consultation niche. Dr. Hays is former president of APA's Division 47, Exercise and Sport Psychology, with years of personal experience offering performance enhancement techniques to artists, athletes and businesspeople. Dr. Brown is a similarly seasoned psychologist, who underwent formal training and respecialization in sport psychology. Similar to Dr. Hays, he has years of experience providing direct psychotherapy and consultation services in addition to holding leadership positions in psychological service organizations.

In *You're On, Consulting for Peak Performance*, Hays and Brown (2004) examined the role of performance consultation beyond athletics. They interviewed a total of twenty-three doctoral-level consultants (n=23), the majority of which were psychologists, eighteen male and five female. Nine of these individuals self identified as

primarily business consultants, six as high-risk consultants, six as performing arts consultants, and two as/in broader areas of performance consultation. They interviewed 15 male and 9 female performers total ( $n=24$ ), comprising: 5 business people, 4 high-risk performers (doctors/health-care field and a sniper), and 15 performing artists (3 actors, 3 dancers, 7 classical musicians, and 2 broadcasters).

The authors (Hays and Brown, 2004) performed a semi-structured interview and then presented a checklist of skills and services frequently used with athletes, so that both performers and consultants could endorse items which they believed would be beneficial for performance consultants to offer to their clients. The interview generally inquired about key aspects of performance and preparation to perform, about information specifically relevant to the unique performance field, and about desired performance consultant characteristics. Consultants were also asked about training and competency experiences and recommendations. The authors present their findings/recommendations specific to performing arts' consultation, however the majority of their findings and recommendations are about peak performance enhancement consultation in general, beyond athletics, combining what they learned from the three areas of performance consultation in their study: performing arts, high risk professions, and business.

This dissertation expands upon Hays and Brown's (2004) investigation and findings with performing artists' consultants. The authors' work should also be extended with performing artists, an inquiry which is beyond the scope of this current project. In this investigation, a number of psychologists and performance consultants who have worked with performing artists (actors, dancers, singers, musicians, and other areas) were anonymously surveyed with both closed and open-ended questions, to inquire about: (a)

their own professional and informal training to work with performers; (b) the types of referrals and client issues they work with; (c) the range of services they typically provide, including details about assessment, education, support, intervention, career planning, and more; (d) how client progress is monitored or assessed; (e) what potential pitfalls professionals may face in working with performing artists; (f) sources of professional satisfaction and dissatisfaction in working with performers, and; (g) advice they have for future professionals seeking to provide performing artist consultation.

Furthermore, individuals who responded to the online survey who did not have experience doing performance consultation were queried about their client base, their interest or lack thereof in performance consultation, and what training they imagined would be necessary for them to work competently in this specialty area, beyond any traditional psychotherapy training.

An in-depth one-on-one interview was conducted with a subset of the original survey responders, all of whom indicated a willingness to be interviewed and voluntarily provided their names and contact information. Interviewees were asked about numerous topics: (a) their consultation practice and experience with performing artists, working with individuals versus groups, frequency and length of consultation, work in versus outside the office; (b) how they learned to work with performing artists; (c) how this work was different versus similar to more traditional therapy interventions; (d) the extent to which they believed specialized training or domain specific technical expertise and experience was necessary to consult effectively; (e) whether or not they worked with athletes, and how that work differed, if so; (f) whether consultation with other professionals was necessary and utilized in their work; (g) whether their interventions

included cultivation of specific mood states, to assist performers with creativity or role preparation, and finally; (h) what other basic qualities they felt were necessary for an effective performance consultant to possess.

Participants for this project were drawn from several professional societies comprising psychologists, consultants, and other treatment providers who represented those most likely to be actively working with performing artists. As a student affiliate of these associations at the time of data collection, an email invitation was sent for survey participation to the following listserves: The North American Society for the Psychology of Sport and Physical Activity (NASPSPA), The Association for the Advancement of Applied Sport Psychology (AAASP), and APA Divisions 10 (Society for the Psychology of Aesthetics, Creativity and the Arts), 13 (Society of Consulting Psychology), and 47 (Exercise and Sport Psychology). Ninety individuals total responded in some respect to the web based survey, ten indicated an initial willingness to be interviewed as well, and eight of these ten responded to efforts to arrange an appointment and were successfully interviewed.

Beyond this initial chapter the dissertation includes a review of the relevant literature in chapter two. Chapter three explains the methods of quantitative and qualitative data collection. Chapter four presents all survey and interview findings and compares these with prior work by Hays and Brown (2004). Chapter five presents the resultant preliminary guidelines and recommendations for professional practice and training for psychologists and performance coaches who work with performing artists.

## Summary

The purpose of this dissertation research is to better understand the current state of performance consultation to performing artists, a group of performers who are increasingly seeking and being targeted for psychological consultation. The current investigation expands upon the earlier work of Hays and Brown (2004), who looked at performance consultation practices and preferences beyond athletics. The result of this dissertation project is hoped to be a useful contribution to the consultation literature about the unique treatment needs and concerns of this population, the treatment practices and interventions that practitioners are finding most efficacious for them, and recommended guidelines for practice for professionals working with this subset of performers.



## CHAPTER II

### RELEVANT LITERATURE

#### Abstract

Recent literature relevant to the dissertation project is reviewed in this chapter. Topics covered include: (a) The history of performance psychology and the various contributions of applied sport psychology, the consultation and coaching model of intervention, and the more outcome focused and positive psychology trends in psychotherapy at the end of the 20<sup>th</sup> Century; (b) The unique consultation needs of performing artists, as distinct from athletes, and as distinct from one another in the performing arts field; (c) Current services and interventions offered to performing artists, and; (d) A consideration of current issues and debates surrounding the use of the internet for psychological research.

#### History of Performance Psychology

Hays (2006) describes performance psychology as the psychology of “excellent performance within a field where excellence counts” (p. 224), and she attributes its background and development to three sources: (a) applied sport psychology, (b) coaching/consulting, and (c) psychotherapy. The history of performance psychology and the influence of these three different traditions is traced by numerous authors below.

*(1) Applied Sport Psychology*

In *Foundations of Sport and Exercise Psychology*, Weinberg and Gould (2003) credit the beginning of sport psychology to psychologist Norman Triplett, from Indiana University, who performed research on cyclists and the effects of groups or other competitors on performance in 1897. The authors also note E.W. Scripture of Yale who in 1899 listed personality traits that were developed through sport participation, and G.T.W. Patrick in 1903 who drew attention to the psychology of play.

Other than Triplett's study and a few other studies at the end of the 19<sup>th</sup> century looking at hypnosis and muscular endurance (Gill, 1986), the beginning of sport psychology in America is largely credited to the research and work of psychologist Coleman Griffith in the 1920s-30s. Griffith was a University of Illinois professor who created the first laboratory in sport psychology, wrote 25 articles on sport psychology, and wrote and published two seminal books: *Psychology of Coaching* (1926) and *Psychology and Athletics* (1928) (Weinberg & Gould, 2003). Griffith interviewed star athletes, consulted to Chicago's professional baseball team, known today as "The Cubs," published extensively on psychology, coaching and athletics, and ultimately left academia to be a performance consultant (Carron, 1993; Gould & Pick, 1995; Hays & Brown, 2004; Silva, 2001; Singer, 1989; and Wiggins, 1984).

In the mid 1900s (@1940-65), Franklin Henry at the University of California is largely credited for the field's scientific growth, as he focused his career on the study of the psychological components of sports and motor skill learning, and influenced and trained others, who later established research programs and curricula devoted to kinesiology or sport and exercise science (Weinberg & Gould, 2003).

Singer, Hausenblas, and Janelle (2001) note that sport psychology related research before the 1960s was mostly focused on personality, success, abilities and achievement, motivation, and social process dynamics.

Hays and Brown (2004) note that although the 1950s brought renewed interest in academic research in the area of physical performance and sport, which was conducted within departments of movement science, kinesiology, human performance, and more, it was not until the 1960s that the area of performance psychology that is applicable and relevant to the uniqueness of individual personality and cognition began to be established.

In the two decades that followed, the fields of exercise and sport psychology grew rapidly, as seen by the establishment of the North American Society for the Psychology of Sport and Physical Activity (NASPSPA) in 1984, the Association for the Advancement of Applied Sport Psychology (AAASP) in 1985, and Division 47 of the APA (Exercise and Sport Psychology) in 1987. The production of scholarly journals began simultaneously, *The Sport Psychologist* in 1986, and the *Journal of Applied Sport Psychology* in 1989. According to meta-analyses by Greenspan & Feltz (1989), and Meyers, Whelan, and Murphy (1995) studies examining expertise and factors contributing to superior athletic performance led to a quick development of a body of literature and techniques, largely cognitive behavioral, applicable to hands on work with athletes (Andersen, 2000; Hays & Brown, 2004; Singer, Hausenblas, & Janelle, 2001; Weinberg & Gould, 2003).

Singer, Hausenblas, and Janelle (2001) note some of the international developments that occurred during this period, and they credit the 1960s as the decade

where the scientific and professional identity of sport psychology solidified with the development of the International Society of Sport Psychology (ISSP) in 1965. This the authors largely attribute to Italian psychiatrist Ferruccio Antonelli. The year 1965 was also the first year of the International Congress of Sport Psychology, held in Rome, and in 1967 the European Society of Sport Psychology, FEPSAC (Federation European de Psychologie du Sport et Activitie Corporelle) was formed.

Singer, Hausenblas, and Janelle (2001) also note that in the 1970s universities began offering solid graduate programs, and in the 1980s and 1990s more countries initiated their own sport psychology organizations.

Carr (2006) highlights further milestones and developments within the field. He notes that the hiring of a full-time sport psychologist by the United States Olympic Committee (USOC) in 1985, with sport psychologists traveling with teams to the competitions, greatly influenced the rapid expansion and legitimacy of the field. In 1991 the AAASP developed criteria recognizing a 'Certified Consultant' in sport psychology, and Division 47 of APA is wisely establishing proficiency standards for its members, to help guide education and supervision for psychologists. He notes that sport psychology has been applied rapidly and widely within athletics since the early 1990s, encompassing professional, college-level, high school, and younger student athletic programs.

Carr (2006) describes several of the most commonly utilized mental psychological skills in performance enhancement at the present time: goal setting (specific, challenging but realistic, performance based, short-term and long-term, recorded, etc.), arousal control (e.g. breathing and muscle relaxation), and concentration and focus skills (such as imagery, positive self-talk, and focused concentration

techniques). He also discusses the usefulness of addressing psychological factors in response to physical injury in performers.

Eklund and Tenenbaum, in the Afterword of the reputable *Handbook of Sport Psychology*, 3<sup>rd</sup> Edition (2007), note that,

Although sport and exercise psychology is fundamentally grounded in kinesiology and psychology, and although key background knowledge, ideas, and directions clearly emanate from both parent disciplines and professions, the... Handbook also serve(s) to emphasize the uniqueness of sport and exercise psychology, both in its research foci and in its practice (p. 880).

Joaquin Dosil, editor of the 2006 *Sport Psychologist's Handbook* clearly argues the need for further specialization within the field of applied sport psychology, "In the coming years, there should be an emergence of authentic sport psychology specialists in football, basketball, tennis, golf, etc. with perfect knowledge of their sport and a greater ability to adapt their skills to it" (p. 3).

## (2) Consultation and Coaching

The practice of consulting has also been established and increased in popularity among psychologists, but much more recently than the older applied sport psychology tradition. Many of these practices started within social psychology during WWII, and further evolved with developments in systems theory, and community and industrial-organizational psychology. Family systems theory brought attention to the defining role that rules and norms of larger social units have on the performance of individuals, and offered models and techniques that consultants could employ to gain access to a "system" and receive legitimacy and support from internal authorities (Hays & Brown, 2004).

Griffiths (2005) describes coaching as becoming a popular profession in the late 1980s in the USA, and is growing rapidly ever since, propelled by the self-help

movement. The author notes that the literature empirically supporting coaching is not yet as prevalent as it should be, but in reviewing existing publications, Griffiths makes it clear that learning is at the core of the coaching model, which she describes as a goal-directed, action-based, reflective, regulated, powerful, challenging, and supportive collaborative relationship model. She sees coaching as containing the theories and approaches of transformational, experiential, and adult and lifelong learning, as well as mentoring theory.

In Lynn Grodski's 2002 book, *The New Private Practice*, she explains the history of the coaching model. She describes the origins of the coaching profession as emerging first from an inspirational and effective teaching relationship model, characterized by positive, constructive and motivating feedback, geared toward action and change for the client, toward higher potential and designated goals. She describes the 1980s as a time of change in the business world, with down-sizing creating a loss of internal business mentoring relationships, leaving pressured executives with great demands and little support, which necessitated a demand for external mentors/coaches. These hired supports became confidantes, guides and cheerleaders, and the model grew in popularity. In the 1990s, the coaching model made its way into the business media, and popular media and the self-help movement thereafter, and coaches were no longer limited to athletes or business professionals. Finally, Grodski credits the substantial efforts of the professional International Coach Federation (ICF), as helping to grow and popularize the model, and begin to attempt standardized certification guidelines.

Grodski (2002) describes the differences and similarities between coaching and therapy, discovered by her and numerous other therapist-coaches, along five categories,

who, what, where, how and why: (a) Who: Therapists tend to see clients who come to treatment to fix complex distressful problems in their lives, whereas coaches tend to see clients who are higher-functioning and want to achieve certain clear goals, and desire quick and concrete results; (b) What: The purpose of therapy and coaching are to improve lives, but therapy tends to be longer, non-linear, more diffuse and exploratory (e.g. uncovering feelings, unconscious parts of the self), and can address wounds as well as goals, whereas coaching is often briefer, more direct and linear, with specific desired outcomes as the consistent focus; (c) Where: The setting of therapy is usually in a quiet private consistent place, and occurs at regular intervals, within a hierarchical framework and a purely confidential relationship. Coaching schedules are flexible, can occur in the office, in public, on the telephone or internet, and the relationship is more egalitarian, and not always confidential- if the coach is hired by an agency, etc.; (d) How: The skill sets utilized by therapists are varied, and many are decades old in origin and development, whereas coaching is a new field per se, and techniques are often therefore borrowed from other established disciplines. Both use cognitive-behavioral techniques, but it is the goals and desired outcome of techniques that are frequently different for therapists and coaches; (e) Why: The intent of therapy and coaching are different, and differing intentions used with the same techniques will produce differing outputs. Therapy goals are often about healing, feeling, introspecting, and resolving the past, whereas coaching is more about reaching predetermined specific concrete goals, continual action, and reaching measurable success as quickly and efficiently as possible.

Whybrow and Palmer (2006) present the results of two explorative practice inquiry surveys given to coaching psychologists in Britain in 2003 and 2004, all members

of the Coaching Psychology Forum, who worked in a variety of styles in multiple domains. The online survey inquired about professional background, where and with whom coaching was being practiced, approaches to coaching, expectations about specialist training for coaching, beliefs about supervision, and what ongoing development was desired. The authors found a great enthusiasm for the growing coaching field, and that diversity is the current norm in coaching theory, styles and techniques. More specifically, results showed that most psychologist coaches were not “coaching” full-time, most desired more professional development in coaching and increased networking, coaching within businesses was the most common, and it was happening at multiple levels within organizations, but coaching was also occurring in personal/life, health, and athletic realms. Furthermore, coaching skills and techniques were not necessarily different from other domains of applied psychology, such as counseling/psychotherapy and industrial-organizational practices, and techniques listed as utilized exhibited a wide range from Cognitive-Behavioral Solution/Goal Focused Therapy to Personal Construct Theory and Gestalt, Transactional, Existential, and more, the latter few of course being less commonly utilized.

### *(3) Psychotherapy*

Current trends in clinical psychology also parallel performance psychology’s tenets and applications. Recent leadership in the APA, especially during Martin Seligman’s presidency, expanded the focus of psychology beyond pathology and into areas of human health, productivity and potential. Simultaneously, there has been a confluence of perspectives in clinical and counseling psychology, including cognitive-behavioral therapy, positive psychology, and solution-focused therapy, which share great



overlap with performance psychology (Hays & Brown, 2004). This overlap also exists with recent trends toward shorter term treatment, and the provision of therapies proven to be efficacious.

Linley and Harrington (2005) credit the beginning of the recent and powerful positive psychology movement to Martin Seligman's 1998 APA presidential address, and Seligman's and Csikszentmihalyi's *American Psychologist* issue devoted to the subject, in 2000. In the introduction to this 2000 issue, Seligman and Csikszentmihalyi challenge psychological research and focus to shift its emphasis from a deficit-model of human experience to a new science of the positive, in subjective experiences, individual traits, and systems, institutions, and communities- both small and large scale.

In describing the recent and rapid growth of this positive psychology movement, Gable and Haidt (2005) note some of the numerous handbooks and volumes published on the topic, including Aspinwall's and Staudinger's *A Psychology of Human Strengths: Fundamental Questions and Future Directions for a Positive Psychology*, (2003); Keyes and Haidt's *Flourishing: Positive psychology and the Life Well Lived*, (2003); Lopez and Snyder's *Positive Psychological Assessment*, (2003); Peterson and Seligman's *Character Strengths and Virtues: A Handbook and Classification*, (2004); Schmuck and Sheldon's *Life Goals and Well-Being: Towards a Positive Psychology of Human Striving*, (2001); and Snyder and Lopez's *Handbook of Positive Psychology*, (2002). The authors' describe positive psychology as "the study of the conditions and processes that contribute to the flourishing or optimal functioning of people, groups, and institutions" (p. 103).

Linley and Harrington (2005) assert three reasons why positive psychology and coaching overlap and integrate so well in the field of applied psychology: Both focus on

improving performance and personal well-being of individuals, both see human nature as positively motivated, and both focus on the strengths of people, rather than deficits or psychopathology.

### Unique Consultation Needs of Performing Artists

Carr (2006) in his article describing the psychological applications of sport psychology, defines performance psychology as “the various environments under which mental skills enhancement can be useful” (p. 519). The author reports that the techniques he finds most helpful with elite athletes he also uses successfully with elite dancers, actors and musicians, making such techniques frequently transferable between various types of performers.

There is a newly growing body of psychological scholarly literature related to the unique psychological needs and treatment suggestions for performing artists. It is performing art specialty databases for dance, music, theatre, etc. which contain more references to the unique struggles and issues faced by different populations of performing artists.

Hays and Brown (2004) found that issues of competition remain salient throughout the careers of performing artists. Freelancers are continually competing with one another for limited jobs and paid work, and members of ensembles compete for bigger and more prestigious parts and roles. Various issues of hierarchy exist in every area of the arts, as do issues of career longevity. The body can be injured or breakdown from the work itself, especially for dancers singers and musicians, and actors face decreasing roles as they lose their youthful attractiveness, especially women.

Additionally, the authors report that financial instability, underemployment, and substance use are chronic conditions for many performing artists.

Greben's (1999) general findings about performing artists, drawn from decades of providing individual psychotherapy services to them, are similar to those that Hays and Brown (2004) discovered. The large majority of Greben's clients were ballet dancers, but he also provided services to musicians, actors, singers, and "creative artists," comprising directors, producers, composers, and writers. He reported a variety of challenges that both performing and creative artists may face as they age, such as being forced to find or create another career in the midpoint of their lives. Dancers, like athletes, tend to have especially short careers, as they are only a valued and competitive commodity while their bodies are in peak condition.

Greben (1991) also reported that aging increases performers likelihood of injury. Musicians and singers have increased vulnerability to repetitive use or over-use injuries, which can stall or permanently end their performance abilities, and aging actors and actresses run into trouble as their memory abilities decline. Retirement can also be especially difficult for artists at any age, as their job tends to be more of a way of life and their source of community.

In Glenn Wilson's, *Psychology for Performing Artists* (2002), he also highlights some of the dangers and costs of success for performing artists: frequent lack of privacy, marriage and relationship difficulties, extreme loneliness, chaotic and demanding work/rehearsal schedules, and burnout potential. Wilson also reports that suicide is four times more common in famous people than in the general population.

Hamilton and Robson (2006) assert that psychologists who work with performing artists tend to use cognitive-behavioral techniques similar to those used with athletes to improve performance, and there are certainly areas of overlap, including the need to develop and hone very specific technical skills that require years of dedicated effort, fine motor control, expression of a wide emotional range, artistic interpretation, and creativity. However, the authors urge that consultation with this heterogeneous clinical population be viewed differently than working with athletes in several respects: a perfect performance in the arts cannot be measured by a win or a loss, or a score or a number, goals often need to be more intrinsic and self-rewarding in nature; there are very different physical and mental stressors for artists and athletes, and different subtypes of artists face different pressures and stressors as well, and therefore; interventions must be tailored to the specific performing art of the client. If psychologists desire to gain credibility and success as a consultant in this area, the authors assert that they need to develop an understanding of the different strains and pressures and subcultures of any area of the performing arts where they are asked to consult, but the basic skills necessary to be of general assistance to performing artists are transferable. Psychological consultants can help performers form realistic short-term and long-term goals, and can offer strategies to prevent or offset detrimental practices which contribute to anxiety. They can teach positive thinking and self-talk, deep and relaxing breathing techniques, general relaxation methods, mental imagery, and practice to increase optimal performance and flow states.

### *Musicians in the Literature*

Hays and Brown (2004) cite several issues that can cause particular distress for musicians, including being ranked by the quality and style of their playing, their skill at

reading music, careers that can be cut short by hearing loss or repetitive use injuries, and a prevalence of drug and substance abuse.

Hamilton and Robson (2006) note the unique demands of musicians which include sight-reading of music, listening skills in the orchestra, and ability to follow the conductor while playing. Many deal with the pressures of their craft and with performance anxiety by self-medicating, and develop consequent substance abuse problems. Their work schedules tend to be busy and erratic, which can contribute to a lack of appropriate socialization and social support.

In an assessment of personality, occupational stress, strain and coping, Hamilton, Kella, and Hamilton (1995) found that musicians had job stress deriving from the solitary nature of their training and careers, and their chaotic performance-travel-rehearsal schedules. The musicians in their study, both male and female, were found to be more hostile, more insensitive, and less adaptive than the norm, with men showing greater impairment than the women with mood problems, interpersonal conflicts, and substance abuse. The authors attribute their findings to musicians' freelance work lifestyle, which brings continual change and chaos, with ever-changing work groups, relationships, environments, and expectations. The authors further assert that these ever-changing environments promote continual tension between the sexes, as the gender discrepancies in leadership positions (conductors and personnel managers) are widespread in the USA, and are therefore repeatedly encountered. Ninety percent of the professional music leadership positions are filled by men, even though performing musicians are equally male and female.

Ostwald (1992) discusses the great significance and variations in musicians' attachment relationships with their instruments, which usually begin in childhood and change and deepen through various developmental life transitions and stages. He highlights six aspects of these complex relationships, which can exist on multiple levels of consciousness, and have varying degrees of emotional healthiness. First, the impact/meaning of the physical contact and connection of the instrument with the musician's body. Second, the coordination of movements with and around the instrument, whether sitting, leaning, holding, straddling, etc., as the child's body grows in relation to this changing but constant connection to their instrument. Third, the interactive process of making sounds, learning the language of the instrument, and expressing feelings with and through it. Fourth, the meaning of performing in front of an audience with the instrument. Musicians can feel exhibitionistic pride or fear exposure of shameful deficiencies and feelings of failure. Soloists can report a loss and sadness in connection to their performing, as they perform and communicate something personal and vulnerable in front of others, rather than engaging in a communication exchange. Musicians may form their most intimate connection with their instrument, rather than with a person. Fifth, musicians can view or treat their instruments as extensions of their body. They can care for it, protect it, repair it, and feel so closely identified with the instrument that its deterioration or damage can lead to a physical manifestation in a body part. Such musicians may seek treatment for an ailment that the doctors cannot find, or discover a cause. Finally, Sixth, musicians' relationships with their instruments and performances can affect or relate to their level of abstract thinking, as music is a form of

cultural and historical connection which frequently melds space and time and unifies an audience.

Willis and Cooper (1984) surveyed professional musicians about their greatest sources of job stress, and listed the top twelve: (a) self-imposed pressure to meet one's own personal standards of talent/success, (b) not getting enough jobs/gigs, (c) pressure on personal relationships, (d) anxiety about live performance, (e) work overload, (f) anxiety about studio playing, (g) work underload, (h) lack of job benefits and pension, (i) work relationships, (j) career development issues, (k) being treated as less than (e.g. accused of not having a real job) and, (l) shift work (irregular hours and usually late at night). The authors also found that the musicians suffered from levels of anxiety that were higher than normal, and that they largely used alcohol as their relaxation method.

Wesner, Noyes, and Davis (1990) surveyed the music department (students and faculty) at Iowa State University, regarding their experiences with performance anxiety. Almost half of the respondents claimed that their performances were affected by anxiety, and 43 % of these felt their distress had been marked during a performance. Symptoms of their anxiousness included perspiration, accelerated heart beat, dry mouth, shaking, and decreased ability to focus or concentrate.

Hamilton and Robson (2006) note that vocalists must use their body as their instrument, and therefore issues of weight and physical health play prominently, and their physical appearance in general is often more scrutinized, as they are the objects of attention.

*Dancers in the Literature*

Hays and Brown (2004) report numerous career and psychological factors unique to dancers. When young they often have to travel for training and be away from home and school, which can affect their social functioning, development, and sense of security. There are frequently issues of competition among females, as there are far more women competing for parts than men. Dancers also have fewer opportunities for performing, so they have less opportunity to become comfortable on stage. Most dancers have experienced constant pressure and attention to weight, as only thinness is believed to reflect the beauty of the art and dance. In addition to weight, there is pressure and judgment about body proportion and flexibility, traits where genetics and fate play a larger, uncontrollable role. Dancers usually must retire in their 30s or 40s, and because their dance training and careers are so consuming, they are often socially isolated, poorly or less educated, and are usually not prepared for another career.

Jowitt (2001) described the specific culture of ballet training as dictatorial, where the only attention a student is paid is through criticism. To be corrected by a teacher is to be acknowledged as having some worth or potential. In this culture, most students are purely ignored.

Marchant-Haycox and Wilson (1992) administered a personality assessment and stress symptom checklist to a large group of performing artists comprising musicians, actors, dancers, and singers, and compared their findings with controls and established norms. They found that dancers were the performers most in need of psychological intervention, as they had the lowest self-esteem and tended toward, anxiety, hypochondriosis, unhappiness, and depression.



Hamilton, Kella, and Hamilton (1995) found that dancers, like musicians, also have occupational stress deriving from the solitary nature of their training and careers, and their chaotic performance-travel-rehearsal schedules. Dancers also had unique stressors such as having to please several masters instead of one, regularly receiving only unclear and indirect feedback, and living with the continual threat that they could be dismissed from their contract at any point and without explanation. This study also revealed significant gender discrepancies among ballet dancers, with females having higher than average levels of fulfillment, and men tending to be more depressed, unhealthy, and less adjusted than the norm. The authors attribute this to the gender bias in ballet, which places significantly greater value and focus of attention on the ballerina, whereas men are much less showcased and are used more for technical purposes than for aesthetics.

Mainwaring, Kerr, and Krasnow (1993) looked at the effects that self-esteem and psychological stress have on duration of injury in female dance majors. They found that a significant relationship existed between subjective psychological stress and duration of injury. “Negative stress” correlated with greater length of injury, and “positive stress” correlated with reduced injury time. The authors assert the need for increased stress-management training for the long-term health and careers of dancers.

Greben (1991) reported the ten most frequent problematic issues that he encountered in his psychotherapy work with 130 active and retired dancers (largely ballet). First, dancers are often raised to listen, take directions, and accept hard criticism. Therefore when this direction and structure is absent (due to age, injury, etc.), dancers often feel inadequate, and greatly underestimate their own decisions/capacities. Second,

lessons, practice, and performances usually consume the life of dancers from an early age, leaving many feeling insecure or ill equipped to handle practical life/adult matters. Third, dancers perpetually struggle with low economic rewards and uncertain futures. Fourth, professional dance is highly competitive, and dancers must continually compete against their closest friends and colleagues. Fifth, dance careers are known to be very short, and most dancers know this, and know that they are not prepared for a necessary career change. Sixth, conflict between career and personal life is present, especially for women, as it is very difficult to maintain their athletic career and physique, and have and raise children at the same time. Seventh, classical ballet training and expectations are incredibly hard on the mind and body, and eating disorders often arise. Eighth, dancers can feel a very heavy loss when they cannot perform (due to age or injury, etc.), they lose the physical and emotional benefits of dance and creative self-expression, and lose the attention and appreciation that an audience provides. Ninth, dancers can struggle with inhibitions and conflicts about success, which prevents them from dancing and advancing to their fullest potential. Tenth, substance abuse issues can develop as dancers try to escape from these perpetual pressures and emotional discomforts.

Hamilton and Robson (2006) note unique issues and stressors for dancers, as dance is considered to be one of the most stressful performing arts. Currently dancers are pressured to learn many different styles of dance, as well as doing regular cross-training and strengthening, to offset injury probability. They are also held to very restrictive and constraining body and athleticism standards, and often incur injuries and eating disorders in response. Finally, dancers tend to be socially isolated from their erratic and consuming training schedules.

*Actors in the Literature*

Hays and Brown (2004) report that auditioning, and all of the stress that results, is never-ending for actors. There are also more women actors than men, but more roles available for men than women. The situation is worse for minority females, as there are even less roles available for them.

Nemiro (1997) interviewed actors about their work and discovered four ways that actors can respond to their roles, some of which can become problematic. First, an actor can take on too much of a character such that they begin to lose themselves, sometimes to a dangerous degree. Second, an actor can find his/her role cathartic, and use the experience as a source of working through, allowing relief or release of emotions. Third, an actor can simply reject particular roles, to avoid certain negative memories or feelings. Fourth, an actor can become quite physically and emotionally affected by a role, for example becoming truly drained and fatigued while playing the part of someone depressed or in misery.

Brandfonbrener (1999) reports that actors should receive and would certainly benefit from specialty services, and states that a broad range of psychological disorders and issues have been referred to his performing arts practice, which run the gamut from performance fears to psychoses. He also reports frequent co-morbid substance abuse in actors, with alcohol being the most common. The author also notes that actors are sometimes referred for treatment by their performance companies, when the quality of their work seems to be at risk.

Hamilton and Robson (2006) note that compared to other performers, actors face incredible competition and spend a tremendous amount of time auditioning, and receiving

little feedback about their rejections. They also face incredible pressure to look young and meet cultural norms of attractiveness, and must be skilled at memorization, have a wide range of acting/character abilities, and be able to authentically emote on cue.

#### Current Services for Performing Artists

Performance anxiety occurs in all types of performing artists, and has received the greatest amount of attention in the literature. Wilson (2002) reviews several of the ways that anxiety is handled by performing artists: (a) Medication (frequently Beta Blockers), (b) De-conditioning of anxiety by implosion, flooding, or systematic desensitization, (c) Progressive muscular relaxation, or breathing retraining for those who tend toward hyperventilation, (d) Biofeedback (which can be used in conjunction with flooding, desensitization, and relaxation training), (e) Meditation, autogenic training, and/or hypnotic suggestion (to help with teaching positive self-talk), (f) Regular exercise and sleep, (g) The Alexander Technique, to assist individuals in using their bodies with greater ease and efficiency, (h) Cognitive therapy (reducing decatastrophizing, and redirecting focus from self or audience evaluation to absorption in the performance), (i) Stress inoculation, and, (j) Optimistic, directive self-talk and goal-imaging. Wilson recommends psychotherapy over the use of medication.

Robin and Balter (1995) offer 16 clear and specific strategies for decreasing performance anxiety, derived from Rational-Emotive Behavior Therapy, which are applicable to all performing artists.

Brodsky (1996) provides a thorough review of the research literature on performance anxiety among musicians, and reports that in the multiplicity of clinical trial intervention studies, cognitive-behavioral therapy techniques (including progressive-

relaxation, breathing awareness, thought restructuring, behavioral rehearsal, and imagery) were consistently found to have the greatest and longest lasting effectiveness for treating musical performance anxiety. He reports however that psychotherapy is underutilized by this population, and may be wrongly viewed as not-helpful, with substance use and medication remaining as the most common methods that musicians use to manage their anxiety.

Specific treatment recommendations for issues beyond performance anxiety are much more sparse in the psychological, consultation, and performing arts literature. Greben (1991), a psychiatrist, described his work and therapeutic interventions with dancers as very similar to the psychotherapy he would provide any individual, while of course recognizing and incorporating their unique characteristics and stressors. He reported that dancers in treatment look at the sources of their problems, both historic (familial) and current, and in the process usually experience symptom reduction and improved functioning. Greben also notes that some artists fear that psychotherapy will actually reduce their creativity, and they therefore avoid treatment altogether. He claims that the opposite outcome is usually true, except in those cases where an individual began therapy lacking in any real artistic talent, or, had been motivated to perform initially more out of conflict than of any personal pleasure or creativity.

Imagery use in dance to heal injuries, magnify stage presence, improve body alignment, and relax and learn and master difficult choreographic moves has been promoted in several dance publications (Nordin & Cumming, 2006; Shayna, 2005; Taber, 2002).

Back Stage magazine provides a therapist advice column for prescribers who submit questions about the business and its effects, with good advice given on topics such as, how to handle the letdowns that occur after a production closes (Kooden, 2007). The same magazine has covered topics such as how therapy can be beneficial to actors by fighting stress, improving self-esteem and resiliency (Schiffman, 2005), and has offered self-help columns written by fellow performers, covering topics such as how negative mood states can be tackled (Braun, 2006).

Blumenfeld's *Tools and Techniques for Character Interpretation: A Handbook of Psychology for Actors, Writers, and Directors* (2006) offers an introduction to psychological theory and a guide to how psychotherapy and psychoanalytic understandings can assist actors in understanding and deepening their portrayals of roles.

Obrecht and Telson (1992) surveyed therapists of actors at low cost psychotherapy clinics in New York to see the varying ways that continuity is maintained in the psychotherapeutic process, as actors have unpredictable and ever-changing work schedules. Letter writing and telephone sessions were reported, and the authors recommended the telephone as it is more intimate, allows real contact, and allows issues to be addressed in the moment when they are affectively salient, rather than discussing them after the fact or with a time-lag via the postal system. They also stress the need for flexibility when working with performing artists, because they absolutely need the continuity of treatment amidst their perpetually changing and traveling work life, and clarify that flexibility does not mean unstructured contact.

Nemiro's (1997) interviews with actors provide information on creativity and acting that could be incorporated into a psychological performance consultation. Actors

in his study delineated general stages of creativity and identified factors that promote and inhibit the creative process of acting. Many of these stages and positive factors could be facilitated by a performance consultant working with an individual actor, director, or even with a theater group. It is unclear to what extent psychologists and service providers are aware of such useful information, as most is published in areas outside of the traditional psychotherapy or sport psychology literature. However, a useful and relevant knowledge base is growing outside of the traditional psychological journals, and this literature should be utilized by psychological consultants, to help inform their techniques and practice.

### Web Based Research

There are many ways of doing research via the Internet, such as email, electronic mailing lists, chat rooms, newsgroups, and the web (Allie, 1995), and there is ongoing discussion and examination of its utility, and advantages and disadvantages for psychological research (Cronk & West, 2002; Schmidt, 1997; Smith & Leigh, 1997; Stanton, 1998).

Buchanan and Smith (1999) review and discuss many of the conveniences and concerns regarding Web-based testing, noting that the Internet provides clear potential for research, especially with its ease, constant availability, extended geographic reach, reduced cost, and overall efficiency of gathering data. The authors note that collecting personal information, or answering certain types of private questions, may get more responses and allow greater honesty via the Internet. They also raise validity concerns such as sampling heterogeneity, uncontrollable/unknown “testing environment” confounding variables, differences in computer and software quality, which may change

the presentation and ease of a survey or questionnaire, and allow possible repeat administrations by the same person. Some individuals may perform more poorly on tests/instruments given via the computer if they are not computer-literate or familiar with it. These all represent factors which could influence reliability and generalizability of the findings of Web-based research.

In a review of the literature Fricker and Schonlau (2002) consider advantages and disadvantages of internet research. Cited advantages include: more attractive designs and graphics and multimedia capabilities; immediate branching/skipout and randomization capabilities in survey item presentation; immediate and easy transmission of surveys to large audiences (especially via email); lower cost than traditional paper and personally distributed measures; quicker distribution and return times, and; fewer data errors caused by human transcription of information. The authors found that many of the assumed advantages are not necessarily reliable: research participants often prefer to respond via paper rather than electronically, and response rates vary in studies using both paper and electronic studies; response time is not necessarily quicker with internet versus hardcopy surveys; internet surveys can sometimes produce larger numbers of missed/skipped items than do paper surveys, and finally; internet research can be equally or more expensive, when factors such as the need for hired programmers are considered. In sum, the authors show that the most basic positive assumptions about web research, mainly that it is better, easier, cheaper and faster, are not reliably accurate when examined in the scholarly research.

Krantz and Dalal (2002) surveyed the research literature on issues of validity and Web-based studies, and found a high degree of similarity between paper and pencil and



online tests being reported. Meyerson and Tryon (2003) used more stringent psychometric standards to assess the validity of online research by comparing a traditional “off-line” self report questionnaire with an on-line version, and they also had very positive results. Their findings suggest that using the World-Wide Web for psychological research is not only efficient and cost-effective, but also offers psychometrically supported, reliable and valid data.

Gosling, Vazire, Srivastav, and John (2004) address six common preconceptions about Internet research through an empirical analysis of the quality of Internet data, through an examination of self report questionnaire data from a self-selected (non-representative) sample.

The first preconception is that Internet samples are not demographically diverse. The authors found that Internet samples can actually be more diverse than samples traditionally used in many areas of research, but Internet samples are not representative of the overall population, nor do they represent “random” samples. The second preconception is that Internet samples (users) are somehow more maladjusted, socially isolated and depressed than the norm. This was found to be false, as Internet users were similar to nonusers when compared in the areas of depression and adjustment. The third preconception was that Internet data are not generalizable across presentation formats. The authors found this to be a myth, as findings did replicate across differing formats of their personality inventory. The fourth preconception was that Internet participants are not sufficiently motivated to take online tests/surveys seriously. The authors found that motivating incentives can and do exist in Internet research, such as offering individual feedback. The fifth preconception the authors did find to be merited, that Internet data

can be compromised by the anonymity of the participants. However, the authors offered safeguard strategies to prevent this. Finally, the sixth and last preconception was that Internet-based findings differ from those obtained via other methods, and the authors concluded that so far this does not seem to be true, but more data are needed before conclusions can be definitively drawn.

In Kraut et al.'s (2004) "Report of Board of Scientific Affairs' Advisory Group on the Conduct of Research on the Internet," similar and additional pros and cons of Web research are discussed, and valuable recommendations are made to researchers and to institutional review boards about human subjects research design and conduct via the Web, which the authors ultimately support. Additional advantages raised include a decrease in missing or unclear items as response sets are used, programs refuse skipping of items, and old fashioned handwriting confusion is eliminated. Flexibility is another advantage, as survey questions can be programmed to change or vary depending upon an individual's personal characteristics or prior answers. Subjects' very participation may also come with greater freedom and self-control, as it is arguably easier to stop taking an online survey than it is to resist social pressure by getting up and walking out of an experiment midstream. Research data can also be automatically summarized, and sometimes analyzed, depending on the sophistication of the data technique, ultimately saving time and money.

Additional disadvantages of internet research raised by Kraut et al. (2004) include less ability to keep track of subjects for longitudinal research, lack of a means to do random sampling (which is possible via telephone users), and less control over human subjects. The authors believe internet research is not more dangerous, but has different

risks and is more difficult to monitor, for example in verifying identities, protecting vulnerable populations, maintaining confidentiality, classifying public versus private behavior, and assessing the response to research participation.

In discussing the ethics of online internet research, which varies considerably when conducted with, versus without, subjects' explicit informed consent, Berry (2004) stresses the importance of following the standard "golden rule" described by Allen (1996), Herring (1996), and Thomas (1996a&b), "Never deceive subjects; Never knowingly put subjects at risk, and; Maximize public and private good while minimizing harm" (p. 324).

The questionnaire used in this dissertation project did not pose any risk of harm to participants. It did not query potentially reputation-damaging information, participation was completely voluntary, and it was only distributed to adults who were elective members of established professional organizations which overlapped with the survey topic. Kraut et al. (2004) recommended that Institutional Review Boards (IRBs) waive the requirement of documented informed consent when risk to subjects is low, as in the case of this project, and the authors suggest instead that elected participation pass as consent. A similar method of accepting informed consent was utilized in the introduction to the online survey. Individuals who volunteered to be further interviewed over the telephone were again reminded of their rights and protections as research subjects, and oral consent was then gathered in addition. All data collection methods, surveys and instruments were deemed exempt by Rutgers University's Institutional Review Board office, prior to initiation of data collection.

### Summary

Literature relevant to the dissertation project was reviewed in this chapter, including: the history of performance psychology, with the contributions of applied sport psychology, the consultation and coaching movement, and the recent outcome focused, cognitive-behavioral and positive psychology trends in psychotherapy; the unique consultation needs of performing artists, as distinct from athletes and from one another in the performing arts field; current services and interventions offered to performing artists, and; current issues and debates surrounding the use of the internet for psychological research, which was the model believed to be safely used for the current project.

## CHAPTER III

### METHOD OF INVESTIGATION

#### Abstract

This chapter describes the methods of research and data collection employed in this dissertation project. The investigation largely utilizes a qualitative research design in an effort to begin to understand current practices being employed by psychologists and performance “coaches,” in their consultation and/or psychotherapy work with performing artists. The collected data is also quantitative in a descriptive statistic format. Methods include an online electronic survey and a follow-up telephone interview.

#### Qualitative Design: Survey and Interview

The research design for this dissertation project is qualitative in nature, with participants completing an online survey, followed by an in depth interview completed by a subset of survey respondents, who volunteered contact information and a willingness to be further interviewed.

Information about the background, training, and practices of performance consultation professionals is scarce in the psychological literature as pertaining to performance artists, therefore survey questions were largely descriptive in nature, utilizing both a closed-ended and open-ended format, gathering detailed information

about the techniques and practices of these individuals, which approaches they are finding most effective with this population, what training they received as professionals, and what areas of training they believe are necessary for future professionals.

### Sample

The sample for this qualitative study was gathered anonymously, through the email listserves of five professional societies comprising psychologists, consultants, students, and other treatment providers who represented those most likely to be actively working with performing artists. Permission was gathered through the listserve monitors of all five professional societies prior to the initiation of data collection. As a student affiliate of these associations at the time of data collection, Spring 2006, an email invitation was sent for survey participation to the following listserves: The North American Society for the Psychology of Sport and Physical Activity (NASPSPA), The Association for the Advancement of Applied Sport Psychology (AAASP), and APA Divisions 10 (Society for the Psychology of Aesthetics, Creativity and the Arts), Division 13 (Society of Consulting Psychology), and Division 47 (Exercise and Sport Psychology). One hundred individuals read the consent to study participation, ninety of those continued to participate partially or fully in the web based survey, and eight of those individuals completed follow-up telephone interviews.

Survey respondents did not reveal any identifying information beyond their professional title and their educational background, including degree: a completed Bachelors, Masters or Doctorate; and their area of study. Fifteen survey respondents who agreed to be telephone-interviewed provided their names and a phone number or email, none of which is revealed in the presentation of data.

## Procedures

The procedures used for data gathering were an online survey and a telephone interview. The survey included several skip out questions, leaving the total number of possible questions flexible, from 10-25. Participants could stop answering the survey at any time without penalty, and the partially completed data was retained. Participants could also return to the survey to complete it, if they had left it prematurely, as long as they returned from the exact same computer terminal.

The online survey company utilized was Zoomerang, and included a safety feature which would not allow the survey to be completed more than once at any given computer terminal. This option by Zoomerang made it less likely that any individual would provide anonymous data more than once.

The skipout/individually-tailored question format of the survey was designed to allow individuals who had no experience working with performing artists to answer a few questions about their performance consultation experience with other clients, their potential desire to work with performing artists, and their opinions about how such work may differ depending upon the type of performer, and more.

The follow-up telephone interview for those who volunteered contained fifteen open-ended questions, and took between twenty-five and ninety minutes to complete, depending upon how much detailed information and examples the respondent chose to share, and how much time they had available for the interview.

## Analyses

The online survey data results are compiled and presented quantitatively, in a descriptive format. As survey questions were multiple choice or open-ended, the

frequency of responses is provided in percentages, the total percentage (out of 100) that each question response received.

Advanced data analyses are not required of this data set, as no comparisons are made between groups. The purpose of the data gathering was descriptive, to gain more information about the current state of performance arts consultation practices. Most of the survey's multiple choice question response sets included an "Other" option, and left ample room for the respondent to type in his/her own response or opinion. The descriptive qualitative answers to these "Other" response options are also presented in the data results.

Patton's (2002) content analysis data-gathering method was employed for this study. Content analysis is a method of identifying themes and consistencies in qualitative data responses, by examining recurring patterns, comments, and ideas in the data. Participant responses for each of the fifteen interview questions were examined for convergence and repetition, and these topics were noted and compiled. After this list of patterned responses was created for each question, interview data was examined again, and any area of an interviewee's response that did not fall into an already established category was also noted. This process was employed in an effort to allow complete and thorough representation and reporting of the open-ended interview data. This method of data examination is both inductive, when themes are noted and highlighted, and then deductive, when any information outside of these themes is also noted and then incorporated (Patton, 2002).



## Results Reporting

The results for the survey are reported in their entirety, in table and descriptive format. The comments provided for each survey question are also reported. Results for the in-depth follow-up interview are presented in paragraph format. Each question is provided, and then the types of varied responses are listed, along with the number of interviewees who touched upon the theme (from 1 to 8 of the total respondents).

In this qualitative study results are reported descriptively, and the findings are then taken and further interpreted into formative recommendations and guidelines for practice and training, for professionals seeking to offer psychological assistance or performance consultation to performing artists. The development of these guidelines and recommendations goes beyond the data, utilizing interpretation and speculation. As these guidelines are entirely formative, they will require further future systematic examination.

## Summary

This chapter describes the methods of research and data collection employed in this dissertation project, which entailed an online multiple-question survey and a follow-up telephone interview of open-ended questions. The investigation largely utilizes a qualitative research design in an effort to begin to understand current practices being employed by psychologists and performance “coaches,” in their consultation and psychotherapy work with performing artists. Qualitative data was analyzed using content analysis, to uncover themes and patterns in interview responses. Every attempt was made to summarize, organize, and report all data in as complete and accurate of a manner as possible.

## CHAPTER IV

### DATA RESULTS

#### Abstract

This chapter presents the detailed survey and interview data for this investigation. Ninety individuals total consented to participate in the research, fifty-four of which were eligible to take part in survey one and the follow-up telephone interview, and thirty-six of which were eligible to take part in survey two. Data is presented in its raw and summary formats, and difficulties with the survey design are presented. Results are compared with findings from an earlier similar investigation, completed by Hays and Brown in 2004.

#### Survey Participation

Exactly one hundred individuals entered the internet survey website and responded to the online consent statement. Ninety-eight individuals selected the, “Yes, enter survey” option after reading the online research consent statement, and two individuals selected, “No, I do not want to participate.” Of the ninety-eight individuals presented with question one of the survey, a mandatory survey question which could not be skipped, ninety entered data and continued onward. As participation in the survey was anonymous, all that was asked about participants’ identity was their professional title and educational background.

### Subject Demographics

In response to survey question one, “What is your professional identity/role?” (Table 1), eighty-four individuals selected one of the provided professional role responses, while six typed in their own answers: athletic trainer, life skills and performance consultant, researcher, drama therapist, residential services aide, and, licensed professional counselor and sport psychology consultant. Two of the six roles which survey respondents typed into the “other” category fit into the provided response set, so they were coded and presented there in the following summary. Therefore, ninety study participants identified their primary professional identity/role as the following: Psychologists 40% (n=36), Mental Skills Consultants 13% (n=12), Educators 11% (n=10), Students 11% (n=10), Performance Consultants 12% (n=11), Counselor 3% (n=3), Social Worker 2% (n=2), Coach 2% (n=2), and “Other” 4% (n=4): “athletic trainer,” “researcher,” “drama therapist,” and “residential services aide.”

In response to survey question two, “What is your educational background?” (Table 2), where participants were instructed to note their highest academic degree, 70% (n=63) of the ninety total participants indicated that they had their doctorate, 20% (n=18) their Masters, 7% (n=6) their Bachelors, and 3% (n=3) selected “Other,” explaining that they were in the process of completing their doctorate.

These ninety participants were then asked a follow-up question regarding what subject their degree was in (Table 3). Eighty-five out of the 90 participants typed a response to this open-ended question. The answers were grouped into the following categories: 45% (n=38) Counseling, Clinical or General Psychology; 36% (n=31) Sport

Table 1  
Survey One & Two Question One Data

<p>Survey One &amp; Two Question One: <i>What is your professional identity/role?</i></p> <p>Directions: <i>Pick the one most primary</i></p> <p>Note: Participants were only allowed to select one answer from the response set for this question.</p>	
% of Respondents	Professional Identity/Role
2%	Social Worker
40%	Psychologist
10%	Performance Consultant
3%	Counselor
11%	Educator
13%	Mental Skills Consultant
2%	Coach
11%	Student
7%	<p>Other</p> <p>Comments offered:</p> <ul style="list-style-type: none"> <li>- “Athletic trainer”</li> <li>- “Life skills and performance consultant”</li> <li>- “Researcher”</li> <li>- “Drama therapist”</li> <li>- “Residential Services Aide”</li> <li>- “Licensed professional counselor, sport psychology consultant”</li> </ul>
	n= 90

Psychology, Exercise Science, or Kinesiology; 5% (n=4) School or Educational psychology; 4% (n=3) Industrial or Organizational Psychology; 4% (n=3) Social Work; 2% (n=2) Athletic Training or Physical Education; 1% (n=1) IT and Human Sciences; 1% (n=1) Rehabilitation Counseling; 1% (n=1) Drama Therapy; and, 1% (n=1) Business Administration and Secondary Counseling.

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Table 2  
Survey One & Two Question Two Data

Survey One & Two Question Two: <i>What is your educational background?</i>  Directions: <i>Note your highest degree</i>  Note: Participants were only allowed to select one answer from the response set for this question.	
% of Respondents	Highest Academic Degree
7%	Bachelors
20%	Masters
70%	Doctorate
3%	Other Comments offered: - "Pursuing my doctorate" - "PhD Student" - "PhD (ABD)"
	n=90

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Table 3  
Survey One & Two Question Two Follow-up Data

Survey One & Two Question Two Follow-up: <i>In what subject?</i>	
Note: Participants were provided a space to type in their answer.	
% of Respondents	Area of Highest Academic Degree Answers were grouped into the following categories:
45%	“Counseling” “Clinical” or “General” psychology
36%	“Sport Psychology” or “Exercise Science” or “Kinesiology”
5 %	“School” or “Educational” psychology
4%	“Industrial” or “Organizational” psychology
4%	“Social Work”
2%	“Athletic training” or “Physical education”
1%	“IT and Human Sciences”
1%	“Rehabilitation Counseling”
1%	“Drama Therapy”
1%	“Business Administration and Secondary Counseling”
	n=85

Therefore, survey one and two study participants comprised ninety individuals, 72% of whom identified their primary professional roles as involving mental health, including psychologists, mental skills consultants, performance consultants, counselors, and social workers. The remaining 28% included educators, students, coaches, and an athletic trainer, a researcher, a drama therapist, and a residential services aide. Seventy percent of

participants had their Doctorate, 23% their Masters and/or were pursuing their Doctorate, and 7% their Bachelors. Thirty six percent of participants had degrees in sport psychology, exercise science, or kinesiology; and 54% in other areas of psychology (counseling, clinical, general, school/educational, or industrial/organizational). The remaining 10% had degrees in social work, athletic training, physical education, information technology and human sciences, rehabilitation counseling, drama therapy, and business administration with secondary counseling.

### Survey One Versus Survey Two Participation

Survey question three asked, “Have you ever professionally worked/consulted with performing artists?” (Table 4). In response, 60% (n=54) of participants indicated that they had worked with performing artists in some professional capacity, 40% (n=36) had not. The survey questions bifurcated at this point, and the sixty percent of individuals (n=54) who had some experience working with performing artists were presented with the series of questions labeled as “Survey One” below (See Appendix A). Survey one continues with questions four through twenty-four, asking details about participants’ professional work with performing artists.

The forty percent (n=36) of survey participants who did not have professional experience with performing artists were diverted to a different and shorter series of questions, numbered four through nine, and labeled as “Survey Two” below (See Appendix C). Survey two participants were asked some details about their professional client base, their experience with general performance enhancement, and their opinions about training to work with performing artists.

Table 4  
Survey One & Two Question Three Data

<p>Survey One &amp; Two Question Three: <i>Have you ever professionally worked/consulted with performing artists?</i></p> <p>Directions: <i>Select one answer</i></p> <p>Note: Participants were only allowed to select one answer from the response set for this question.</p>	
% of Respondents	Professional Work Experience with Performing Artists
60%	Yes
40%	No
0%	Maybe
	n=90

### Survey One

#### *Survey One Data Results*

The 56 respondents who were presented with the survey one question set were next asked a series of detailed questions about their client base and their professional training and experience working with performing artists. The raw survey data is presented below in groups of related topics and survey questions, including participants' work experience with performing artists, referral experiences, professional activities with performing artists, their training to work with performing artists, and some of their best and worst personal experiences with this clientele.



*Participants' Work Experience with Performing Artists*

Survey one question four asked, “Who comprises your client base?” (See Table 5). Forty out of the possible 56 participants responded to this question, providing a breakdown of their client base between the following four categories: Athletes, Performing Artists, Business People, and Other. The answers varied widely for this item: Athletes represented the group of clients reported to be seen the most, with a mean response of 49.8% (Range 0-100%, SD = 36.97). The “other” category represented the next largest group of clients seen, with a mean of 24.93% (Range 0-100%, SD =33.33). Business people ranked third in the group of clients seen by survey respondents, with a mean of 14.25% (Range 0-79%, SD =19.10). Finally, performing artists were the smallest group of clients reported to be seen by survey one participants, with a mean of 12.28% (Range 0-85%, SD =19.54).

Descriptors of the “other” category of clients seen were provided by 13 participants for this item. These categories included students, athletic support personnel, civil service employees, health care professionals, the Homeless, mental health professionals and therapists, mothers, physicians, teachers, veterinarians, and a general “clinical” population, including treatment of anxiety, depression, eating disorders, etc.

Survey one question five asked, “How long have you worked with performing artists?” (Table 6). Forty-two individuals provided data for this question. Thirty-eight percent (n=16) answered for less than three years; 21% (n=9) for three to six years; 17% (n=7) for seven to ten years; 12% (n=5) for 11-15 years; 2% (n=1) for 16-19 years; and 10% (n=4) for twenty or more years.

Table 5  
Survey One Question Four Data

<p>Survey One Question Four: <i>Who comprises your client base?</i></p> <p>Item Directions: <i>Please note the percentage of your clients that are athletes, business people, performing artists, or “other.” Enter “0” if you do not see these clients in your practice/professional work.</i></p> <p>Note: Participants were allowed to select all answers from the response set for this question.</p>	
Clientele	Mean, Range, Standard Deviation
Athletes	Mean = 49.8%, Range = 0-100%, Standard Deviation = 36.97
Performing Artists	Mean = 12.28%, Range = 0-85%, Standard Deviation = 19.54
Business People	Mean = 14.25%, Range = 0-79%, Standard Deviation = 19.10
Other	<p>Mean = 24.93%, Range = 0-100%, Standard Deviation = 33.33</p> <p>Comments:</p> <ul style="list-style-type: none"> <li>- “College students”</li> <li>- “Clinical- anxiety, depression, eating disorders, etc.”</li> <li>- “Athletic support personnel”</li> <li>- “Health related problems”</li> <li>- “Homeless, teachers, therapists”</li> <li>- “Clinical”</li> <li>- “Mental health professionals”</li> <li>- “Mothers”</li> <li>- “Civil Service Employees”</li> <li>- “Coaches and sport administrators”</li> <li>- “Students and health care professionals”</li> <li>- “Physicians, Veterinarians”</li> <li>- “Students”</li> </ul>
	n= 40

Table 6  
Survey One Question Five Data

Survey One Question Five: <i>How long have you worked with performing artists?</i>	
Item Directions: <i>Select one answer</i>	
Note: Participants were only allowed to select one answer from the response set for this question.	
% of Respondents	Length of Time Working Professionally with Performing Artists
38%	Less than 3 years
21%	3-6 years
17%	7-10 years
12%	11-15 years
2%	16-20 years
10%	More than 20 years
	n=42

Survey one question seven asked, “Approximately how many performing artist clients have you had?” (Table 7) Thirty-three percent (n=13) of individuals reported having 1-5 performing artist clients; 18% (n=7) reported having 7-10 performing artist clients; 20% (n=8) reported having 15-25 performing artist clients; 8% (n=3) reported having 40-42 performing artist clients; 3% (n=1) reported having 60 performing artist clients; 3% (n=1) reported having 80 performing artist clients; 8% (n=3) reported having 100+ performing artist clients; 5% (n=2) reported having 500+ performing artist clients;

and 1 individual did not report a number, but simply typed in, “group presentations for performing artist conference and a professional dance company.”

Table 7  
Survey One Question Seven Data

Survey One Question Seven: <i>Approximately how many performing artist clients have you had?</i>  Item Instructions: <i>Enter number</i>  Note: Participants were provided blank space to answer the question. Answers were grouped into the numerical categories below.	
% of Respondents	Total number of performing artist clients
33%	Reported having 1-5 performing artist clients
18%	Reported having between 7-10 performing artist clients
23%	Reported having 15-25 performing artist clients
8%	Reported having between 40-42 performing artist clients
2%	Reported having 60 performing artist clients
2%	Reported having 80 performing artist clients
12%	Reported having 100+ performing artist clients
2%	Did not report a number, typed in, “group presentations for performing artist conference and a professional dance company.”
N=40	Mean = 47.3 performing artist clients

In calculating an estimate mean for this item, several numbers had to be extrapolated; i.e. when individuals provided a range such as “10-15,” 12.5 was utilized, and when individuals entered “more than 100,” 101 was utilized, etc. The total “n” used for estimating the mean was 39, as one respondent did not enter a number, only a

description. The estimated mean was 47.36, with a range of 1-501, and a standard deviation of 110.5.

Question nine of survey one asked, “In the past few years, how much of your overall professional work has been devoted to performing artists?” (See Table 8). Forty-one respondents provided an answer to this question: 73% (n=30) answered “less than 10 percent,” 10% (n=4) answered “10-20 percent,” 5% (n=2) answered “21-40 percent,” 5% (n=2) answered “41-60 percent,” 5% (n=2) answered “81-100 percent,” and 2% (n=1) answered “61-80 percent.”

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Table 8  
Survey One Question Nine Data

Survey One Question Nine: <i>In the past few years, how much of your overall professional work has been devoted to performing artists?</i>	
Item instructions: <i>Select closest answer</i>	
Note: Participants were only allowed to select one answer from the response set for this question.	
% of Respondents	Total percentage of professional work devoted to performing artists in recent years
73%	Less than 10%
10%	10%-20%
5%	21%-40%
5%	41%-60%
2%	61%-80%
5%	81%-100%
	Total n=41

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### *Summary of Participants' Professional Experience with Performing Artists*

Survey one participants reported having a client base that on average comprised 50% athletes, 14% business people, 12% performing artists, and 25% “other.” More than three quarters of participants had been working with performing artists for 10 years or less. The average number of total performing artist clients seen was reported to be 47, an average which included several outlier numbers, as a few survey participants reported 100-500 total clients seen, noting that they included workshop attendees. Participants reported spending one-fifth or less of their total professional time working with performing artists for the three years prior to taking the survey.

### *Survey Participants' Personal Experience with the Performing Arts*

Question six of survey one asked, “To what extent have you been a performing artist?” (Table 9). The total number of respondents (n) for question six was not available. The majority of respondents, 74%, reported having personal experience in the performing arts. The following experience was reported: 50% play(ed) an instrument; 29% reported “some singing;” 24% reported “some acting;” 19% reported “some dancing;” and 10% selected “Other,” with written comments that included: formal education in the performing arts, professional choreography, and juggling. About one quarter of survey participants (26%) indicated that they had no personal experience being performing artists.

### *Performing Artist Referrals*

Question eight of survey one asked, “Where have your performing artist referrals come from?” (Table 10). More than half of survey respondents (55%) reported having

Table 9  
Survey one question six data

Survey One Question Six: <i>To what extent have you been a performing artist?</i>	
Item Directions: <i>Pick all that apply</i>	
Note: Participants were allowed to select all answers from the response set for this question.	
% of Respondents	Personal Performing Arts Experience
26%	Have Never Been/No Experience
24%	Some Acting
19%	Some Dancing
29%	Some Singing
50%	Play(ed) an Instrument
0%	Some Performance Art
10%	Other  Comments offered: - “PhD Minor” - “Choreographer – professional level” - “Professional singer, actor and pianist (M. F. A.)” - “Juggler”
	Total n=total not available for this item

clients who had initiated contact/services of their own accord, and more than half (58%) reported having received referrals from other practitioners or colleagues, or (52%) from

former or current clients. Eighteen percent of survey respondents reported receiving referrals from performance companies. Twenty-eight percent of respondents selected the “Other” option for this question, and numerous written responses were provided about referral sources. The majority of comments referenced referrals via educational settings or personnel: teachers, university counseling services, university performance team, coaches, etc. Agents and performance groups were listed as referral sources as well.

### *Performing Artist Referrals*

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The majority of responses to question eight suggest that performing artist referrals are largely self-generated, or referred from former clients or from colleagues. Referrals from educational settings were also noted repeatedly, whereas referrals from performance companies or from agents were noted the least.

Question ten of survey one asked, “What are the three most common reasons performing artists seek your assistance?” (Table 11). The most common reported reason



Table 10  
Survey One Question Eight

<p>Survey One Question Eight: <i>Where have your performing artist referrals come from?</i></p> <p>Item Directions: <i>Pick all that apply</i></p> <p>Participants were allowed to select all answers from the response set for this question.</p>	
% of Respondents	Performing Artist Referral Sources
55%	Self referred
52%	Referred by former client
58%	Practitioner colleague referred
18%	Performance company referred
28%	<p>Other</p> <p>Comments offered:</p> <ul style="list-style-type: none"> <li>- “Educational capacity”</li> <li>- “Referred by coach”</li> <li>- “Teacher”</li> <li>- “University performance team referral”</li> <li>- “University music teacher”</li> <li>- “Agent”</li> <li>- “Teacher”</li> <li>- “I work full-time at a performing arts school”</li> <li>- “University counseling services”</li> <li>- “From within the symphony chorale to which I belong”</li> <li>- “Performing artists have also been my students”</li> </ul>
	Total n=total not available for this item

Table 11  
Survey One Question Ten Data

Survey One Question Ten: <i>What are the three (3) most common reasons performing artists seek your assistance?</i>	
Item Instructions: <i>Select Three</i>	
Note: Participants were allowed to select up to three answers from the response set for this question.	
% of Respondents	Most common reasons for referral
80%	Performance Anxiety
10%	Creative Block
20%	Audition Preparation
2%	Under-employment
10%	Career Development
5%	Alcohol Abuse
0%	Drug Abuse
32%	Self-esteem
5%	Conflict with co-workers
20%	Conflict in Personal Life
15%	Depression
8%	Role Preparation
5%	Eating Disorders
2%	Body Issues
55%	Performance Enhancement

Table 11 continued  
Survey One Question Ten Data

8%	Other Comments offered: - “Childhood trauma” - “Skill execution” - “Preparing for the first twenty seconds of their performance”
	Total n=total not available for this item

was performance anxiety (80%). This was followed by the general “performance enhancement” response (55%). Other reasons reported for seeking professional services included: “self- esteem issues” (32%), “audition strategies” (20%), “conflict in personal life” (20%), “depression” (15%), “creative block” (10%), “career development” (10%), “role preparation” (8%), “conflict with co-workers” (5%), “eating disorders” (5%), “alcohol abuse” (5%), “under-employment” (2%), “body issues” (2%), and 8% selected “Other” and described the following: “childhood trauma,” “skill execution,” and “preparing for the first twenty seconds of their performance.” One item of the available response set was not selected by any participants, “drug abuse.”

The three most common reasons performing artists sought the professional assistance of survey respondents were reported to be performance anxiety, performance enhancement, and self-esteem issues. The first two, the most common issues cited here, clearly call for a professional to have expertise in these performance issues. Other issues endorsed by respondents which may arguably call for the expertise of a specialized performing arts consultation, versus generalized psychotherapy, include audition

strategies, creative block, career development, role preparation, under-employment, and the participant provided comment of “skill execution.” Remaining categories included conflict in personal life, depression, conflict with co-workers, alcohol abuse, eating disorders, body image, and the added comment of “childhood trauma.” All of these remaining categories could also arguably benefit from treatment with a professional who is very familiar with the culture of the performing arts profession, as the issues may all be related to the “hazards” of the performing arts professional culture.

### *Professional Activities with Performing Artists*

Survey one question twelve asked, “When working with performing artists, what do you do? How do you use the time?” (Table 12). Thirty-four individuals responded to this question, noting the percentage of their work with performing artists that is generally spent engaged in each of the following tasks: assessment, emotional support, education, intervention, career planning, and/or “other,” where space was provided for them to fill in their own answer.

“Assessment” was defined for respondents as “appraising the person, their circumstances, the work environment, etc.” The mean response of time spent on assessment was 14.85%, with a range of 0-40%, SD= 9.88%. “Emotional Support” was defined as “validation, encouragement, emotional help, etc.” The mean response of time spent on emotional support was 20.44%, with a range of 0-85%, SD=17.85. “Education” was explained and elaborated for respondents as, “about professional issues, communication skills, relationships, etc.” The reported mean response of time spent on education was 27.5%, with a range of 0-100%, SD=24.41.

Table 12  
Survey One Question Twelve Data

<p>Survey One Question Twelve: <i>“When working with performing artists, what do you do? How do you use the time? Please note what percentage of your work with performing artists is generally spent engaged in the following tasks (if your work does not fit in to the proposed categories, please describe it in the “Other” category).”</i></p> <p>Item instructions: <i>Enter “0” if you generally do not engage in one of these activities with performing artists. The total of all categories should equal 100%.</i></p> <p>Note: Participants were allowed to select every answer from the response set for this question.</p>	
Session Activities	Mean, Range, Standard Deviation of the Percentage of time spent in each activity
Assessment	Mean = 14.85%, Range = 0-40%, SD = 9.88
Emotional Support	Mean = 20.44%, Range = 0-85%, SD = 17.85
Education	Mean = 27.5%, Range = 0-100%, SD = 24.41
Intervention	Mean = 28.53%, Range = 0-80%, SD = 21.23
Career Planning	Mean = 6.32%, Range = 0-60%, SD = 11.50
Other	<p>Mean = 2.35%, Range = 0-40%, SD = 7.81</p> <p>Comments offered for “Other”:</p> <ul style="list-style-type: none"> <li>- “Personal or relationship issues”</li> <li>- “Psychodynamic-trauma healing”</li> <li>- “Breathing and centering exercises”</li> </ul>
	Total n=34

“Intervention” was described as “supervised practice, emotional induction techniques, role preparation, etc.” The mean reported response of time spent on intervention was 28.53%, with a range of 0-80%, SD=21.23. “Career Planning” was

described as “self-promotion, short & long-term career goals, career transitioning, etc.”

The reported mean response of time spent on “Career Planning” was 6.32%, with a range of 0-60%, SD=11.50.

The mean response of reported time spent on “Other” was 2.35%, with a range of 0-40%, and SD=7.81. Three clarifying explanations were written by respondents for their selected “Other” response; some of these referred to types of interventions and could have been included in that category: “breathing and centering exercises,” “psychodynamic-trauma healing,” and “personal or relationship issues.”

Survey one question thirteen asked, “What type(s) of assessment do you do with performing artists?” (Table 13). Thirty-five individuals answered this question. One hundred percent of respondents (n=35) reported that they engaged in informal assessment, and forty-three percent (n=15) also reported that they engaged in formal assessment. In classifying the types of informal assessment described by study participants, three respondents mentioned performing collateral interviews, with coaches, directors, and parents; six respondents mentioned the use of observation, observing clients’ behaviors during sessions, rehearsals, trainings and performances; and twenty-five respondents either directly stated that they did interviews, or described the process of interviewing and conversing with clients while assessing and getting to know them.

Descriptions of formal assessments utilized by survey respondents included: “BDI” (Beck Depression Inventory, II, Beck, 1996), “BAI” (Beck Anxiety Inventory, Beck, 1993), “CSAI-2” (The Competitive State Anxiety Inventory-II, Martens et al., 1990), “Structured interviews and performance profiling,” “Numerous self-reports,” “Attributional Styles Questionnaire” (Peterson, Semmel, von Baeyer, & Abramson,

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Table 13  
Survey One Question Thirteen Data

<p>Survey One Question Thirteen: <i>What type(s) of assessment do you do with performing artists?</i></p> <p>Item Directions: <i>Pick all that apply</i></p> <p>Note: Participants were allowed to select both answers from the response set for this question, and space was provided for them to type in descriptions if they elected to.</p>	
100%	<p>Informal</p> <p>Describe:</p>
	<ul style="list-style-type: none"> <li>- "Interview, observation, collateral interviews"</li> <li>- "Initial interviews are devoted to informal assessment, and assessment continues throughout treatment"</li> <li>- "Interview"</li> <li>- "I ask them what they want help with."</li> <li>- "By asking questions about their issues, their coping strategies, life/sport situation; paying attention to relevant information throughout our meetings; sometimes talking informally to coaches; observing client's behaviors during trainings or competition.</li> <li>- "I listen."</li> <li>- "Intake interview."</li> <li>- "Interview."</li> <li>- "Semi-structured interview; occasionally direct observation of practice or performance."</li> <li>- "Talk about their experiences, peak performances, bad performances."</li> <li>- "Self Selection Symptom Rating Scale."</li> <li>- "Attachment classification, background history, axis I and II diagnosis."</li> <li>- "Typical counseling intake procedure, with special emphasis on the client's area of talent and training."</li> <li>- "Get a detailed history of the problem or area of concern. Listen to what they're saying and compare to their body language. Devise a basic plan of attack to helping the client.</li> <li>- "Interview and observation"</li> </ul>

Table 13 continued  
Survey One Question Thirteen Data

100%	<p>Informal continued:</p> <ul style="list-style-type: none"> <li>- “Observation, listening, conversation, questioning, and more observation and listening”</li> <li>- “Using their self-description.”</li> <li>- “Open-ended questions, discussion of issues, goals, motivation.”</li> <li>- “Background interview, pre-performance checklists, performance profiles, interviews with coaches and parents.”</li> <li>- “BDI, CSAI2”</li> <li>- “Careful structured initial interview. Weekly assessment of progress against goals on Validity of Cognition scale, level of disturbance remaining on SUD scale.”</li> <li>- “Life history, values clarification, life/work balance.”</li> <li>- “Interviews.”</li> <li>- “Structured interviews and performance profiling.”</li> <li>- “With use of a semi-structured intake that is uniform among the counseling service, but can be tailored by each therapist.”</li> <li>- “I do the same kind of assessment that I do with others, in terms of assessing personality and mood variables, cognitive functioning, relational issues, family history, educational history, medical and mental health history, etc. However, I also pay special attention to their choice of career, their performance method, what they are trying to communicate and process throughout their work, how they feel about their work, their performance strengths, things that block their ability to perform their subjective best, their professional goals, and the ways in which they plan to meet those goals.”</li> <li>- “I observe their behavior leading up to a performance.”</li> <li>- “It would be a clinical interview.”</li> <li>- “We discuss career goals, profession aspirations, post-secondary options, activities to enhance profession.”</li> </ul>
43%	<p>Formal Testing/Assessment</p> <p>Which Measures?:</p>
	<p>The following measures were listed by survey respondents:</p> <ul style="list-style-type: none"> <li>- “BDI,” Beck Depression Inventory</li> <li>- “BAI,” Beck Anxiety Inventory</li> </ul>



Table 13 continued  
Survey One Question Thirteen Data

	<p>Formal continued</p> <p>Describe:</p> <ul style="list-style-type: none"> <li>- “CSAI-2,”</li> <li>- “Structured interviews and performance profiling.”</li> <li>- “Numerous self-reports.”</li> <li>- “Attributional Styles Questionnaire”</li> <li>- “Athletic Coping Skills Inventory”</li> <li>- “Test of attentional and interpersonal style”</li> <li>- “Edwards’ inventory of emotions”</li> <li>- “Mental status exam”</li> <li>- “SCID”</li> <li>- “Measures of dissociation”</li> <li>- “Perfectionism scales”</li> <li>- “STAI II”</li> <li>- “Perceived stress scale”</li> <li>- “State trait anxiety”</li> <li>- “Dissociative Experiences Scale”</li> <li>- “Personality Inventories”</li> <li>- “Mental Skills Checklists”</li> <li>- “A battery of brief psychometric assessments”</li> <li>- “Questionnaires for psychological skills assessment (e.g. TOPS, tests for concentration), pre-competition anxiety (Spielberg scale, SCAI-2)”</li> <li>- “Weekly assessments of progress against goals on Validity of Cognition scale, and disturbance on SUD scale.”</li> </ul>
	Total n=35

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1982), “Athletic Coping Skills Inventory” (ACSI-28, Smith, Schutz, Smoll, & Ptacek, 1995), “Test of attentional and interpersonal style,” (TAIS-R, Nideffer, R.M., 1995), “Edwards’ inventory of emotions” (Edwards, 1995), “Mental Status Exam” (MMSE,

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Folstein et al.), “SCID” Structured Clinical Interview for DSM Disorders (First, Spitzer, Gibbon, & Williams, 2002), “Measures of dissociation” (no specific scale named), “Perfectionism scales” (no specific scale(s) named), “state trait anxiety,” “STAI II” (State Trait Anxiety Inventory, Spielberger), “Perceived stress scale” (PSS, Cohen, Kamarck, & Mermelstein, 1983), “Dissociative Experiences Scale” (DES, Bernstein & Putnam, 1986), “Personality Inventories,” (no specific scale(s) named), “Mental Skills Checklists” (no specific checklist(s) named), “A battery of brief psychometric assessments” (none named), “Questionnaires for psychological skills assessment (e.g. TOPS, tests for concentration), pre-competition anxiety (Spielberg scale, SCAI-2),” “Weekly assessments of progress against goals on Validity of Cognition scale, and disturbance on SUD scale” (Wolpe, 1969), “Self Selection Symptom Rating Scale” (no specific scale named), “Pre-Performance checklists,” and “Performance profiles” (no specific scale(s) named).

Survey one question fourteen asked, “What are the three (3) topics you most commonly educate performers about?” (Table 14). Total number of respondents (n) was not available for this item. Fifty-four percent selected “mental preparation/readiness;” 49% selected “breathing/relaxation techniques;” 40% selected “visualization/imagery;” 26% selected “focusing skills;” 20% selected “goal setting;” 17% selected “performance management;” 14% selected “life balance;” 11% selected “self monitoring techniques;” 9% selected “interpersonal skills;” 9% selected “self care;” 6% selected “stages of performance (preparation, execution, assessment);” 6% selected “coping with loss/disappointment;” 6% selected “pressure management;” 3% selected “time management;” and 3% selected “injury recovery/healing process.” Seventeen percent of

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Table 14  
Survey One Question Fourteen Data

<p>Survey One Question Fourteen: <i>What are the three (3) topics you most commonly educate performers about?</i></p> <p>Item instructions: <i>Select three</i></p> <p>Note: Participants were allowed to select up to three answers from the response set for this question.</p>	
% of Respondents	Topics performers are most commonly educated about
49%	Breathing/Relaxation Techniques
40%	Visualization/Imagery
54%	Mental Preparation/Readiness
26%	Focusing Skills
6%	Stages of Performance (preparation-execution-assessment)
3%	Injury Recovery/Healing Process
3%	Time Management
6%	Coping with Loss/Disappointment
11%	Self-monitoring techniques
20%	Goal Setting
17%	Performance Management
9%	Interpersonal Skills
14%	Life Balance
9%	Self-care
0%	Problem-solving

Table 14 continued  
Survey One Question Fourteen Data

6%	Pressure Management
17%	Other  Comments offered: <ul style="list-style-type: none"> <li>- “All of the above”</li> <li>- “Mindfulness and acceptance”</li> <li>- “How dog-eat-dog the world they have chosen is”</li> <li>- “Confidence”</li> <li>- “Varies with treatment needs”</li> <li>- “Self-regulation”</li> <li>- “Feelazation (emotive imagery + a felt bodily sense)”</li> </ul>
	Total n=total not available for this item

respondents selected “Other” explaining: “All of the above,” “varies with treatment needs,” “confidence,” “mindfulness and acceptance,” “self-regulation,” “how dog-eat-dog the world they have chosen is,” and, “feelazation (emotive imagery + a felt bodily sense).”

Survey one question fifteen asked, “What are the three (3) most common ways you offer support to performing artists?” (Table 15). Total number of respondents (n) was not available for this item. Seventy-four percent selected “focusing on personal strengths;” 69% selected “listening;” 57% selected “correcting negative beliefs;” 43% selected “encouraging;” 40% selected “empathizing;” and 11% selected “reassuring.” Twenty percent selected “Other,” offering comments that included correcting negative

Table 15  
Survey One Question Fifteen Data

<p>Survey One Question Fifteen: <i>What are the three (3) most common ways you offer support to performing artists?</i></p> <p>Item Directions: <i>Select Three</i></p> <p>Note: Participants were allowed to select three answers from the response set for this question.</p>	
% of Respondents	Most common ways support is offered to performers
74%	Focus on personal strengths
43%	Encouragement
69%	Listening
40%	Empathizing
57%	Correcting negative beliefs
11%	Reassuring
0%	De-briefing job rejections/setbacks
20%	<p>Other</p> <p>Comments provided:</p> <ul style="list-style-type: none"> <li>- “Acceptance strategies”</li> <li>- “Help them to grow emotionally around blocks/conflicts”</li> <li>- “CBT and Solution-Focused therapy”</li> <li>- “Attending their performances”</li> <li>- “EMDR resource enhancement”</li> <li>- “Providing needs based guidelines”</li> <li>- “Correcting negative beliefs by focusing on personal strengths”</li> </ul>
	Total n=total not available for this item

beliefs and encouraging, a response offered for this item above; as well as other specific techniques including EMDR, CBT, and Solution-Focused therapy; acceptance strategies, correcting negative beliefs, and assistance growing around blocks/conflicts; providing needs' based guidelines; and attending clients' performances.

Survey one question sixteen asked, "What are the three (3) most common performance enhancement interventions you use with performing artists?" (Table 16). Total number of respondents (n) was not available for this item. Eighty-eight percent selected "anxiety-reduction techniques;" 76% selected "peak performance instruction;" 26% selected "emotional induction techniques;" 12% selected "character/role preparation;" and 9% selected "supervised practice." Thirty-eight percent selected "Other," explanations offered included providing "psychotherapy;" examining past performance successes; increasing concentration; EMDR performance enhancement protocol; education about the psychology of excellence; and providing additional techniques such as mindfulness, acceptance strategies, focus/refocusing techniques, performance-block coping strategies, cognitive restructuring, hypnosis, and skill execution. One respondent commented that there were, "Too many to list."

Survey one question seventeen asked, "What are the three (3) most common ways you help performing artists with career planning?" (Table 17). Total number of respondents (n) was not available for this item. Ten percent of respondents indicated that they did not engage in career planning. Sixty-eight percent of respondents selected "establishing short or long term career goals;" 48% selected "audition preparation;" 48% selected "planning for career transition/change;" 32% selected "refer them to other specialists;" 10% selected "marketing strategies;" 6% selected "general business advice;"

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Table 16  
Survey One Question Sixteen Data

<p>Survey One Question Sixteen: <i>What are the three (3) most common performance enhancement interventions you use with performing artists?</i></p> <p>Item Directions: <i>Select Three</i></p> <p>Note: Participants were allowed to select up to three answers from the response set for this question.</p>	
% of Respondents	Most common performance enhancement interventions used with performers
12%	Character/Role preparation
88%	Anxiety-reduction techniques
0%	Memorization techniques
9%	Supervised practice
76%	Peak performance instruction
26%	Emotional induction techniques
38%	<p>Other</p> <p>Comments offered:</p> <ul style="list-style-type: none"> <li>- “Psychotherapy”</li> <li>- “Mindfulness and acceptance strategies”</li> <li>- “Performing our therapeutic conversation”</li> <li>- “Performance-block coping strategies”</li> <li>- “Education about the psychology of excellence”</li> <li>- “Cognitive restructuring; concentration”</li> <li>- “Too many to list”</li> <li>- “Skill execution techniques”</li> <li>- “Hypnosis”</li> <li>- “Focus/refocusing techniques”</li> <li>- “EMDR performance enhancement protocol”</li> </ul>

Table 16 continued  
Survey One Question Sixteen Data

	<ul style="list-style-type: none"> <li>- “Identifying and drawing from past performance success”</li> <li>- “Focusing skills”</li> </ul>
	Total n=total not available for this item

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In sum, survey questions twelve through seventeen attempted to gather details about what performance consultants do in the moments that they spend working with performing artists. Survey participants described utilizing their work time with these clients engaged in the following tasks: intervention, on average, more than a quarter of the time; education, on average, more than a quarter of the time; emotional support, on average, a fifth of the time; assessment, on average, fifteen percent of the time; and career planning, on average, six percent of the time.

Details about what participants actually do within each of these categories was gathered and presented above, and the responses reveal that specialized knowledge about the unique needs and professional circumstances of performing artists would likely enhance professionals abilities to assist these clients, although providing emotional support may not or may least require such domain specific knowledge. Here, participants indicated that they most frequently focus on their clients’ personal strengths, listen to them, and correct their negative beliefs, followed in frequency by offering their encouragement and empathy. These techniques and approaches to providing support are not unique to performance enhancement.

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Table 17  
Survey One Question Seventeen Data

<p>Survey One Question Seventeen: <i>What are the three (3) most common ways you help performing artists with career planning?</i></p> <p>Item Instructions: <i>Select Three</i></p> <p>Note: Participants were allowed to select up to three answers from the response set for this question.</p>	
% of Respondents	Most common ways assistance with career planning is offered to performers
10%	I Do Not Do Career Planning
68%	Establishing Short and/or Long-term Career Goals
48%	Audition Preparation
10%	Marketing Strategies
6%	General Business Advice
6%	Supplemental Income Strategies
48%	Planning for Career Transition/Change
32%	Refer them out
6%	<p>Other:</p> <p>Comments offered:</p> <ul style="list-style-type: none"> <li>- “Radically accept how hard it is, take responsibility”</li> <li>- “prioritizing”</li> </ul>
	Total n=total not available for this item

Inquiry into the types of assessment utilized by survey participants revealed that informal assessment is engaged in by all, by means of interviews with the performer, and

sometimes observation of clients' rehearsals or performances, and/or collateral interviews. Formal assessments, including a long list of varied paper and pencil measures (detailed assessments, above), were also reported to be used by 15% of respondents. These assessments included performance measures, personality inventories, DSM Axis I and II (APA, 2004) diagnostic tools, and more. Engaging in assessment with performing artists may generally require basic clinical diagnostic interviewing skills, with the addition of specific performance assessment knowledge, to assess individuals' unique performance consultation and treatment needs.

Participants indicated that they spend more than half of their time with performing artists engaged in education and intervention. They described regularly educating performing artists about mental preparation and readiness, followed in frequency by breathing and relaxation techniques, visualization and imagery, focusing skills, and goal setting. All of these topics are basic components of performance enhancement. Other topics were endorsed less frequently, and are detailed above.

Participants indicated that they use the following two performance enhancement interventions most frequently: anxiety-reduction techniques and peak performance instruction. The third most frequently selected intervention category was "other," with varied responses detailed above, followed by the use of emotional induction techniques.

Finally, the activity engaged in the least by this group of professionals according to the options provided by the survey was career planning. Here, participants indicated that they typically help performers by establishing short and long term goals, assisting with audition preparation, planning for career transition/change, or referring clients out.

*Participants Preparation and Training for Work with Performing Artists*

Survey one question eighteen asked respondents, “What formal education or training have you had in preparation for working with performing artists?” (Table 18). Participants were instructed to select as many responses as applicable. Eighty percent of respondents selected “general psychology training;” 71% selected “mental skills training;” 71% selected “performance consultation training;” 34% selected “workshop” and 29% selected “seminar,” with explanations comprising, “EMDR training” and “Continuing Education Credits;” and finally, 3% selected “None.” Twenty-six percent of respondents also selected the “Other” category, and offered explanatory comments that included doing independent research, working in an artist clinic, social therapy training, sport psychology training, and specialization at the doctoral or post-doctoral level.

Survey one question nineteen asked respondents, “Outside of formal education or training, how (else) have you learned how to work with performing artists?” (Table 19). Respondents were instructed to select as many responses as applicable. Seventy-four percent selected “previous performance enhancement clients;” 63% selected “independent reading/study;” 57% selected “consulted with professional colleagues;” 54% selected “consulted with performers;” 46% selected “trial and error;” 40% selected “my personal experience as a performer;” and 17% selected “being mentored.” Eleven percent selected the “Other” category, and offered explanatory comments that included teaching artists, having a family member who is a performing artist, learning from observing the improvement in other clients, and consultation with school staff/faculty.

Table 18  
Survey One Question Eighteen Data

<p>Survey One Question Eighteen: <i>What formal education or training have you had in preparation for working with performing artists?</i></p> <p>Item Directions: <i>Select all that apply</i></p> <p>Note: Participants were allowed to select all answers from the response set for this question.</p>	
% of Respondents	Formal training to prepare to work with performing artists
3%	None
71%	Mental Skills Training
71%	Performance Consultation Training
80%	General Psychology Training
34%	Workshop(s) One comment offered: - “EMDR training”
29%	Seminar(s) One comment offered: - “Continuing Education Credits”
26%	Other/Describe Comments provided: - “Social therapy training program” - “My own research” - “PhD Minor” - “Specialty, post-doctoral level” - “My education has been created by me” - “Worked in special artist clinic” - “My Sport Psych PhD”
	Total n=total not available for this item

Table 19  
Survey One Question Nineteen Data

<p>Survey One Question Nineteen: <i>Outside of formal education or training, how (else) have you learned how to work with performing artists?</i></p> <p>Item Directions: <i>Select all that apply</i></p> <p>Note: Participants were allowed to select all answers from the response set for this question.</p>	
% of Respondents	Informal sources of preparation to work with performing artists
40%	Being a Performer Myself
46%	Trial and Error
63%	Independent Reading/Study
17%	Being Mentored
74%	Previous Performance Enhancement Clients
57%	Consulted with Colleagues
54%	Consulted with Other Performers
11%	<p>Other</p> <p>Comments offered:</p> <ul style="list-style-type: none"> <li>- “Taught artists – conservators &amp; professional comp.”</li> <li>- “My child is a performing artist”</li> <li>- “Observing performance improvement in other clients “</li> <li>- “Consultation with staff/faculty at the school”</li> </ul>
	Total n=total not available for this item

In sum, questions eighteen and nineteen inquired about participants' formal and informal education, training, and preparation for their work with performing artists. Formal education most commonly included general psychology training, followed by mental skills and performance consultation training. Informal training most commonly included learning from former performance enhancement clients, followed by independent reading or study, and consultation with colleagues and/or performers. Participants also indicated to a significant degree that they utilized their own experience being performers, and general trial and error, in learning how to work with these clients.

#### *Progress and Success in Working with Performing Artists*

Question eleven of survey one asked, "How satisfying is your work with performing artists relative to other clients with whom you have worked or consulted?" (Table 20). Forty-two individuals responded to this question. The majority of survey one respondents, 69% (n=29), reported finding their work with performing artists to be "equally satisfying" to their work with the rest of their clientele. Explanations provided by respondents for this item included: Four comments on the similarity of performing artists with athletes, five comments on the equal sense of enjoyment or satisfaction from helping any/all clients, and two comments noting the similarity of performing artists with the respondents' other clients.

Ten percent (n=4) of question eleven respondents reported finding their work with performing artists "less satisfying" than their work with their other clients. Four explanatory comments were written for this item: two alluded to the primacy or preference of their work with athletes, one stated that they did not relate to the work as

much as with their other clients, and the fourth stated that they felt they did not have the necessary background to be of adequate assistance to these individuals.

Twenty-one percent (n=9) of question eleven respondents reported finding their work with performing artists “more satisfying” than their work with their other clients. Many explanatory comments were written for this item, and several respondents provided multiple reasons for their choice, all of which were categorized: five comments were made about performing artists’ motivation, eagerness, and self-determination to improve; three comments were made about performing artists’ appreciativeness; three comments were made about their creativity, passion, and rich emotionality; two comments were made about performing artists’ insightfulness and psychological-mindedness; two comments were made about their being interesting and having above average IQs; and one comment was made about their having little prior training in pre-performance strategy.

Survey one question twenty asked respondents, “What are two (2) things that could very well derail your work with performing artists?” (Table 21). Respondents were instructed to select two responses for this item. Fifty-nine percent selected “excessive investment in performer’s outcome;” 50% selected “creating unrealistic career/success goals;” 25% selected “too much discussion about other life issues/upsets;” 19% selected “focusing on the performer’s past;” 9% selected “my desire to maintain a long term relationship;” and 3% selected “performer’s desire to maintain a long term relationship.” Twenty-five percent selected the “Other” category. One respondent noted that the question was not applicable to them, as they had not experienced this problem. Another

Table 20  
Survey One Question Eleven Data

<p>Survey One Question Eleven: <i>How satisfying is your work with performing artists relative to other clients with whom you have worked or consulted?</i></p> <p>Item instructions: <i>Select One</i></p> <p>Note: Participants were only allowed to select one answer from the response set for this question.</p>	
10%	Less Satisfying - Why?:
	<ul style="list-style-type: none"> <li>- "I do not relate to their work as much as I do with other clients."</li> <li>- "I do not feel I have the necessary background/personal experience to adequately assist these individuals."</li> <li>- "My main focus is athletes. The information gathered from them helped me establish the relationship of mental strategies to other professionals."</li> <li>- "I don't find the medium of performing arts as satisfying as sporting performance."</li> </ul>
21%	More Satisfying - Why?:
	<ul style="list-style-type: none"> <li>- "First, I have little experience with non-artist clients, so performance issues are more understandable and easier to work with for me. Second, I find it more exciting to work with people who are self-determined and look for additional ways of self-enhancement."</li> <li>- "As clients they tend to be more insightful and eager to make progress."</li> <li>- "They're highly motivated, willing to do homework, and psychologically-minded."</li> <li>- "They are very appreciative and feel better after interventions."</li> <li>- "They are very creative people and interesting, above average in IQ and highly motivated to improve and learn."</li> <li>- "Performing artists tend to be more appreciative than the athletes I work with."</li> <li>- "I find artists to have extremely rich emotional lives, and they are motivated and eager to engage in the therapeutic process."</li> <li>- "I enjoy working with talented and dedicated performers, also performing artists are very appreciative (more so than many athletes)."</li> </ul>



Table 20 continued  
Survey One Question Eleven Data

	More Satisfying - continued
	<ul style="list-style-type: none"> <li>- “I find their creativity and passion to be an enormous strength.”</li> <li>- “They seem to really appreciate the assistance and typically have had little or no training in pre-performance strategies.”</li> <li>- “They are more motivated and clear about what they need.”</li> <li>- “Because I have been a professional performer myself, I have much insight into and experienced with the problems of musicians, actors, and dancer. They appreciate the fact that I have ‘been there, done that.’”</li> <li>- “My work with performing artists is very satisfying. I find that they often pull for a greater degree of structure, guidance and motivation than other patients do. I find their creativity and passion an enormous strength. They are often desirous and in need of developing some way of channeling that creativity and passion in a concrete and structured fashion that does not take away from that creativity and passion.”</li> </ul>
69%	Equally Satisfying - Why?:
	<ul style="list-style-type: none"> <li>- “They’re equally hard-working and goal-oriented.”</li> <li>- “Performing artists are athletes, so it is equally satisfying.”</li> <li>- “Very similar to athletes in their anxiety and performance-related concerns.”</li> <li>- “I enjoy helping any type of performer.”</li> <li>- “They have the same performance enhancement issues as other sport-based performers.”</li> <li>- “I like to see success in all areas. Helping clients to overcome obstacles they face and better themselves is why I do what I do.”</li> <li>- “I enjoy helping my clients achieve their goals.”</li> <li>- “They present issues similar to other athletes.”</li> <li>- “I find the satisfaction in helping anyone achieve their goals, artists as much as others.”</li> <li>- “I consider all clients as my focus when I work with them and thus, I feel that satisfaction is also comparable.”</li> <li>- “As far as I can tell, the performing artists in my client base represent my overall client base.”</li> </ul>
	n=42

Table 21  
Survey One Question Twenty Data

<p>Survey One Question Twenty: <i>What are two (2) things that could very well derail your work with performing artists?</i></p> <p>Item Instructions: <i>Select Two</i></p> <p>Note: Participants were allowed to select two answers from the response set for this question.</p>	
19%	Focusing on the performer's past
25%	Too much discussion about other life issues/upsets
50%	Creating unrealistic career/success goals
59%	Excessive investment in performer's outcome
9%	My desire to maintain a long term relationship
3%	Performer's desire to maintain a long term relationship
25%	<p>Other</p> <p>Comments offered:</p> <ul style="list-style-type: none"> <li>- "Disbelief in ability to help"</li> <li>- "Losing sight of their goals"</li> <li>- "Any of these to the extreme could derail work"</li> <li>- "This has not been a problem"</li> <li>- "Insufficient time to devote to the client"</li> <li>- "Overly empathizing with patients fears and anxieties"</li> <li>- "Performer relocation"</li> <li>- "The political atmosphere within the company"</li> </ul>
	Total n=total not available for this item

respondent noted that any item on the response set could create a derailment of the treatment, if it occurred to the extreme. The remaining comments provided other possible causes of treatment derailment, these included: the professional's disbelief in their ability to help, losing sight of the goals of the treatment, having insufficient time to devote to the client, over-empathizing with the performer's fears and anxieties, encountering difficulty with the politics of performance companies, or the physical relocation of the performer.

Survey one question twenty-one asked respondents, "How do you typically monitor the progress being made by performing artists in relation to your work with them?" (Table 22). Respondents were instructed to select as many responses as applicable. Ninety-one percent of respondents selected "informally in session;" 71% selected "according to the performer's self assessment;" and 41% selected "use of checklists/rating scales." Fifteen percent of respondents also selected the "Other" category, with comments explaining that they monitored clients' progress using direct observation of their response to techniques, observation of rehearsals or performances, talking with clients, utilizing email, and re-administering instruments.

Questions twenty-two through twenty-four of survey one were open-ended questions, with blank space left for respondents to type in their answers. Question twenty-two stated, "Please describe the two most professionally satisfying experiences for you in working with performing artists." Twenty-nine comments were written for this item (Table 23). All but three comments provided examples of seeing clients improve: get over creative blocks; overcome depression, substance abuse, and trauma histories; decrease performance anxiety; move toward /reach personal or professional goals; accept injuries or recover from injuries; and learn more effective performance strategies. Two of

the three remaining comments referred to leading workshops or being able to speak to trainers as well as performers, and the third comment referenced the satisfaction of establishing rapport and relationships with a diverse group of people.

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Table 22  
Survey One Question Twenty-One Data

<p>Survey One Question Twenty-One: <i>How do you typically monitor the progress being made by performing artists in relation to your work with them?</i></p> <p>Item Instructions: <i>Select all that apply</i></p> <p>Note: Participants were allowed to select all answers from the response set for this question.</p>	
% of Respondents	How progress is monitored in work with performing artists
91%	Informally in session
71%	According to the performer's self assessment
41%	Use of checklists/rating scales
15%	<p>Other:</p> <p>Comments offered:</p> <ul style="list-style-type: none"> <li>- "Observation of response to techniques taught"</li> <li>- "Re-testing using the same aforementioned instruments"</li> <li>- "Go to rehearsal of performance"</li> <li>- "Via email"</li> <li>- "Observation and talking with them"</li> </ul>
	Total n= not available for this item

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Table 23  
Survey One Question Twenty-Two Data

Survey One Question Twenty-Two: *Please describe the two most professionally satisfying experiences for you in working with performing artists.*

Note: Participants were provided with a blank space to type in answers.

Answers provided:

- "Working with a pianist to complete her requirements for graduate school."
- "Working with a golfer to attain his best play."
- "Working with a singer to overcome anxiety and be able to attend auditions."
- "Helping a dancer move to a less prestigious placement, for more creative and satisfying roles."
- "Seeing clients flourish."
- "Helping improve self-confidence and a depressed mood in a young performer."
- "Helping opera singer with performance enhancement."
- "Helping a ballet dancer with her performance issues."
- "Leading a workshop teaching stress coping techniques in a creative way."
- "A client who in 5 sessions became very responsive to performance enhancement techniques."
- "Helping a dancer come to terms with her permanent injury and be able to leave dancing."
- "Helping a client with their drug and alcohol problem, and return to their art."
- "Helping a musician to realize that her technique was faulty, and to unlearn some of how she had been trained, so that she could get hired."
- "Helping a singer to learn to be in the moment- which improved her auditions."
- "Working with an older actor to overcome his stress and resulting memory issues, to prepare for a role which he won a prestigious award for."
- "Helping a young actress with audition preparation and performance anxiety, such that she got a major job."
- "Helping an Understudy with major performance anxiety who had to take over the lead, to perform well and make resultant significant career advancements."
- "Help a dancer return from an injury without limitations."
- "All behavior change and help with performance enhancement is rewarding."

Table 23 continued  
Survey One Question Twenty-Two Data

- “The development of rapport and relationships with a diverse group of people.”
- “Using EMDR to help a client clear memories of criticism by mother, and remove creative block and anxiety.”
- “Helping a singer to get completely over his trauma history- such that he feels completely free in his performing.”
- “Helping a high-profile singer to get back into her professional routines after recovering from her substance abuse.”
- “Helping a very successful actress to prepare to move into new kinds of characters.”
- “Getting to see clients increase their self-acceptance and self-esteem, and being able to view their performances.”
- “Being able to see performers transcend creative blocks as the therapy proceeds, and seeing self-esteem improve as client’s accept positive feedback, and then get it elsewhere, satisfying to note the cyclical nature and reciprocal relationship of self-esteem and performance.”
- “Seeing much improved pre-performance anxiety levels, and solid and strong initial delivery of performance, resulting in sustained confidence.”
- “Being given the opportunity to speak to performers and their trainers.”
- “Seeing clients get into prestigious programs/organizations, as a result of their effort and our work.”

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Survey one question twenty-three stated, “Please describe the two least professionally satisfying experiences for you in working with performing artists” (Table 24). Twenty-two examples total were provided, and two comments were made indicating that there were “none” to provide. Explanations included: not being taken seriously by clients; clients not wanting to discuss personal information or not wanting to do their personal therapy work; clients not being willing to try recommended techniques or strategies; clients preferring to take medication instead of engaging in therapy; clients

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Table 24  
Survey one question twenty-three data

<p>Survey One Question Twenty-Three: <i>Please describe the two least professionally satisfying experiences for you in working with performing artists.</i></p> <p>Note: Participants were provided with a blank space to type in answers.</p>
<p>Answers provided:</p> <ul style="list-style-type: none"> <li>- “Working with a client who did not want to discuss any personal information, the relationship did not last long.”</li> <li>- “Working with a depressed performer, who refused to discuss his depression.”</li> <li>- “Dancer retiring from dancing who became extremely depressed and quit therapy to take antidepressants.”</li> <li>- “Having to terminate a therapy relationship very prematurely with a client who needed more therapy, due to the organization arranging the consultation.”</li> <li>- “A client who asked for referrals to other therapists, because she was very defensive and had some emotional/self-acceptance issues she was not yet ready to solve.”</li> <li>- “Feedback from workshop participants that they did not learn any new material from what I offered.”</li> <li>- “Discovering after the fact that an organization could not afford the fees I had proposed, preventing ongoing work.”</li> <li>- “Client did not want to invest in the practice of relaxation or any suggested techniques, to help her change or feel some improvement.”</li> <li>- “Client wanting a quick cure only and not willing to do their part to change.”</li> <li>- “Having to help certain clients deal with abusive producers and directors, having to observe a lot of professional cruelty.”</li> <li>- “A singer who refused to do any suggested exercises during sessions, instead wanting to only complain and blame.”</li> <li>- “A performer who expected a quick fix from performance enhancement consultation, and quit after three sessions from not having the success she wanted at an audition.”</li> <li>- “An actor insisting she was not capable of visualizing, and not returning after two sessions.”</li> <li>- “Having director and producer try to get personal client information out of me.”</li> </ul>

Table 24 continued  
Survey one question twenty-three data

- “Being second guessed by director.”
- “NONE”
- “A singer going through the consultation motions, simply to please their spouse.”
- “Hearing about the rough feedback performers receive about needing to lose weight and alter their bodies, and seeing how this affects them.”
- “Watching talented people with drive struggle so much to make a basic living.”
- “A client who keeps himself stuck in a negative cycle of saying that he is going to pick one piece to use at auditions, but never doing it.”
- “A client refusing to accept/acknowledge their performance successes, in an effort to maintain a negative self-view overall.”
- “None.”
- “Working with clients’ who have to deal with professional “motivation through fear and intimidation.”
- “Being seen as an eating disorder or body-image specialist, rather than a performance consultant.”

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wanting referrals to other therapists, or going through the motions of therapy to please someone else.

Professionals expressed the difficulty in having to terminate therapy prematurely due to the professional organization overseeing the contract; finding out too late that fees were too high to continue working for a professional organization; being pressed for personal client information from the overseeing professional organization; having directors/producers not respect the confidentiality of the professional relationship; receiving negative feedback about workshop presentations; having to observe, hear about, and help clients deal with experiences of professional cruelty, including clients being told



negative things about their bodies, and being ruled with fear and intimidation; and finally, having to watch clients struggle to make a basic living in the field.

In sum, questions in this section asked survey participants about their successes, challenges, and personal satisfaction in their work with performing artists. The vast majority of survey participants reported finding their work with performing artists equally satisfying to their work with the remainder of their clientele, with one fifth of respondents finding it more satisfying, and one tenth, less satisfying.

In describing their most satisfying professional experiences assisting performing artists, participants largely provided examples of clients improving and benefiting from their consultation. The descriptions offered of their least satisfying experiences included more variation in themes, but the most common themes discussed examples of clients not engaging in the treatment/work; challenges in having to deal with professional performance organizations and/or the individuals overseeing or invested in the professional consultation; and, finally, having to witness the very difficult professional realities and professional cruelties many performing artists face in their career path.

Participants were asked how they monitor the progress in their work with performing artists, the majority utilized informal assessment and the performer's self report. Less than half used more formal measures, including checklists and rating scales. Participants further reported that their work with performing artists could most likely be derailed by their own excessive investment in the client's outcome, or the creation of unrealistic career or success goals. Other possible sources of derailment included too much discussion about life issues or upsets, focusing too much on the performer's past, and the consultants desire to maintain a long term relationship with the performer.

*Advice for Other Professionals Wanting to Work with Performing Artists*

Survey one question twenty-four asked, “What advice would you give to another professional who would like to help enhance the performance and wellbeing of performing artists?” (Table 25). Twenty-one comments were provided. Advice included studying, informally and formally; keep up with continuing education and the literature/field developments; learn about the creative process and performance enhancement in general, and the specifics with different populations; get good supervision; consult with other professionals and performers; do not over-diagnose or quickly pathologize artists, understand the artistic temperament, and recognize how performance issues may reveal overarching/underlying character issues; understand the

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Table 25  
Survey One Question Twenty-Four Data

<p>Survey One Question Twenty-Four: <i>What advice would you give to another professional who would like to help enhance the performance and wellbeing of performing artists?</i></p>
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<p>Note: Participants were provided with a blank space to type in answers.</p>
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<p>Answers provided:</p>
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- |   |
|---|
| <ul style="list-style-type: none"> <li>- “Study informally and formally. Get good supervision. Do performance enhancement for yourself. Get into therapy.”</li> <li>- “Become an expert in marketing.”</li> <li>- “Prepare to learn all the time, from every client, from every situation. Be patient and have a lot of determination because the field is very interesting, yet hard to get into, not many performing artists or athletes are feeling ready to contact performance enhancement professionals.”</li> <li>- “Study the writings of Bob Rotella.”</li> <li>- “Use well-documented performance enhancement techniques.”</li> </ul> |
|---|
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Table 25 continued  
Survey One Question Twenty-Four Data

- “Know something about performance enhancement as it applies to varying populations; be willing to learn about populations that you’re not familiar with.”
- “Perform in the sensory world and stay in the present.”
- “Find other professionals who treat performers and consult with them.”
- “Truly understand the creative process, the creative person- how past unresolved trauma and loss can impede performers. Do not quickly label or diagnose as bipolar.”
- “Get good training in performance enhancement. Know your clients’ profession and or area of talent. Understand the creative process and artistic temperament. The goal is to help all performing artists maximize their potential, not to ride on the coattails of clients who become successful professionals, thereby creating your reputation as a successful consultant.”
- “Respect that like elite athletes, they are talented and want to excel. Encourage them to monitor their self-talk acutely.”
- “Be wary of ethics.”
- “You have two ears and one mouth for a reason- LISTEN!!!”
- “Learn EMDR NO Question. LEARN EMDR!”
- “Don’t want it more then they do.”
- “Receive continuing education, training, and supervision from someone who has experience in the area.”
- “Set realistic goals for yourself and your clients, don’t get too invested in their success.”
- “Identify other people working with performing artists and get involved in some kind of supervision (peer or otherwise) with them. Read the literature regarding performance enhancement techniques. Remain aware of how performance issues presented by patients can reveal overarching/underlying character and dynamic issues, because noting such a connection can be helpful in informing assessment and treatment.”
- “Be well versed in performance anxiety interventions.”
- “Be cautious about over-promising and recognize the difference in clientele from athletic populations.”
- “Positive feedback with good career back up plan.”

differences between performing artists and athletes; be well versed in performance anxiety interventions; listen; be wary of ethics; do not get side-tracked by performers' success/fame, do not attempt to ride on their coattails, and conversely, set realistic goals for yourself and your clients, do not let your aspirations for them become unrealistic; get into your own personal therapy, and do performance enhancement on/for yourself; become an expert in marketing; prepare to learn continuously; be patient and stay in the moment, stay positive and determined, as it takes time to get into the field; have career back-up plans; and finally, use well-documented techniques, with specific techniques and theories being mentioned including Bob Rotella, the Sport Psychologist's writing and EMDR.

The advice offered by participants included several basic themes: become and stay educated about both the latest issues and the well-documented techniques that relate to performance, and understand their relevance to different performance populations; be careful not to pathologize artists, but understand their uniqueness and difference from athletes; be wary of ethics; become an expert in marketing, and be patient, positive and determined, while retaining career back-up plans; get into your own personal therapy and do performance enhancement on/for yourself; and finally, stay realistic about goals for the treatment/consultation outcome, and do not be affected by performers' fame.

The final survey one question, number twenty-five, asked respondents, "Would you be willing to be interviewed over the telephone or in person, to answer further questions about your work experiences with performing artists." (Table 26). Twenty-two individuals answered no, and fifteen individuals answered yes. The fifteen that answered affirmatively were asked to provide contact information, including name and telephone or

email. Ten individuals provided contact information, and eight of these ten individuals responded to attempts to schedule an interview. The remaining two were contacted three times in an attempt to follow-up, without any response ever being received from them. Therefore, eight interviews total were conducted for this current project, all of which occurred over the telephone (See Appendix B). Interviewee data is reported below, followed by Survey Two data.

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Table 26  
Survey One Question Twenty-Five Data

<p>Survey One Question Twenty-Five: <i>Would you be willing to be interviewed over the telephone or in person, to answer further questions about your work experiences with performing artists?</i></p> <p>Note: Participants were allowed to select only one answer from the response set for this question.</p>	
% of Respondents	Willing to be Interviewed for Dissertation
59%	No
41%	Yes
	Total n= 37

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### Interview Data

#### *Interviewee Background*

Eight individuals completed the open-ended telephone interview. Six of the eight interviewees had doctorates, four in clinical psychology, one in counseling psychology,

and one in sport psychology; the seventh individual was completing their dissertation for a clinical psychology doctorate; and the eighth individual had a Masters in education.

Seven of the interviewees worked actively providing psychological services and/or performance consultation services to adults, and some to adolescents as well. The eighth interviewee worked as a High School guidance counselor, therefore their performance consultation services were offered exclusively to high school students, but they worked with artists and athletes.

### *Practical Details of Consultations with Performing Artists*

Interview question one asked, “Approximately how many performing artists have you worked with?” Question two added, “Describe what types.” All interviewees had experience working with performing artists, ranging from 5-50 total individual performing artist clients, and 0-500 group/workshop participants. Performing artist categories included musicians, actors, dancers, and singers. Half of the interviewees reported having provided performance consultation services to very high profile performing artists.

Interview question three asked, “Have you ever worked with more than one individual (a group/troupe/cast/ensemble)?” Four out of eight interviewees had worked with performing artist “groups,” including a cast of actors, a group of ballet dancers, and some small music groups/ensembles.

Interview question four asked, “What is the typical length of your involvement/professional consultation?” All interviewees indicated that the length of their work or consultation with performing artists is highly variable, however seven out of the eight respondents provided typical lengths of consultation totaling 10 or less sessions, with

four individuals stating that they sometimes need only one session to address a performer's stated concerns. Six out of the eight respondents indicated that consultation goals are usually very concrete and clear with performing artists, and these needs can be addressed with a short series of focused sessions, with homework in between. One of the eight respondents explained that her consultations with performers regularly turned into longer term weekly therapy relationships.

Six interviewees noted that each "session" length can be variable, from fifteen minutes to a full day, depending upon the setting, the purpose of the consultation, and the travel/scheduling and anonymity needs of the client. Two interviewees noted that session length follows the traditional "therapy hour." Five respondents indicated that occasionally, one or two booster sessions are needed after a consultation has ended, and clients are free to contact them as necessary later in time.

Interview question five asked, "How frequently do you tend to meet? (once a week, several days in a row...?)" Five out of eight interviewees noted that their frequency of contact is usually once a week, especially at the beginning of a consultation, with sessions spaced out as necessary after that to allow a client to solidify learned skills/techniques. Three interviewees noted that frequency/spacing of sessions is case dependent, and rarely on a regular/typical once a week basis. Three respondents noted that they do frequent telephone consultations rather than meeting in person, to meet the needs of their clients' work demands and lifestyles.

Interview question six asked, "To what extent does your work with performing artists take place out of your office?" Only two out of eight interviewees stated that their work with performing artists solely occurs in their professional office, and one of them

noted that it would be better if they also visited performers during shows or rehearsals, but they are rarely able to do this. The additional six interviewees do regularly observe performers in their work place or rehearsing, sometimes via videotape, as part of the assessment and/or monitoring of clients' progress. One interviewee noted that when he works with high profile performers he travels to their homes or to hotels for sessions, to preserve the clients' privacy.

In sum, in describing their typical professional consultations with performing artists, interviewees generally reported: the length of their consultations are highly variable, but typically less than 10 sessions; clear concrete consultation goals are usually made, and homework is done in between sessions; the length of individual sessions or meetings with the performers are highly variable, ranging from fifteen minutes to a full day; meetings/sessions can occur in the office, in the rehearsal hall, observing a performance, on the telephone, or somewhere chosen by the client to protect their anonymity, etc.; the spacing of sessions is variable, sometimes throughout the consultation, and sometimes beginning on a once a week basis and then spreading out as skills are learned and sessions become needed.

### *Similarities and Differences with Traditional Therapy*

Interview question seven asked, "How does what you do with performing artists differ from more traditional therapy or interventions?" Although not all of the interviewees have training in providing traditional psychotherapy services, all of the respondents noted that working on performance enhancement issues is usually quite time-limited and goal-oriented, with the goal of teaching performers skills that they can incorporate and use on their own: "The focus is on addressing needs and things that the



performer can control in the here and now;” “It is about clarifying goals and making plans to meet these goals;” “The work is similar to a psychoeducational approach;” “Referrals are about performance goals, and these are clear goals and areas of consultation;” “The focus of treatment is the present.”

This short-term skills-based consultation model was highlighted as being different from the more traditional concept of psychotherapy, as longer-term, uncovering, dealing with the unconscious, or examining childhood causes of issues. “We do not look at childhood or the unconscious. Most of what interferes with performance is conscious;” “Most artists have erroneously learned that over analyzing their performance will be helpful or elucidating, it is usually the opposite. They need to learn to let go and be in the moment, when the performance begins.”

Three of the interviewees also noted their use of the body via physical sensations, movements, or Neuro-Linguistic Programming (NLP, Bandler & Grindler, 1975a&b,1979), to help clients anchor themselves, switch between performance roles, or engage in affect management: “I teach them how to move in and out of emotional states - in and out of role - usually through physical movements of some sort;” “I help clients learn how to manage their emotional states, and use them instead to assist with their craft;” “I help teach clients that they do not have to get or be overwhelmed to perform fully. I educate them about trauma, and use NLP techniques to help them change affective states.”

Overall, the work model utilized with performing artists was characterized by interviewees as psycho-educational, skills-based, short-term, here-and-now, outcome-focused, goal-directed, success-based, solution-focused, and can involve more use of the

body. Interviewees contrasted this with more traditional longer term, uncovering forms of depth psychotherapy.

Interview question eight asked, “How is what you do with performing artists similar to more traditional therapy or interventions?” Interviewees noted a variety of areas where overlap occurs. Responses to this question included: the use of listening, empathy, hypnosis, visualization, and assessment techniques; providing a direct service to meet clients’ personal goals for growth or development; forming a good cooperative relationship or working alliance; teaching affect management and anxiety-reduction skills; and, using the client’s motivation to improve and master conditions.

Comments included, “I work to establish good rapport and I clarify the areas that are troubling to the client;” “I do informal assessment, I listen, and I provide support;” “I educate them about anxiety and how to de-escalate the process for themselves;” “Performance anxiety treatment is very CBT based, and visualization and imagery are used, and sometimes hypnosis;” “Interviewing and doing intakes can be similar to psychotherapy, especially when treatment is solution-focused.” “Like all clients, they are seeking treatment out of a desire to improve, and our relationship is based upon meeting this goal for them.”

In sum, similarities between performing artist consultation and psychotherapy included forming a good working relationship through listening, empathy, and harnessing the client’s motivation to improve; engaging in assessment; using interventions such as hypnosis; and, teaching techniques such as visualization, affect management and anxiety-reduction skills.

*Preparation and Training to Work with Performing Artists*

Interview question nine asked, “How did you learn how to work with performing artists?” Five interviewees noted that they applied their own experience and learning as performing artists themselves at some point in their life, and five noted that they transferred their knowledge base and experience of working with athletes to the domain of the performing arts. Three interviewees stated that they did additional reading and information gathering about the area of performance of their client. Two interviewees noted that their academic clinical training prepared them. Finally, two interviewees highlighted the important role that direct supervision played for them in learning how to assist performers.

In sum, interviewees stated that they learned to work with performing artists through their own experience of being a performer, through their knowledge base and experience of working with athletes, through their own reading and personal study, and through their general clinical training and direct supervision.

Interview question ten asked, “Do you think performance consultants need to have specific technical expertise and information about the areas of the arts where they do consulting?” One interviewee responded with a definitive yes to this question, “Absolutely, yes. Professionals need to know the artistic process well, to not pathologize the normal creative process. Artists can be very dissociative, and shift in and out of emotions and moods rapidly, and this is normal, and is also a skill they are taught in their training. Sometimes artists think they must have mood disorders or dysthymia or too extreme performance anxiety- and usually-normalization is required instead of

diagnosing. They tend to get over pathologized. Professionals need to help clients recognize their strengths and weaknesses realistically, and make choices accordingly.”

Four interviewees replied with a definitive no: “General psychology training and performance enhancement knowledge is transferable;” “Most of all you need to be good at performance enhancement skills and techniques and help to really teach them and adapt them to each individual’s circumstances;” “With a little time- you can adjust the techniques and skills to different areas of performance. Understanding the client as a whole - really understanding- is the most important part;” “I don’t believe that you universally personally need to have experience with the performing arts, or the person’s specific area- but you need to be able to understand them and their situations- and can gain this understanding with them- so long as you are not taking away from their treatment time.”

Three interviewees explained that it depends upon the circumstances of each case: “If it is a long standing relationship with the performer, or this type of professional relationship will develop, the professional will need to come to accurately understand the context of that performer. They may need to educate themselves about the performer’s professional life, work demands, etc. They may need to consult with other professionals, such as psychiatrists, physical therapists, or an agent. Most of my work with performing artists is multidisciplinary, and usually involves the agent. Agents are the brokers and supporters of the consultation, and the performing artists usually trust the agent;” “Yes and No. Yes in that the professional has to have had the experience of being in the spotlight, doing something that is really meaningful to them. Once you’ve experienced this, you can understand what other artists on stage go through. I have not felt the need

personally to consult with other professionals. When I am asked to consult in different areas of performance that I do not know of I ask the client, I consult with others, and I do my own research and reading. I do not find that it is usually a detriment to not have experience personally in areas I've been asked to consult in;" "You need to have specific technical expertise about the area of the arts where you are consulting when there are treatment issues related to this, so this answer involves the continuum of generalist to specialist in psychology. Are you a skills trainer or a longer term psychotherapist? Are you a technical knower or a general knower about motivation and change? Each practitioner needs to have accurate self assessment about this, and know when to research, when to consult, and when to refer. I have felt the need to consult sometimes and I do, and many times I do not."

In sum, in response to the question about the necessity for professionals to have specific performing arts technical expertise, one interviewee responded with a definitive yes, expressing concern that the artistic temperament can be over pathologized; four responded with a definitive no, stating that general psychology training and performance enhancement knowledge is transferable, and any additional necessary information can be gathered along the way; and three stated that it is conditional: upon whether or not the relationship turns into something long term, requiring the consultant to better understand the performer's unique circumstances; upon whether or not a specific treatment issue arises requiring specified knowledge, and finally; the third interviewee stated that some personal experience with performance is necessary to understand the general performance issues of clients, but more specific knowledge can be sought on a case by case basis when necessary.

*Performance Consultation with Athletes versus Performing Artists*

Interview question eleven asked, “To what extent have you done performance consulting with athletes? How is this similar or different?” Seven out of eight interviewees had experience working with athletes, and for all of them their experience working with athletes was more extensive than with performing artists. All interviewees who had worked with both groups of clientele stated that there was more similarity than difference when working with them. Descriptions of similarities included the following: “The focus is on their performance and their thoughts, emotions and actions in relation to what they are trying to accomplish, and helping to guide them in developing and following through on the plans they create;” “Their self-doubt, worry, fear, and performance anxiety issues are almost identical;” “They are both wanting to improve their performance by any means necessary- and can have similar performance anxiety issues;” “There is a similar focus on mental skills training, and the need for group cooperation and dealing with group dynamics;” “Overall- the same affect regulation skills are needed by both;” “Both are interested in improving their performance, or maintaining their edge. The motivations and mechanisms are very similar;” “You could make some broad temperament generalizations- but really, truthfully- the differences are in individuals. Some are temperamentally low key, versus more emotional and reactive. These differences exist in both groups.”

Differences in working with these two groups included the following descriptors: “The methods of expressing their performance anxiety are different and the cultures of performance are different;” “Means of expressing performance anxiety can be different in these populations. What is definitely different is the level of physicality. Performing

artists tend to be a lot more introspective and reflective than athletes;” “Performing artists attitude toward psychotherapy is much more open and accepting, they see it as helpful to their craft. There is more resistance from athletes. There are a lot of misconceptions about psychotherapy, such as it has to be long, expensive, deeply uncovering, etc. I have to correct this;” “They have different attitudes toward their own minds and how to handle intrusive thoughts. Athletes are often interested in knowing how to handle their intrusive thoughts. Performing artists are more attached to their emotional processes and feelings and intrusive thoughts... So with artists I do more containment work, containing these thoughts, not discarding or discounting them, but choosing when and where to explore them such that they do not overwhelm the person or interrupt their craft unnecessarily while performing.”

In sum, seven out of eight interviewees reported having more experience working with athletes than with performing artists, and all cited more similarity than difference in their professional work with these clients. Similarities noted included: helping to clarify goals, make plans to meet goals, and assist clients in following through with these plans; focusing on the thoughts, emotions and actions in relation to clients’ goals; addressing similar performance anxiety issues and self-doubt; a focus on mental skills and affect regulation; a similar degree of motivation and desire to improve and advance careers; and finally, the need to deal with interpersonal relationships and group dynamics on the job. Differences noted included: the levels of physicality required from the job; how performance anxiety is expressed; the tendencies and attitudes toward reflection and introspection; the attitudes about psychotherapy or related professional consultation; and the response and attachment to emotionality and intrusive thinking in general.

*Outside Consultation in Work with Performing Artists*

Interview question twelve asked, “Have you needed to consult with other professionals/colleagues in your work with performing artists?” Two interviewees stated that they have not needed to consult in their work with performing artists. All the others had, and consultants listed included: psychiatrists, agents, directors, physical therapists (when physical injuries had occurred), doctors (when physical injuries, illness or addiction occurred), nutritionists, family/systems therapists, marriage counselors, “professional peers,” experts in the area of artistic performance, and coaches and teachers.

Interviewees listed several areas of skill and proficiency for professionals wishing to work successfully with performing artists. Most commented upon was the need for clinical psychology or counseling training, along with good clinical skills, experience, and good rapport building abilities. Other necessary areas of competence included: performance enhancement training; understanding the psychology and stages of performance, with the sport psychology framework for performance specifically noted by some; being competent to teach relaxation, visualization, concentration, goal programming, and mental skills; training in concepts of confidence and self-esteem, cognitive behavioral therapy; understanding the mechanisms of change; training in attachment theory and early trauma effects; knowledge and skills to handle performance anxiety; appreciation of systems; understanding how art is variably viewed within society; knowledge of the relevant performing art or willingness to learn about it; personal performance experience; a good sense of humor; the ability to blend in to the



natural environment so that clients can be themselves; and finally, knowing the signs and symptoms that might call for a referral to another professional.

*Assisting Performing Artists in Non-Traditional Ways*

Interview question thirteen asked, “Have you helped performing artists cultivate specific moods/emotional states for their roles? Six out of eight interviewees responded yes to this question. A few elaborated, “I ask really simple questions, such as, ‘What do you think the composer had in mind? When you heard the same piece performed by another- what did you feel?’ I help them use their imagination to create the emotion. I’ve asked, ‘If you did feel that way- what might it look/feel like?’” “This is under the domain of composure, and we call the technique, ‘Changing the Dial,’ focusing on the present moment only, keeping mind in the moment.” “I have had clients take on or inhabit other ways of being, other persona, to help with confidence issues, or difficulty with roles. I’ve also used the empty chair technique, or adaptations of it, to assist performers with this.” “I also have been a choreographer- so I have helped performers cultivate moods and feeling states often. And I help clients with affect regulation in general all the time. It is a major part of what I do.” “I help them control emotional states. I help them to compartmentalize, so they don’t get carried away with the emotions of the performance, I teach them to leave personal problems at the door and step into and develop their character. I help them to stay in the present moment, and I also have them learn to leave the role, when they leave.”

In sum, six out of eight interviewees indicated that they did assist performing artists in cultivating specific moods/emotional states for their roles, sometimes calling this compartmentalization, affect regulation, or keeping mind in the moment, and

sometimes describing ways that they assisted artists in getting into character, or imagining or cultivating the mood or frame of a particular artistic piece.

### *Basic Human Qualities of Effective Performance Consultants*

Interview question fourteen asked, “What basic human qualities do you think an effective performance consultant should possess in working with performing artists?” Empathy was the basic human quality listed the most frequently by interviewees, a total of five times. “First and foremost- empathy. A real ability to see and join the performer, in their shoes. To really understand what is important to them, and to inform from here.” The ability to listen, to understand, and to relate well were each listed three times: “Must understand what the client is really going through. Must be a good listener, and must be flexible, and find what works for each particular individual;” Appreciation for the arts was listed twice, “Must have respect for the arts,” “appreciation of beauty and love of the arts;” Other named qualities were: Willingness to learn, “willingness to learn about the context in which the performer is living and dealing with;” Self-monitoring, “Ability to recognize if they have any needs or wishes for ‘celebrity’ themselves, and that they then need to be careful about that,” “Need to not be in awe of a big name;” Knowledge about the artist lifestyle, “Understanding the spotlight, and what leads up to those moments. The life of rehearsals, sacrifice, practice, and the incredible dedication,” “Respect for the difficulty of the career;” Understanding creativity and flow, “Professionals need to understand about the process of confidence, which can turn into lack of self-consciousness, with the desired ability to truly be in the moment, to sense and react, look and do, see, hear, feel, and respond;” Clinical intuitiveness, “Capacity to really see and get to what is missing for the individual, what it is that is holding them back from doing

what they need to do, to get to where they want to go;" Flexibility, "Flexibility- as these individuals schedules are constantly changing;" Respect, "Respect for the artist, and their past experiences and unconscious;" and, "warmth," "curiosity," and, "a helping mentality."

In sum, interviewees noted many qualities and skills that performance enhancement specialists should possess if they desire to be effective with performing artists. They most commonly discussed the quality of empathy, and the ability to listen, understand and relate to clients. Other qualities emphasized included flexibility of approach and techniques, clinical intuitiveness, and the ability to find what works for each individual; understanding the artistic lifestyle and career demands of rehearsals, auditions, sacrifice and transition; understanding creativity and flow, and the cycle of practice and surrender, confidence and release of self-consciousness; appreciation for the arts; a helping mentality; personal warmth; and, self monitoring and awareness about personal motivations, and keeping one's own wish for fame, etc. in check.

#### *Recommended Skill Base for Performance Enhancement with Performing Artists*

Interview question fifteen asked, "What skills or specialized training do you think practitioners need to have to work effectively with performing artists?" Clinical psychology/counseling training was listed the most frequently, "First - need a degree in counseling or clinical psychology," "Must be good clinicians first," "The more counseling experience and training the better," "Basic counseling certifications are essential." Specific skills and competencies listed were: Understanding of performance, "Need the sport psychology framework for performance," "Must know what performance is all about, about developing tremendous competence through dedicated rehearsal and

training and analyzing, so at the moment of truth you have the ability to completely stop thinking, to give oneself over to the moment and to all you know,” “After getting clinical training, must also get performance enhancement training – to teach relaxation, visualization, concentration, goal programming, etc.,” and the following specifics: “Really detailed training in concepts of confidence and self-esteem;” “Understanding of change mechanisms;” “Mental skills and CBT training;” “Training in attachment and early trauma should be required;” “Knowledge and skills in handling performance anxiety;” “Knowing the signs and symptoms that might call for a referral to someone else, such as a psychiatrist, marriage counselor, etc.,” “Knowledge and appreciation of systems;” “Knowledge of the relevant performing art or willingness to learn about it;” “Recognition of how art is variably viewed within society;” “Understanding the world and experience of performance;” “Good rapport abilities, good sense of humor, and the ability to really blend in to the natural environment so that the client can be themselves;” and finally, “Should have some performance experience themselves.”

In sum, interviewees listed several areas of necessary skill and proficiency for professionals wishing to work successfully with performing artists. Most commented upon was the need for clinical psychology or counseling training, along with good clinical skills, clinical experience, and good rapport building abilities. Other necessary areas of competence included: performance enhancement training; understanding the psychology and stages of performance, with the sport psychology framework for performance specifically noted by some; being competent to teach relaxation, visualization, concentration, goal programming, and mental skills; training in concepts of confidence and self-esteem, and CBT; understanding the mechanisms of change; training

in attachment theory and early trauma effects; knowledge and skills to handle performance anxiety; an appreciation of systems; understanding how art is variably viewed within society; knowledge of the relevant performing art or willingness to learn about it; personal performance experience; a good sense of humor; the ability to blend in to the natural environment so that clients can be themselves; and finally, knowing the signs and symptoms that might call for a referral to another professional.

## Survey Two Data

### *Survey Two Data Results*

The forty percent (n=36) of total initial survey participants who indicated that they had no professional experience working with performing artists were presented with the shorter series of questions labeled as “Survey Two” (See Appendix C). Survey two continues with questions four through nine below, asking details about participants’ client base, experience with performance enhancement, and interest and opinions about working with performing artists.

### *Performance Enhancement Experience*

Survey two question four asked, “Have you worked on performance enhancement issues with your clients?” (Table 27). Of the 36 survey respondents who indicated that they did not have any experience working with performing artists, 94% (n=34) indicated that they had worked on performance enhancement issues with their clients, 6% (n=2) had not. Those who endorsed this item were then asked, “On what performance issues?”

Many specific issues and topics were mentioned multiple times, including: goals and goal setting; affect regulation; anxiety and anxiety management; self-talk and

Table 27  
Survey Two Question Four Data

<p>Survey Two Question Four: <i>Have you worked on performance enhancement issues with your clients?</i></p> <p>Item instructions: <i>Select one answer</i></p> <p>Note: Respondents were able to select one answer below, and to provide an explanation for an affirmative answer.</p>	
% of Respondents	Have or have not worked on performance enhancement issues with clients
6%	No
0%	Maybe
94%	Yes – on what performance issues?
	<p>Comments offered:</p> <ul style="list-style-type: none"> <li>- “Sports psychology psychological skills training.”</li> <li>- “Confidence, focus/concentration, mental routine, self-talk, relaxation, etc.”</li> <li>- “Anxiety, distraction, communication, team building, coach-athlete relationship, etc.”</li> <li>- “Relaxation, anxiety management, imager, pre-performance routines, confidence building, focus cues, positive self-talk, cognitive restructuring, roles on the team, communication, injury rehab, stress management, burnout, overcoming adversity.”</li> <li>- “Athletic performance issues.”</li> <li>- “Basketball team on a big losing streak, helped them turn it around.”</li> <li>- “Strength, speed, applied sports psychology.”</li> <li>- “Confidence, focus, self-talk, goal-setting.”</li> <li>- “Anxiety management, communication building, self-talk, imagery, pre-competitive routines, goal-setting, problem solving.”</li> <li>- “It varies from goal setting, concentration, anxiety and arousal, etc.”</li> <li>- “Energy management, relaxation, attention control, coach-athlete conflict, role acceptance, precompetitive routines, burnout, motivation, mental toughness.”</li> <li>- “All.”</li> <li>- “Mental skills training, mental toughness training, team building, performance problems related to anxiety, confidence, motivation, etc.”</li> </ul>

Table 27 continued  
Survey Two Question Four Data

	<ul style="list-style-type: none"> <li>- “Stress, concentration, self-confidence.”</li> <li>- “Goal-setting, concentration, self-talk.”</li> <li>- “Anxiety, confidence/self-talk issues, motivation, communication, team-building.”</li> <li>- “Helping clients improve life skills, including their proficiency with hygiene, financial, and other daily living tasks.”</li> <li>- “Goal setting, focus, concentration.”</li> <li>- “Affect regulation, attention allocation, and life balance leading to confidence, and sport specific strategies.”</li> <li>- “Goal setting, breathing techniques, refocus plans, confidence building techniques.”</li> <li>- “Anxiety, pressure, goal-setting, imagery, self-confidence.”</li> <li>- “Focus, relaxation, error recovery, arousal, goals, motivation.”</li> <li>- “Motivation, mental skills awareness training, team dynamics, communication styles, increasing aggressiveness.”</li> <li>- “Productivity among fine artists and writers as well as team dynamics in the corporate setting.”</li> <li>- “Managing information, mental health issues, interpersonal relationships.”</li> <li>- “Public speaking, leadership and management skills improvement, interpersonal skills, sports skills, many other specific behaviors.”</li> <li>- “Coaching business executives, and senior management teams.”</li> <li>- “Measuring and managing performance, developing performance management systems and tools, Executives Development coaching, Leadership team development and coaching.”</li> <li>- “Leadership development.”</li> <li>- “Everything from goal setting to performance anxiety to teammate issues to life balance to crash recovery-the whole gamut.”</li> <li>- “Focus, Intensity Control, Imagery, Visualization, Relaxation.”</li> <li>- “Athletic performance enhancement.”</li> <li>- “Athlete pre-competition performance, self talk, goal setting, anxiety arousal, mental toughness, etc.”</li> </ul>
	Total n=34

cognitive restructuring; confidence and confidence-building; focus and refocus; communication issues, including communication styles/building; relaxation and breathing techniques; motivation; imagery and visualization; concentration; athletic performance issues; crash recovery and injury rehab; sports psychology skills training and sport specific strategies; pre-competitive/pre-performance routines; mental toughness training; mental skills awareness training; performance anxiety; stress/stress management; team building; team dynamics and teammate issues; self-confidence; roles on the team and role acceptance; interpersonal skills and relationships; life balance; arousal and intensity control; attention allocation and control; burnout; and coach-athlete relationship and/or conflict.

Numerous additional specific issues or topics were mentioned one time by respondents: energy management; burnout, error recovery; helping to turn around losing streaks; improving life skills (hygiene, financial, and other daily living tasks); increasing aggressiveness; managing information; overcoming adversity; handling pressure; problem solving; productivity; public speaking; speed; and strength.

The final categories of responses, which were each mentioned multiple times, appear to be more specifically related to work in organizations and businesses: coaching business executives and senior management teams; leadership team development and team dynamics in the corporate setting, leadership and management skills improvement; measuring and managing performance and developing performance management systems and tools.

In sum, several groupings of performance enhancement topics were repeatedly mentioned by this subset of survey participants, many of which overlapped. Topics were



mentioned that relate to individuals and to teams in athletic and business settings, with more topics mentioned with specific relevance to athletes, rather than to business people. This was appropriate as this sample reported having a clientele that on average, contained four times more athletes than business people (see question five below). Broadly, topics discussed included: goals and career issues, overcoming challenges, mental skills development, self talk and cognitive restructuring, confidence-building, stress and anxiety management skills, communication and interpersonal skills, team dynamics and development, role clarification and acceptance, problem solving, general life skills and life balance, and issues specifically related to coaching business executives and senior management teams, leadership and management skills improvement, team dynamics in the corporate setting, and developing performance measurement and management systems and tools.

#### *Current Client Base*

Survey two question five asked, “Who comprises your client base?” (Table 28). Thirty individuals provided data for this item. Athletes represented the group of clients seen the most on average, Mean 66.83%, Range 0-100%, SD 41.62; followed by Business People, Mean 16.53%, Range 0-100%, SD=31.61; and then the varied “Other category,” Mean 15.3%, Range 0-100%, SD=28.47. Descriptions offered for the other client category included: the developmentally disabled, children, families, parents, college students, coaches, law enforcement personnel, neurology, performing artists, and “agency people.” Therefore, survey two participants worked largely with athletes, who on average, comprised two-thirds of their client base.

Table 28  
Survey Two Question Five Data

<p>Survey Two Question Five: <i>Who comprises your client base?</i></p> <p>Item instruction: <i>Please note the percentage of your clients that are athletes, business people, or "Other." Enter "0" if you do not see athletes, or business people in your practice/professional work.</i></p> <p>Note: Respondents could select every answer</p>	
Clientele	Mean, Range, Standard Deviation of percentage of each category of clients in current client base
Athletes	Mean = 66.83%, Range = 0-100%, SD = 41.62
Business People	Mean = 16.53%, Range = 0-100%, SD = 31.61
Other	<p>Mean = 15.3%, Range = 0-100%, SD = 28.47</p> <p>Comments:</p> <ul style="list-style-type: none"> <li>- "College students"</li> <li>- "Coaches"</li> <li>- "Neurology"</li> <li>- "College students"</li> <li>- "Developmentally Disabled"</li> <li>- "Children and Families"</li> <li>- "Performing assessments"</li> <li>- "Law Enforcement"</li> <li>- "Children"</li> <li>- "Performing/Fine Artists"</li> <li>- "Agency people"</li> <li>- "Parents"</li> <li>- "Other Individuals"</li> </ul>
	Total (n= 30)

### *Interest in Working with Performing Artists*

Survey two question six asked, “Would you be interested in working with performing artists professionally?” (Table 29). Thirty-one individuals responded to this question. Fifty-two percent of respondents (n=16) selected “yes,” 42% (n=13) selected “maybe,” and 6% (n=2) selected “no.” Those who responded with “yes” or “maybe” were asked to clarify, “For what reasons?” (Table 30) Responses included: 50% (n=14) “to expand my client base;” 46% (n=13) “a novelty experience;” 36% (n=10) “to increase my income;” 25% (n=7) “I am interested in the performing arts as a specialty area;” and 39% (n=11) selected “Other.”

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Table 29  
Survey Two Question Six Data

Survey Two Question Six: <i>Would you be interested in working with performing artists professionally?</i>	
Item Directions: <i>Select one answer</i>	
Note: Respondents could select one answer	
% of Respondents	Interest in working professionally with performing artists
6%	No
52%	Yes
42%	Maybe
100%	Total n=31

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Explanations for the “other” category included: respondents having personal experience in the performing arts, wanting to expand their skill repertoire, believing

Table 30  
Survey two question six follow-up data

<p>For those who answered “yes” or “maybe” to question six above - they were asked:  <i>For what reasons?</i></p> <p>Item Instructions: <i>Select all that apply</i></p> <p>Note: Respondents could select every answer</p>	
% of Respondents	Reasons why professionals would want to work with performing artists
36%	To increase my income
46%	A novelty experience
50%	To expand my client base
25%	I am interested in the performing arts as a specialty area
39%	<p>Other</p> <p>Comments provided:</p> <ul style="list-style-type: none"> <li>- “Intriguing, apply mental skills to another group.”</li> <li>- “I have personal experience in this area.”</li> <li>- “As a former musician, I appreciate performing arts.”</li> <li>- “Performance is performance.”</li> <li>- “I enjoy new challenges.”</li> <li>- “Fun.”</li> <li>- “Increased exposure to other artists apart from athletes.”</li> <li>- “I have been an actor myself.”</li> <li>- “Anyone who wishes to grow, achieve their potential.”</li> <li>- “To expand my knowledge and understanding of people.”</li> <li>- “They are very talented, intelligent individuals.”</li> </ul>

performing artists consultation/work would be like other clients, enjoying a novel experience, and believing they would be an enjoyable and interesting clientele.

Therefore, over 90 percent of survey two participants indicated that they were possibly or definitely interested in working with performing artists professionally, for reasons that most included expanding their client base and having a novel experience. One quarter to one third of respondents also indicated their desire to increase their income, and/or noted their specific interest in the arts as a specialty area.

### *Opinions Regarding Professional Work with Performing Artists*

Survey two question seven asked, “What kind of training do you think consultants or psychotherapists should have to properly assist performing artists?” (Table 31). Respondents could select as many answers as they wanted, and write in their own comments. Ninety percent of respondents selected, “performance consultation training,” 80% selected “mental skills training,” 77% selected “general psychology training,” 77% selected “mentored/supervised practice,” 70% selected “independent reading/study,” and 33% selected “workshops/seminars,” and wrote in comments regarding topics. All but one of the comments provided in the other category spoke to the need to understand the specific/unique needs, issues, skills, and culture that pertain to performing artists. Also specifically mentioned was the need to understand Stanislavsky (Constantin Sergeyevich Stanislavsky, Russian actor credited for creating “Method Acting”), and one comment that stated that every item listed on the response set was necessary training.

Therefore, survey two participants selected performance consultation and mental skills training more frequently than general psychology training, in their recommendations for preparation to work with performing artists. Although the latter was

Table 31  
Survey Two Question Seven Data

<p>Survey Two Question Seven: <i>What kind of training do you think consultants or psychotherapists should have to properly assist performing artists?</i></p> <p>Item instructions: <i>Select all that apply</i></p> <p>Note: Respondents could select all items</p>	
% of Respondents	Training believed to be necessary for professionals to assist performing artists
77%	General Psychology Training
80%	Mental Skills Training
90%	Performance Consultation Training
70%	Independent Reading/Study
77%	Mentored/Supervised Practice
33%	<p>Workshop(s)/Seminar(s)</p> <p>Describe/Other:</p> <p>Comments provided:</p> <ul style="list-style-type: none"> <li>- “Special needs of performing artists.”</li> <li>- “Issues related to specific performing arts.”</li> <li>- “Introductory skills useful to the performing artist.”</li> <li>- “Culture of the artistic community.”</li> <li>- “Stanislavsky.”</li> <li>- “Acting and other performing arts.”</li> <li>- “Specificity on working with this population.”</li> <li>- “All of the above.”</li> </ul>
	Total n=total not available for this item

selected by more than three quarters of respondents, along with supervised practice. It is also notable that the written comments emphasized the need to understand the unique needs of the performing artist population, as the majority of survey two participants worked largely with athletes.

Survey two question eight asked, “How do you think working with performing artists might differ from your work with other clients?” (Table 32). Twenty seven comments were provided by survey participants. In general, three respondents indicated that they were unsure of the differences; nine respondents indicated that they were basically the same, or had minimal difference; fourteen respondents noted differences; and one individual simply stated that it would be important to understand performers’ jobs well enough that skills could be recommended with fitting examples. The differences that were described in the fourteen relevant comments comprised the following themes: differences regarding the conditions under which they perform, different performance goals and motivators, different performance environments, less physical work for performing artists, different mental demands of their pursuits, different treatment environments, different methods by which interventions are implemented, different cultures, different settings, and different contexts in which skills would be learned and performed.

In sum, almost half of survey participants indicated that they were unsure, or there were no significant or only minimal differences between performing artists and the rest of their clientele, and the remainder indicated differences that broadly included performance conditions and culture, treatment and work environments, and professional demands and goals.

Table 32  
Survey Two Question Eight Data

Survey Two Question Eight: *How do you think working with performing artists might differ from your work with other clients?*

Note: Participants were provided with a blank space to type in their answer.

Comments Provided:

- “Not much different, just the focus of the performance.”
- “I believe that for the most part performing artists and athletes have some of the same performance issues (anxiety, confidence, identity), but there are differences regarding the conditions under which they perform.”
- “Don’t know.”
- “Not very much, other than adapting the work to fit the artist’s personality, work context and current challenges in meeting specific goals.”
- “Different goals, less physical work, different treatment environment.”
- “Mental demands of their pursuit might be different. I’d have to do more research on my own to really learn the culture of performing arts.”
- “Not much.”
- “The environment in which they perform is obviously different from that of the athletes I primarily work with. The methods by which these interventions are implemented would probably have to be tailored to meet this demand.”
- “Context is different, but rest is the same.”
- “Different culture, depending on the context, may lack competition.”
- “Unsure.”
- “Although many of the mental skills needed for success as a performing artist are similar to those needed by athletes, the different context in which these skills would be learned and performed would require additional knowledge and training to be effective.”
- “Differing settings, need to understand their specific setting/issues as they are similar/different from athletes.”
- “Narrow internal focus much more important, breathing techniques are critical (especially singers), some ego concerns may differ.”



Table 32 continued  
Survey Two Question Eight Data

- “They are a bit more skill and development oriented. Their motivation to participate is also from a more altruistic stand point. That of giving the audience something to take home. Athletes are participating from a more self-actualization perspective.”
- “Need for more flexibility; they might be less willing to go along with the structure in my approach, e.g. reading, homework assignments, etc.”
- “It will generally be the same, accept the arenas differ.”
- “Not sure.”
- “I would guess performance issues would be similar to working with athletes, but don’t know. I would research further prior to consulting with performing artists.”
- “It doesn’t. They are artists just as athletes are artistic with their sport.”
- “Different context, different performance criteria. Otherwise depends on what the specific performance enhancement need is. Process of identifying needs, performance criteria and metrics, and competencies required would be the same.”
- “Not sure never worked with performing artists. I imagine that anxiety would play a bigger role due to media type pressures and the like.”
- “Basic principles are the same, will have to tweak service according to individual differences.”
- “In the performing arts, you can rehearse the exact performance you will do in the actual performance. In athletics, there is the unknown factor of the opponent or environment. It’s easier to control these things in the performing arts.”
- “Less focus on quantifiable outcome and more social comparisons. Presentation management may be more critical to competition.”
- “Not much.”
- “It would be important to be able to understand their job well enough to relate the skills with appropriate examples.”

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Survey two question nine asked, “What do you think about professionals using more traditional psychotherapy techniques for non-therapeutic purposes, such as helping artists or performers ‘get into character,’ ‘create a mood,’ ....etc.?” (Table 33) Twenty-eight comments were written by participants. Five respondents offered no opinions; two

clarifying that they were not familiar with these techniques, and three noting that they were either unsure, did not know, or had no opinion. One individual stated that they did not have experience with the proposed concept, but in their professional work with athletes they found that athletes responded better to cognitive behavioral approaches than to insight-oriented. Two individuals noted that the answer to the question was individual or case dependent.

Fifteen respondents offered comments that were either a negative response to the question, or offered conditions on the use of the proposed technique. Response themes included: this technique was not a good idea and should not be done; this should not be done if the goal is performance enhancement as it blurs therapy with coaching and could be damaging and an ethical violation; clients should be referred for psychotherapy if this was needed or if issues were unearthed that necessitated deeper work; this should only be done if there are clear blatant issues to be addressed; this should only be done if it would enhance a client's self-understanding of performance enhancement; this should be used sparingly or only by professionals with a lot of experience in these methods or by qualified professionals; this should only be engaged in very cautiously to avoid any potential harm to the client; this is a potential catch-22 for the therapist as to how the client might react; this is okay within reason if the artists are debriefed, and referrals are made as necessary, etc.; and finally, one respondent noted that there is not enough research yet on the technique to use it.

Five respondents offered positive comments and responses to the question, including: if the approach brings results without inhibiting the performer's general functioning there is no problem with it; this is the approach recommended by

Table 33  
Survey Two Question Nine Data

Survey Two Question Nine: *What do you think about professionals using more traditional psychotherapy techniques for non-therapeutic purposes, such as helping artists or performers “get into character,” “create a mood,” ....etc.?*

Note: Participants were provided with a blank space to type in their answer.

Comments Provided:

- “Not much experience with that, however, a lot of my experiences reveal that athletes respond well to more behavioral and cognitive approaches than insight oriented.”
- “Don’t know enough about this as I have not heard of it.”
- “Unsure.”
- “Don’t know.”
- “I’m not familiar with these techniques used for those purposes.”
- “I believe that the intervention should match the client’s needs and their character. I would not go out of my way to introduce traditional psychotherapy techniques into a session if I didn’t believe they would benefit that session or aid in the client’s self-understanding of performance enhancement work.”
- “This would depend upon the individual.”
- “This depends upon the case.”
- “I think that unless it is somehow holding them back or preventing them from achieving their goals, this should not be discussed. However, if it is blatantly creating issues, it needs to be addressed.”
- “Not a good idea.”
- “Shouldn’t be done.”
- “No, not if the issue is performance enhancement. If the individual has deep seated internal conflicts or object relations issues, then he/she needs to be referred to a qualified therapist. You must not confuse therapy with performance enhancement. What you are suggesting could cause damage. See APA ethics code on responsibility and practicing outside one’s area of competence.”
- “Would use this very sparingly.”
- “I’m not sure I see the value in using therapy techniques for non-therapy outcomes.”

Table 33 continued  
Survey Two Question Nine Data

- “Seems to create a bit of a risk, I think such techniques should only be used by someone qualified, as the potential to “open” a can of worms seems to be high with the use of such techniques for performance, and not healing purposes, thus I am not sure I agree that it is a good idea.”
- “I think it’s a bad idea. It blurs therapy with coaching, which really have differing goals, as well as expectations from the client.”
- “Not sure there is enough research out to provide a foundation for this for me yet.”
- “One would need to proceed with caution and be certain to consider and avoid any potential negative consequences to the artists when doing so.”
- Unless they have a lot of experience in these methods I would say “no.”
- “If you are not qualified to use these methods the performer should be referred to a specialist.”
- “Using these techniques assumes informed consent for change. Without clear goals for change, even avoidance goals, there are no implicit parameters to limit the client’s exposure to stressors. It is a catch-22 for the therapist. If the client were informed about the issues then they would not request the services. If the client were unaware of what might surface then the therapist is exposing client to difficult material with clear consent to treat.”
- “This is OK within reason, as long as the artists are debriefed adequately, the techniques are ethical and within APA guidelines, the methods are consistent with the professional’s training competencies, and arrangements are made for referral if a psychological crisis occurs.”
- “If properly trained, this is fine.”
- “It is good to be skilled in those areas, whereas it may not always be applicable to the client.”
- “If an internal approach yields results for a performer without inhibiting his/her general function outside of the work environment, I see no problem with it.”
- “I trust my colleagues and the strength of consulting clients to negotiate a coaching plan that works for them.”
- “That is exactly Stanislavsky’s point in “an actor prepares,” that is, it is required to find the part of you that is the character.”
- “No Opinion on this.”

Stanislavsky; clients and professional colleagues can be trusted to work out their own effective coaching plans; if properly trained, this approach is fine; and finally, this would be a good area of skill to have even if not applicable to all clients.

In sum, no clear opinion was offered by six respondents, seven individuals responded favorably with two noting that it was case dependent, and fifteen individuals were either against the proposed concept or offered caution and conditions about how to use it.

At the completion of both survey one and survey two (following questions 25 and 9, respectively), participants were directed to a final page that gave them the space to type in any additional comments. The item stated, “Please share any other thoughts you may have related to work with performing artists.” (Table 34). Twenty comments were written by participants, one of which simply stated, “none.”

Three participants expressed their interest and support for the application of performance enhancement skills to performing artists, with one individual noting that too little has been discussed about these techniques outside of athletes. One participant commented that every individual client is different and there are no cookie cutter techniques, so it is important to prioritize the work to always be client-focused. One participant expressed concern about sport psychology taking on the performing arts without more specific research, and that sport psychology itself is still being established and should not be diluted.

One individual noted that they would not have considered the performing arts specialty before taking this survey, another noted that they used to work with performing

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Table 34

Survey One Question Twenty-Six and Survey Two Question Ten Data

Survey One Question Twenty-Six and Survey Two Question Ten: *Please share any other thoughts you may have related to work with performing artists.*

Note: Participants were provided with a blank space to type in their answer.

Comments Provided:

- "I think it would be extremely interesting to do this work, just read a case example of this."
- "I congratulate you on this interesting dissertation topic. While many of us have been taught to intervene with athletes, too little has been discussed about working with other classes of performance artists."
- "I think that some of the principles developed within sport psychology are transferable to the performing arts; however, I am a bit concerned that sport psychology has taken this area on with limited specific research. Additionally, I think sport psychology as a profession would be better off focusing on sport to develop the profession. I am concerned with diluting the profession before it can get established."
- "I used to do as part of my work at a University counseling center, have not done it for years."
- "Good luck"
- "I look forward to seeing the results of your survey"
- "None"
- "Good luck, I hope your committee likes the data."
- "This sounds interesting, I look forward to reading about your results. Best of Luck."
- "See previous question."
- "I readily accept and encourage the application of mental skills training to the performing arts. I think this area has a need and a population that will receive enhancements in their productions."
- "I recently coached a writer and enjoyed it. It may be important to note that I would not have thought of entering this specialty had I not completed this survey, although I have plenty on my plate now too."
- "Not clear what you seek here in these few questions."
- "Some survey items were biased."

Table 34 continued  
Survey One Question Twenty-Six and Survey Two Question Ten Data

- “Performance improvement is a process just like a competitive process. The important thing to remember is that each individual is different and there is no cookie cutter way/technique to apply across the board. Our job is to oversee, listen and suggest. Remember it is all about the people we work with, not us.”
- “The survey instrument is well constructed and comprehensive and I hope that you obtain many and varied people as respondents.”
- “I have worked with other types of “performing artists”- including police officers, paramedics, and fire fighters.”
- “Excellent survey, Very easy to use!
- “Your topic is interesting and I hope you get the number of responses that you are looking for.”
- “Good luck with your research!”

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artists years ago, and a third specified their work with other types of performers, including police, paramedics and fire fighters.

The remaining comments were reactions to the dissertation design or general well wishes. Three participants commented on the survey being “interesting;” one individual stated that some questions were “biased;” and another individual stated that they were not clear on what the survey was looking for in its “few items.” The latter comment likely referred to survey two, which was indeed brief, with ten total questions. Finally, two participants complemented the survey, one stating that it was “excellent” and “very easy to use,” and the other stating that it was “well constructed and comprehensive.”

In sum, comments included: support or caution against the application of performance enhancement skills to performing artists, four offering a generally positive response, one a caution, calling for more specific research; a comment that every client

must be approached uniquely; comments clarifying participants experience with performers, and general reactions to the survey, some negative, some positive.

#### Current Findings Compared to Hays and Brown, 2004

As a result of their interview and checklist findings Hays and Brown (2004) made numerous recommendations to performance consultants about working specifically with performing artists. They stressed the importance of understanding the demanding work culture and environment of performing artists, with the extreme competition and regular external judgment and evaluation required by auditioning, which results in high stress for many individuals. They stressed the great job competition for too few spots and often for little pay, so that performers often need to seek and prepare for supplemental means of income. They emphasized that consultants understand that many performing artists have been training and preparing since very young, which has many psychological and practical ramifications, and that training in the performing arts is often very traditional and hierarchical, with gender inequality. Consultants were urged to be aware of the emotional issues continually salient to performers, including public exposure, vulnerability to press, and the issues of potential disappointment of career downturns, especially with aging. The ever present “uncertainty” of a career in the performing arts was highlighted, and all of the ramifications of living and working with such uncertainty. They stressed that consultants understand the frequent pressure of physical perfection and/or beauty on many performing artists, especially dancers, and the emotional sequelae of this, as well as the potential for eating and body related disorders. In the current investigation self esteem, depression, anxiety, eating disorders and body issues were all



noted as reasons treatment was sought by this population, in addition to their desiring general performance enhancement assistance.

Consultants were advised by Hays and Brown (2004) to maintain professional ties with nutritionists and related health care providers for care coordination, and to have expertise in stress management, and the management of perfectionism, injury, and career transition. The authors further recommended having/gaining an understanding of the unique subculture of the performing art that one is consulting within. Current study participants also advised that professionals become and stay educated about both the latest needs, issues, and the well-documented techniques that relate to performance, and understand their relevance to different performance populations. They also cautioned not to pathologize artists, but instead understand their uniqueness and difference from athletes.

Hays and Brown (2004) cautioned that a thorough assessment of a performer's actual talent/potential may be necessary, including collateral information/sources, to adequately assist a performer with realistic goal/career-planning, etc. A subset of survey one respondents in the current study did indicate that observation and collateral interviewing was used as a technique in their assessment of clients. Hays and Brown also cautioned that alcohol and legal and illegal drugs are used and abused within this population, requiring consultant proficiency in substance abuse assessment, and ability to treat or refer whenever necessary. Survey one respondents did indicate that alcohol abuse was at times a presenting problem, although drug abuse was not noted as a common referral issue in the current sample.

Hays and Brown (2004) recommended particular knowledge and skills for performing artist consultants: understanding learning theory and techniques to assist performers with memorization; understanding the mind-body connection and how to educate performers in this respect; understanding the highly physical demands of many performers careers and the differing physical, medical, and emotional ramifications of this; understanding how to promote life balance and protect physical health; understanding how to assess and teach effective performance skills/aids such as relaxation methods, and how to help performers to appropriately and regularly utilize them to their benefit; understanding group dynamics and interpersonal effectiveness to assist performers in these domains; being able to educate about effective leadership and motivation if working with leaders (e.g. directors) in the performing arts, and finally; the authors note that performers want a consultant with specific knowledge of their area of performance so that specific and specialized concerns can be addressed in consultation.

Responses for the current investigation indicated that the two most common reasons performing artists sought consultation was for performance anxiety or for general performance enhancement, so understanding how to provide these services for this specific population was noted as necessary, although the way professionals gather this expertise may or may not be through formal education channels. Survey respondents indicated that it was good and necessary to consult with other professionals when needed, and did list numerous additional areas of recommended skills, many of which overlap with Hays and Brown (2004). Most commented upon was the need for clinical psychology or counseling training, along with good clinical skills, experience, and good rapport building abilities. In addition to performance anxiety and performance

enhancement training and skills, other necessary areas of competence included: understanding the psychology and stages of performance, with the sport psychology framework specifically noted by some; being competent to teach relaxation, visualization, concentration, goal programming, and mental skills; training in concepts of confidence, self-esteem, and cognitive behavioral therapy; understanding the mechanisms of change; training in attachment theory and early trauma effects; appreciation/understanding of systems; understanding how art is variably viewed within society; knowledge of the relevant performing art (and/or willingness to learn about it); personal performance experience, and; knowing the signs and symptoms that might call for a referral to another professional.

Hays and Brown (2004) noted that as performers often have limited financial support, consultants may need to find creative ways to get paid. They further emphasized that consultants in the performing arts may need to legitimize their proficiency and utility, as many performance organizations and high profile performers are closed to outsiders/penetration. Consultants may therefore need to explain and teach the usefulness of short-term goal-focused performance consultation to performers, who may expect and/or prefer longer-term therapy relationships, or be unaware of the general benefits of performance enhancement techniques. In the current study participants indicated that the majority of performing artist referrals were self-generated by professionals, rather than receiving them via performance schools or organization referrals, and that having to involve or answer to such larger performance organizations can be problematic to the individual consultation. Current participants further advised becoming an expert in

marketing oneself as a performance specialist, and having patience, positivity, and determination toward that goal, while also retaining back-up career plans.

According to their compiled research findings from performance consultation in several domains, Hays and Brown (2004) broke down what is desired in a successful performance enhancement consultation into the four broad groupings of assessment, education, career planning, and emotional support. For the current study, professionals were asked to describe the components of their work time with performing artists by breaking down their average session time between the following six categories: assessment, education, intervention, career planning, emotional support, and/or other. Intervention was separated from the category of education so that more details could be gathered about what comprised these activities. Survey one respondents endorsed these activities, outside of “other,” as comprising close to 98% of their time with clients, with the remaining time (@2%) described as allotted to “psychodynamic trauma healing” and “personal or relationship issues.”

Hays and Brown (2004) described assessment as involving the individual and/or the system the performer operates within, and assessment of strengths, problem areas, and goals. They also noted that performers wanted to be observed as part of their performance consultations. Responses for the current investigation indicated that many consultants do both formal and informal assessment, many utilizing observation and collateral interviewing as part of their assessment process.

Education was described by Hays and Brown (2004) as interventions and information and/or teaching for performers about the following: technical information regarding the specifics of performance; interpersonal skills, relationship and group/team

work skills; intrapersonal skills, self confidence, problem solving and keeping balance and perspective; and, mental skills, including imagery, goal clarification, performance planning, mental readying, attention/activation management, self talk, confidence-building, refocusing, dealing with loss, and more. Consultants in the current study reported educating about many of the same or similar topics, including: goal setting; stages of performance (preparation, execution, assessment); mental preparation/readiness; breathing/relaxation techniques, mindfulness and acceptance, visualization/imagery, focusing, and other self-regulating/monitoring and performance management techniques; self confidence; life balance and self care; time and pressure management; interpersonal skills; coping with loss/disappointment; and injury recovery and the healing process.

Interventions commonly utilized, which were separately queried in the current investigation, included: anxiety-reduction techniques; peak performance instruction; emotional induction techniques; character/role preparation; and some supervised practice. Other interventions named included: examining past performance successes; education about the psychology of excellence; increasing concentration; EMDR performance enhancement protocol; acceptance strategies; mindfulness; focus/refocusing techniques; performance-block coping strategies; cognitive restructuring; hypnosis; and skill execution.

Desired support from consultants was described in Hays and Brown's (2004) findings as including emotional assistance, affirmation, encouragement, and debriefing after difficult incidents. In the current study professionals described many of the same things, offering greater detail. Here professionals endorsed and noted the provision of support to performers through the following means: focusing on personal strengths;

listening; correcting negative beliefs; encouraging; empathizing; reassuring; offering assistance with blocks and conflicts; attending clients' performances; providing needs' based guidelines; and utilizing acceptance strategies, EMDR, CBT, and solution-focused therapy.

Assistance with career development was described in Hays and Brown (2004) as focus on issues for the purpose of assisting performers advance in performance and/or in their selected vocation(s). In the current investigation, ten percent of respondents indicated that they did not do career planning, and a third indicated that they at times refer clients to other specialists for career planning assistance. Descriptions of career planning activities utilized included the following: establishing short or long term career goals; audition preparation; planning for career transition/change; assisting with marketing and/or supplemental income strategies; offering general business advice; and helping clients with prioritizing, taking responsibility, and radically accepting the difficulty of the field.

As a result of their compiled consultant and performer findings from three differing performance groups, Hays and Brown (2004) make numerous additional recommendations to consultants about doing peak performance consultation across varied populations. All of these suggestions should be considered by performance enhancement professionals, even if they do not focus primarily on the performing arts. Many of these suggestions were touched upon by current study participants in explanatory comments and/or interviews, as presented earlier in the chapter.

Hays and Brown (2004) highlighted four key factors that were identified in their study for performance preparation, all of which require consultants' proficiency:

knowledge, active intentional learning, practice, and development of mental skills. First, performers need knowledge or to be educated about: their “product,” including the goal of their performance, the technical skills and techniques to achieve it; their audience, how to interact with and utilize feedback/expectations, and also themselves, their performance strengths and weaknesses, the components of ideal performance, and how to prepare and rehearse, etc. to meet the demands of their craft. Second, active intentional learning involves deliberate practice with steady gains related to identified areas needing growth. Third, practice refers to the need for adequate and sufficient rehearsal, such that automatic or over-learning of material can occur, so that performers may experience greater confidence about their performance ability, and be more ready to surrender for actual performances and create/allow appropriate emotionality called for by the role/task at hand. It is also ideal to promote practice in circumstances that closely replicate the real situation, and to educate about when to stop practicing, how to maximize familiarity and minimize perfectionism. Consultants need to be able to assist performers with all aspects of performance, preparation, execution, and post performance assessment.

The fourth and final area of performance preparation discussed by Hays and Brown (2004) is mental skills. Eight areas of mental skills were highlighted in their study: (a) goal setting, including outcome, performance and process goals; (b) activation management, being able to find each person’s optimal amount of physical arousal to maximize their successful performance; (c) imagery, being able to help performers use imagery in different ways for many different goals, such as relaxation, performance, practice, etc.; (d) thought management, being able to use positive self-talk, curb mental chatter, etc.; (e) attention management, growing the ability to focus, concentrate, and

resist/ignore distraction, use selective attention, etc.; (f) pre-performance mental preparation planning, helping each individual find their best mental state pre-performance, and how to cultivate this with routines; (g) well-developed performance focus plans, promoting specific process goals and the ability to clearly focus upon them; and, (h) refocusing/contingency plans, helping performers plan for distractions and the unexpected and learn how to refocus themselves quickly and with no or minimal losses.

Encompassing these specific skills, Hays and Brown (2004) assert that for a general performance consultant to be fully competent, he/she needs to be knowledgeable and proficient in the following five domains: performance excellence, the physiological components of performance, systems consultation, and relationship and change skills. They define proficiency as including direct formal education, domain-specific education (gained by various means), and contextual knowledge, gained through experience and exposure. All of these five domains were noted (to some degree) by current study participants as important or relevant in their work or training with performing artists, and in agreement with Hays and Brown, each domain should be known by professionals seeking proficiency in this area of consultation.

Hays and Brown (2004) also offer consultants various helpful ways that they can assist clients to reduce/relieve unhelpful stress, through means such as goal redefinition and prioritizing, reframing the perception of a task or the experience/interpretation of stress for the individual, and/or increasing the performers resources via preparation, positive self-talk/assessment, education, reduced uncertainty, physical self-care, pacing of tasks/demands, and increased mental skills, healthy support systems, and life balance.



Hays and Brown (2004) also draw attention to factors involved in cultivating “the zone” or “flow” state (Csikszentmihalyi, 1990), a construct which was also commented upon by participants in the current investigation: (a) balance between demand/challenge of the performance and the actual ability of the performer; having: (b) clear goals for the performance, (c) unambiguous feedback, and, (d) a complete focus on the task; and experiencing the following: (e) oneness of mind and body, (f) a sense of being in control, (g) lack of self-consciousness, (h) a transformation of time, and, (i) having an autotelic experience during the performance, meaning a sense of reward, exhilaration, a high, etc.

Hays and Brown (2004) also probed about potential pitfalls in consultation efforts, and their responses were overlapped by the current investigation. The authors clustered warnings and potential pitfalls for consultants into three categories: things missing the mark, poor skills, and consultant personal characteristics. They describe being off the mark as offering wrong or unrealistic recommendations to performers. Poor skills refers to: not explaining/presenting things well; not timing interventions well; encouraging performer over-reliance, in the moment and/or over the longer term; undermining confidence of the performer (a noted fear of performers); not respecting performers’ opinions, skills, experiences, or preferences for the consultation; or finally, being unavailable to the performer or not following through with a relationship/consultation commitment.

Personal characteristics of consultants or their approaches which were described as potentially problematic include: arrogance or rigidity in thinking/approach; not practicing what is preached; blurring the consultation contract, e.g. mixing performance consultation goals with psychotherapy goals; being unethical; or losing objectivity,

professionalism, and/or the purpose of the consultation due to being star-struck when working with a famous/successful individual.

Finally, Hays and Brown (2004) offered numerous important recommendations to consultants regarding training, competence, and ethics in performance enhancement consultation, all areas which were touched upon in the current investigation to some degree, but which require serious attention and consideration by all professionals working with clients. It is essential to practice ethically, including having or getting adequate training; it is essential to keep up with professional literature and field developments; and it is essential to practice with competence, including knowing when to seek supervision and when to refer to outside professionals, to ensure that the highest level of professional assistance is always being offered to each and every performer.

## Survey Research Design

### *Constraints of the Research*

The purpose of the current research was to gain introductory information about the current state of professional performance enhancement services being offered to performing artists. The qualitative data gained from this investigation offers an initial look at what a sample of professional individuals are doing when they provide therapy or performance consultation services to performing artists, and offers the expressed opinions of these professionals regarding the training, preparation, and cautions that professionals require, in their work with this clientele. These cursory findings are presented with the full knowledge that the current information was gained from a limited sample, requiring further investigation.

*Limitations of the Sample*

There was not one listserve or professional organization discovered by this researcher where individuals who specialize in treatment of performing artists, versus athletes, could be found. Therefore to maximize survey participation and attempt to access the individuals who are currently assisting this population, numerous professional organizations were targeted, the majority of which involved the sport and athletic communities. The assumption was made that performing artists are contacting professionals who engage in performance enhancement with athletes, hoping to improve their performance and professional development from this expertise that has largely been focused upon athletes. Furthermore, participation was not limited to doctoral level or clinical psychologists, as the various professional listserves were open to different groups of students and professionals. Therefore, the data gathered here is not limited to professional clinical psychology.

Beyond the split between survey one and two participation, between individuals who had and had not worked with performing artists, survey one participants themselves had a wide range of experience providing services to performing artists, some having only worked with a few performing artists. Additionally, it is unclear how treatment contracts were arranged or formulated with performing artists. Clients may have been contacting professionals specifically for short term performance enhancement and receiving only that, whereas others may have been receiving more open-ended treatment, resembling general or traditional psychotherapy. Future studies may choose to limit the sample and focus only upon professionals who engage in the more specific and clearly defined performance enhancement services with performing artists.

Finally, for reasons that are unclear, there was significant survey attrition early on for survey one. Ninety participants initially consented to enter the study and the survey, fifty-four of which were eligible to participate in survey one, with thirty-six eligible for survey two. Maximum participation for survey one however appears to have only been forty-two (where total n was available) out of a possible fifty-four, following question three. This represents survey attrition of about 22%. Survey two attrition was less, about 8%, with questions being answered by up to 33 individuals out of the total possible thirty-six.

### *Limitations of the Survey Design*

As the purpose of the survey was to gain as much detailed information as possible and hopefully not lose participants along the way, the online survey was designed to be largely multiple-choice, quick to complete, and easy to navigate on the computer. Therefore, response sets were created for each multiple-choice question, with space provided for individuals to also write in their own answer if they chose to do so. The nature of response sets are leading, as individuals may be quick to select an answer from a limited list of options, even if it does not fully capture their experience, instead of taking the time to write out their own thoughts. Many individuals did record their own thoughts and answers in the current research, but it is impossible to know the extent to which others may have wanted to, but not taken the time.

Furthermore, to allow for maximum data collection participants were allowed to skip some survey items, if they did not want to answer a particular question. Some questions required more time and thought to answer than others. Therefore, each question had a different total number of respondents. In addition, not until data collection had

already begun did the researcher learn that the questions which allowed multiple answers (e.g. selecting all responses that were applicable from a provided list), did not record the total number of participants. Therefore the total number of participants is not known for each individual question, as the online survey company provided answers only in percentages of responses out of one hundred, and not a total “n”.

### Summary

This chapter presented both raw and summary data gathered for the current investigation, including two separate surveys designed for professionals who did and did not have experience working with performing artists, survey one and two respectively, and the interview data gathered from survey one participants who volunteered to anonymously provide more details about their professional consultation and treatment experiences with performing artists. Findings are presented detailing study participants’ educational backgrounds, experience providing performance consultation to athletes and performing artists, details about professional work with performing artists, successes and challenges in their work, and recommendations for training and necessary competencies for professionals wanting to work with performing artists. Finally, survey and interview findings were compared with similar research done prior to this investigation by Hays and Brown (2004), and difficulties with the current survey design were highlighted.

## CHAPTER V

### WHAT HAS BEEN LEARNED AND RESULTANT GUIDELINES FOR PROVIDING PSYCHOLOGICAL CONSULTATION TO PERFORMING ARTISTS

#### Abstract

This final chapter discusses what has been learned by this investigation about the current state of performance enhancement practices with performing artists, and considers what training and skills may be necessary for professionals to deliver such services to this clientele. Guidelines for training are suggested, including highlighted areas of specialized knowledge that would benefit professionals, in addition to general psychological formalized education and training. Guidelines for practice are also suggested, including professional cautions, practical advice, and recommended basic human qualities and skills. The “guidelines” presented here are to be considered preliminary and suggestive, rather than prescriptive in nature.

#### What Has Been Learned

The findings of the current project indicate that current performance enhancement practices with performing artists are regularly being delivered by individuals who primarily work with athletes, and were largely trained to work with athletic populations. The sample for the investigation was small, so given the drawbacks of working with a

limited sample, the findings of this dissertation are presented with potential indications and conclusions, along with a recommendation for continued research about the specific needs of different groups of performing artists, and areas of specified knowledge that practitioners are finding most useful in providing successful consultations for these specialized populations.

### *Current Performance Enhancement Practices with Performing Artists*

In describing their typical professional performance enhancement consultations with performing artists, interviewees for the study generally reported that: the length of the consultations are highly variable, but typically involve less than 10 sessions; clear concrete consultation goals are usually set, and homework is done in between sessions; the length of individual sessions or meetings with the performers are also highly variable, and range from fifteen minutes to a full day; meetings or sessions can occur in the office, in the rehearsal hall, on the telephone, in the home, or somewhere chosen by the client to protect their anonymity, etc.; the spacing of sessions is also variable, sometimes throughout the consultation, but more regularly beginning on a once a week basis and then spreading out as skills are learned and sessions become needed.

Overall, the work model utilized with performing artists was characterized as psycho-educational, skills-based, short-term, here-and-now, outcome-focused, goal-directed, success-based, solution-focused, and involving more use of the body than traditional talk therapy. Similarities between performing artist consultation and general psychotherapy were described as including: the creation of a good working relationship through listening, empathy, and harnessing the client's motivation to improve; engaging in assessment; the use of specified interventions to meet client's unique needs, and the

teaching of techniques for clients to use for themselves outside of session, such as affect management, anxiety-reduction skills, etc.

*Expanding Professional Clientele to Include Performing Artists*

One fifth of survey one respondents reported their work with performing artists to be more personally satisfying than their work with the rest of their clientele. Survey participants offered general descriptions of these clients as creative, eager, interesting, motivated, emotionally rich, appreciative, and more, and provided many examples of treatment success with performing artists.

The majority of survey one respondents labeled their work with performing artists as equally satisfying to the rest of their client work, with only one tenth of participants calling it less satisfying. Those who found it less satisfying explained that they had a personal preference, familiarity, or comfort level with athletes, and one respondent noted that they felt they lacked the background to adequately help performing artists.

Ninety-four percent of survey two participants reported working on performance enhancement issues with their clients, and expressed possible or definite interest in expanding their professional client base to include performing artists. More than half of survey two respondents listed differences that they believed would exist between performing artists and their current clientele, comprising on average two-thirds athletes, one sixth business people, and one sixth varied individuals. Cited differences included: performance conditions and culture, treatment and work environments, and professional demands and goals.

Seven out of eight interviewees for the current study reported having more experience working with athletes than with performing artists, and all cited more



similarity than difference in the content of their professional work with these two groups of performance clients. The noted descriptions of similarities included: helping to clarify clients' goals, make plans to meet goals, and assist clients in following through with these plans; focusing on thoughts, emotions and actions in relation to clients' goals; addressing similar performance anxiety issues and self-doubt; focusing on mental skills and affect regulation; clients having a similar degree of motivation and desire to improve and advance their careers; and finally, similar need to address professional interpersonal relationships and group dynamics. The differences that were cited included: the levels of physicality required from the career; how performance anxiety is expressed; the tendencies and attitudes toward reflection and introspection, and about psychotherapy or professional consultation; and the general response and attachment to emotionality and intrusive thinking.

### Guidelines for Training

#### *Areas of Specialized Knowledge*

Performing artists were described as seeking survey one participants' professional services largely for the treatment of performance anxiety and for general performance enhancement, making it arguable that professionals working with performing artists be clearly proficient in the delivery of these services for this population. Other reported reasons for referral that would likely benefit from specialized knowledge about the life, work culture, and personal and professional demands upon performing artists include: creative block, audition preparation, under-employment, role preparation, general career development, self-esteem, co-worker conflict, eating disorders, and other body issues.

As professionals in survey one revealed the details about their assessment, intervention, education, emotional support, and career planning activities within sessions with performing artists, they elucidated additional areas of knowledge with which treatment providers should gain familiarity or proficiency.

Descriptions offered for assessment activities included the use of multiple and varied formal measures for assessing performance issues, and informal assessment included the use of observation and interviewing with the performer and beyond the performer, both in and outside of the treatment room. Professionals should familiarize themselves with relevant formal performance assessment measures (previously listed), and the use of behavioral observation of performance or rehearsal, and potential collateral interviewing (coaches, agents, producers, directors, etc.), as deemed useful and relevant to treatment/intervention planning.

In describing the topics that they typically educate performing artists about, survey one participants described numerous areas which would also benefit from professionals' specific performance enhancement knowledge, and the unique application to the performing arts. These typical topics of education included: stages of performance, mental preparation/readiness, breathing/relaxation techniques, visualization/imagery, focusing skills, professional goal setting, performance management, pressure management, self monitoring techniques, injury recovery/healing process, and mindfulness and acceptance.

Descriptions of performance enhancement interventions utilized by survey one participants which would benefit from domain-specific knowledge, here meaning an understanding of the unique culture, pressures and needs of performing artists, included:

anxiety-reduction techniques, peak performance instruction, mindfulness and acceptance, supervised practice, focus/refocusing techniques, performance-block coping strategies, skill execution, and emotional induction techniques and character/role preparation.

Additionally, three quarters of interviewees for this study did indicate that they assisted performing artists in cultivating specific moods/emotional states for their roles, sometimes calling this compartmentalization, affect regulation, or keeping mind in the moment; and sometimes describing ways that they assisted artists in getting into character or imagining or cultivating the mood or frame of a particular artistic piece. Education in these skill areas is also needed, and could potentially be conceptualized as assisting artists in their creative process.

Descriptions of career planning activities engaged in by survey one participants which would require some domain specific knowledge included: establishing short or long term career goals, audition preparation, planning for career transition/change, and offering assistance with marketing, supplemental income strategies, and general business advice.

The final category of consultation activity of providing emotional support to performing artists represents an area of consultation which may least require domain specific knowledge to be delivered effectively. The descriptions offered by survey one participants explaining this typical session/treatment activity involve behaviors that most mental health professionals regularly engage in and receive basic training for in their clinical or counseling training programs. These included: focusing on clients' personal strengths, listening, correcting negative beliefs, and offering encouragement and empathy.

Finally, interviewees for this study listed several areas of skill and proficiency for professionals wishing to work successfully with performing artists. Most commented upon was the need for formal clinical psychology or counseling training; along with good clinical skills, clinical experience, and good rapport building abilities. Other necessary areas of competence included: performance enhancement training; understanding the psychology and stages of performance; the sport psychology framework for performance; being competent to teach relaxation, visualization, concentration, goal programming, and mental skills; training in concepts of confidence and self-esteem, cognitive behavioral therapy; understanding the mechanisms of change; training in attachment theory and early trauma effects; knowledge and skills to handle performance anxiety; appreciation of systems; understanding how art is variably viewed within society; knowledge of the relevant performing art or willingness to learn about it; personal performance experience; a good sense of humor; the ability to blend into the natural environment so that clients can be themselves; and finally, knowing the signs and symptoms that might call for a referral to another professional.

#### *Formal Education and Training to Assist Performing Artists*

Survey one participants largely credited general psychology training, performance consultation training, and mental skills training in their formal preparatory education for working with performing artists. Therefore all of these should be considered necessary areas of preparatory education. Outside of formal education participants credited their previous performance enhancement clients, their own independent reading and study, and consultation with professional colleagues and performers. A number of participants also noted trial and error learning, their personal experience performing, and being mentored.

Professional mentorship, supervision, and consultation should also therefore be encouraged, beyond formal education instruction.

Survey two participants were asked what training and education consultants should receive to properly prepare them for working with performing artists. The majority of responses mirrored those offered by survey one participants: performance consultation training, mental skills training, general psychology training, mentored/supervised practice, and independent reading/study. Survey two participants also offered comments that highlighted the need to understand the specific/unique needs, issues, skills, and culture that pertain to performing artists, as one expands their performance enhancement skill repertoire.

Interviewees for this study, a subset of survey one participants who also had more experience with athletes than with performing artists, stated that they learned to work with performing artists through their own experience of being a performer, through their knowledge base and experience of working with athletes, through their own reading and personal study, and through their general clinical training and direct supervision. In response to the question about the necessity for professionals to have specific performing arts technical expertise, their answers were quite mixed. One interviewee responded with a definitive yes, expressing concern that the artistic temperament can be overpathologized; four responded with a definitive no, stating that general psychology training and performance enhancement knowledge is transferrable, and additional necessary information can be gathered along the way; and three stated that it depends: upon whether or not the relationship turns into something long term requiring the consultant to better understand the performer's unique circumstances; upon whether or

not a specific treatment issue arises requiring specified knowledge, and finally; the third interviewee stated that some personal experience with performance is necessary to understand the general performance issues of clients, but more specific knowledge can be sought on a case by case basis if required.

### Guidelines for Practice

#### *Professional Cautions*

Survey one participants warned about several things that could derail treatment with this clientele, all of which practicing or professionals in training should be wary of: having excessive investment in a performer's outcome; creating unrealistic career or success goals; engaging in too much discussion about life issues or upsets outside the established parameters of the performance consultation; over-empathizing with performer's fears and anxieties; focusing on a performer's past instead of the present; desiring to maintain or allowing a long term relationship to continue with the client; lacking or losing professional confidence in the ability to assist the performer; having insufficient time or availability to meet the client's treatment needs; or finally, having to end a consultation prematurely due to physical relocation of the performer, or due to difficulties with the hiring/over-seeing performance company.

Additional survey one descriptions of difficulties encountered in professional consultations with performing artists are further areas of caution or consideration. These included not being taken seriously by clients; clients not wanting to discuss personal information or do their personal part of the therapy work; clients preferring to take medication instead of engaging in therapy; professionals being pressed for personal client information from the overseeing professional organization, and/or having

directors/producers not respect the confidentiality of the professional relationship; and finally, having to witness clients experience professional cruelty, and struggle to make a basic living in the field.

Survey two participants were asked their opinions about performance consultants using psychotherapy techniques or exploration in non-traditional ways, to assist artists in cultivating certain mood states etc. for their art. Responses highlighted some potential controversies, and need for caution and ethical considerations in the pursuit of such endeavors within professional consultations. Six respondents offered no clear opinions on the topic, seven individuals responded favorably with two noting that it was case dependent, and fifteen respondents were either strongly against the proposed concept or offered clear cautions and conditions about how and when to engage in such activities.

#### *Practice Advice from Participants*

The advice offered by survey one participants for professionals hoping to work with performing artists included several basic themes: become educated about well-documented performance enhancement techniques; keep up with relevant professional literature; understand the unique applicability of performance interventions to different groups of performing artists; understand the creative process; be careful not to pathologize or over-diagnose artists, but instead understand their uniqueness and differences from athletes, and be cautious about potential trauma histories in clients; be wary of ethics; stay realistic about goals for each individual treatment/consultation; get good supervision; do not be affected by performer's level of fame or professional success, and finally, consult with other professionals and performers as necessary.

Three quarters of interviewees for this study reported that they did need to consult in their work with performing artists. Consultations included: psychiatrists, agents, directors, physical therapists, doctors, nutritionists, family/systems therapists, marriage counselors, professional peers, experts in specific areas of artistic performance, and coaches and teachers. Clearly, in addition to having good diagnostic skills, practitioners need to know their areas of competence and when to seek outside consultation, as well as when to refer clients for outside assistance.

### *Basic Human Qualities and Skills Recommended for Professionals*

Interviewees for this study noted the qualities and skills that performance enhancement specialists should possess if they desire to be effective with performing artists. They most commonly discussed the quality of empathy and the ability to listen, understand and relate to clients. Other qualities emphasized included flexibility of approach and techniques, clinical intuitiveness, and the ability to find what works for each individual; understanding the artistic lifestyle and career demands of rehearsals, auditions, sacrifice and transition; understanding creativity and flow and the cycle of practice and surrender, or confidence and release of self-consciousness; appreciation for the arts; a helping mentality; personal warmth; and finally, self monitoring and awareness about personal motivations, and keeping one's own wish for fame, etc. in check.

### Summary

This final chapter discussed what has been learned by the current investigation about the current state of performance enhancement practices with performing artists, and suggested guidelines for training and for practice, for individuals wishing to enter into



this developing area of specialized performance consultation service. As the sample for the investigation was small, all findings are presented with recommendations for further research and validation, and general continued exploration as this area of specialized psychological practice continues to grow.

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## APPENDIX A

## SURVEY ONE

**1. What is your professional identity/role?***Pick the one most primary:*

Social Worker,      Psychologist,      Performance Consultant,      Counselor,  
 Educator,

Mental Skills Consultant,      Coach,      Student,      OTHER: \_\_\_\_\_

**2. What is your educational background?***Note your highest degree:*

Bachelors ,      Masters,      Doctorate,      in: \_\_\_\_\_

OTHER: \_\_\_\_\_

**3. Have you ever professionally worked/consulted with performing artists?***Select one answer:*

NO (NOTE: SURVEY WILL THEN PROCEED TO QUESTION #4 ON "APPENDIX C")  
 MAYBE (NOTE: SURVEY WILL THEN PROCEED TO QUESTION #4 ON "APPENDIX C")  
 YES (SURVEY WILL CONTINUE WITH QUESTION #4 BELOW)

**4. Who comprises your client base?**

*Please note the percentage of your clients that are athletes, business people, performing artists, or "other." Enter "0" if you do not see these clients in your practice/professional work:*

\_\_\_% ATHLETES  
 \_\_\_% PERFORMING ARTISTS  
 \_\_\_% BUSINESS PEOPLE  
 \_\_\_% OTHER      please describe: \_\_\_\_\_  
 100%=TOTAL

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**5. How long have you worked with performing artists?***Select one answer:*

Less than 3 years,      3-6 years,      7-10 years,      11-15 years,      16-20 years,      More than 20 years



**6. To what extent have you been a performing artist?**

*Pick all that apply:*

Have NEVER been,      Some Acting,    Some Dancing,    Some Singing,    Play(ed) an instrument,  
Some Performance Art,      OTHER: \_\_\_\_\_

**7. Approximately how many performing artist clients have you had?**

*Enter Number:* \_\_\_\_\_

**8. Where have your performing artist referrals come from?**

*Pick all that apply:*

Self referred,    Referred by former client,    Practitioner colleague referred,    Performance company referred,

OTHER: \_\_\_\_\_

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**9. In the past few years, how much of your overall professional work has been devoted to performing artists?**

*Select closest answer:*

Less than 10%,    10%- 20%,    21%-40%,    41%-60%,    61%-80%,    81%-100%

**10. What are the three (3) most common reasons performing artists seek your assistance?**

*Select three:*

Performance Anxiety,    Creative Block,    Audition Preparation,    Under-employment,    Career Development,

Alcohol Abuse,    Drug Abuse,    Self-esteem,    Conflict with co-workers,    Conflict in Personal Life,

Depression,    Role preparation,    Eating Disorders,    Body Issues,    Performance Enhancement

OTHER: \_\_\_\_\_

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**11. How satisfying is your work with performing artists relative to other clients with whom you have worked or consulted?**

Select one:

Less Satisfying,                      Equally Satisfying,                      More Satisfying

WHY?:

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**12. When working with performing artists, what do you do? How do you use the time? Please note what percentage of your work with performing artists is generally spent engaged in the following tasks (if your work does not fit in to the proposed categories, please describe it in the "Other" category):**

*Enter "0" if you generally do not engage in one of these activities with performing artists. The total of all categories should equal 100%.*

\_\_\_% ASSESSMENT (appraising the person, their circumstances, the work environment, etc.)

\_\_\_% EMOTIONAL SUPPORT (validation, encouragement, emotional help, etc.)

\_\_\_% EDUCATION (about professional issues, communication skills, relationships, etc.)

\_\_\_% INTERVENTION (supervised practice, emotional induction techniques, role preparation, etc.)

\_\_\_% CAREER PLANNING (self-promotion, short & long-term career goals, career transitioning)

\_\_\_% OTHER:

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100%=TOTAL

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**13. What type(s) of assessment do you do with performing artists?**

Pick all that apply:

\_\_\_ Informal    Describe: \_\_\_\_\_

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\_\_\_ Formal Testing/Assessment    Which Measures? \_\_\_\_\_

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**14. What are the three (3) topics you most commonly educate performers about?**

*Select Three:*

Breathing/Relaxation Techniques, Visualization/Imagery, Mental Preparation/Readiness, Focusing Skills

Stages of Performance (preparation-execution-assessment), Injury Recovery/Healing Process,  
Time Management, Coping with loss/disappointment, Self-monitoring techniques,  
Goal setting, Performance Management, Interpersonal Skills, Life balance,  
Self-care, Problem-solving, Pressure Management

OTHER:

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**15. What are the three (3) most common ways you offer support to performing artists?**

*Select Three:*

Focus on personal strengths, Encouragement, Listening, Empathizing,  
Correcting negative beliefs, Reassuring, De-briefing job rejections/setbacks

OTHER:

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**16. What are the three (3) most common performance enhancement interventions you use with performing artists?**

*Select Three:*

Character/Role Preparation, Anxiety-reduction techniques, Memorization techniques,  
Supervised Practice, Peak performance instruction, Emotional induction techniques,

OTHER:

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**17. What are the three (3) most common ways you help performing artists with career planning?**

*Select Three:*

I do not do Career Planning, Establishing Short and/or Long-term Career Goals, Audition Preparation,

Marketing strategies, General Business Advice, Supplemental Income Strategies

Planning for Career Transition/Change Refer them out

OTHER:

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**18. What formal education or training have you had in preparation for working with performing artists?**

*Select all that apply:*

NONE, Mental Skills Training, Performance Consultation Training, General Psychology Training,

Workshop(s) / Seminar(s) : \_\_\_\_\_

OTHER:

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**19. Outside of formal education or training, how (else) have you learned how to work with performing artists?**

*Select all that apply:*

Being a Performer Myself, Trial and Error, Independent Reading/Study Being Mentored

Previous Performance Enhancement Clients, Consulted with Colleagues, Consulted with Other Performers,

OTHER:

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**20. What are two (2) things that could very well derail your work with performing artists?**

*Select Two:*

Focusing on the performer's past,

Too much discussion about other life issues/upsets,

Creating unrealistic career/success goals,

Excessive investment in performer's outcome,

My desire to maintain a long term relationship, relationship

Performer's desire to maintain a long term

OTHER:

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**21. How do you typically monitor the progress being made by performing artists in relation to your work with them?**

*Select all that apply:*

Informally in session, scales

According to the performer's self assessment,

Use of checklists/rating

OTHER:

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**22. Please describe the two most professionally satisfying experiences for you in working with performing artists?**

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**23. Please describe the two least professionally satisfying experiences for you in working with performing artists?**

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**24. What advice would you give to another professional who would like to help enhance the performance and wellbeing of performing artists?**

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**25. Would you be willing to be interviewed over the telephone or in person, to answer further questions about your work experiences with performing artists?**

☐ No

☐ Yes, please provide your name and contact information below:

Name:

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Telephone:

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Email:

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**Other comments or suggestions:**

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*Thank you for sharing your thoughts and opinions. If you have any further questions, please contact Greta Kugler, PsyM, at [gretal7@eden.rutgers.edu](mailto:gretal7@eden.rutgers.edu)*

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## APPENDIX B

INTERVIEW QUESTIONS (*asked over the phone*):

- I. Approximately how many performing artists have you worked with?
- II. Describe what types (actors, dancers, singers, musicians, etc...)
- III. Have you ever worked with more than one individual (a group/troupe/cast/ensemble)?
- IV. What is the typical length of your involvement/professional consultation?
- V. How frequently do you tend to meet? (once a week, several days in a row...?)
- VI. To what extent does your work with performing artists take place out of your office?
- VII. How does what you do with performing artists differ from more traditional therapy or interventions?
- VIII. How is what you do with performing artists similar to more traditional therapy or interventions?
- IX. How did you learn how to work with performing artists?
- X. Do you think performance consultants need to have specific technical expertise and information about the areas of the arts where they do consulting?
- XI. To what extent have you done performance consulting with athletes? How is this similar or different?
- XII. Have you needed to consult with other professionals/colleagues in your work with performing artists?
- XIII. Have you helped performing artists cultivate specific moods/emotional states for their roles?
- XIV. What basic human qualities do you think an effective performance consultant should possess in working with performing artists?
- XV. What skills or specialized training do you think practitioners need to have to work effectively with performing artists?

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## APPENDIX C

### SURVEY TWO

#### 1. What is your professional identity/role?

Pick the one most primary:

Social Worker,      Psychologist,      Performance Consultant,      Counselor,  
Educator,  
Mental Skills Consultant,      Coach,      Student,      OTHER: \_\_\_\_\_

#### 2. What is your educational background?

Note your highest degree:

Bachelors ,      Masters,      Doctorate,      in: \_\_\_\_\_  
OTHER: \_\_\_\_\_

#### 3. Have you ever professionally worked/consulted with performing artists?

Select one answer:

NO (NOTE: SURVEY WILL CONTINUE WITH QUESTION #4 BELOW)  
MAYBE (NOTE: SURVEY WILL CONTINUE WITH QUESTION #4 BELOW)  
YES (SURVEY WILL CONTINUE WITH QUESTION #4 ON APPENDIX A)

#### 4. Have you worked on performance enhancement issues with your clients?

Select one answer:

No \_\_\_\_\_ Yes \_\_\_\_\_ (On what performance issues? List below:) Maybe \_\_\_\_\_ (Explain below:)

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#### 5. Who comprises your client base?

Please note the percentage of your clients that are athletes, business people, or "Other."  
Enter "0" if you do not see athletes, or business people in your practice/professional work:

\_\_\_% ATHLETES  
\_\_\_% BUSINESS PEOPLE  
\_\_\_% OTHER please describe: \_\_\_\_\_



100%=TOTAL

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**6. Would you be interested in working with performing artists professionally?**

Select one answer:

No \_\_\_\_\_ (WILL PROCEED TO QUESTION 7)

Yes \_\_\_\_\_ (WILL CONTINUE BELOW)

Maybe \_\_\_\_\_ (WILL CONTINUE BELOW)

**For what reasons?**

Select all that apply:

To increase my income,

A novelty experience,

To expand my client base,

I am interested in the performing arts as a specialty

OTHER:

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**7. What kind of training do you think consultants or psychotherapists should have to properly assist performing artists?**

Select all that apply:

General Psychology Training,

Mental Skills Training,

Performance Consultation Training,

Independent Reading/Study

Mentored/Supervised Practice

Workshop(s) / Seminar(s) on: \_\_\_\_\_

OTHER:

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**8. How do you think working with performing artists might differ from your work with other clients?**

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**9. What do you think about professionals using more traditional psychotherapy techniques for non-therapeutic purposes, such as helping artists or performers “get into character,” “create a mood,” ...etc.?**

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**10. Please share any other thoughts you may have related to work with performing artists.**

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Thank you for sharing your thoughts and opinions. If you have any further questions, please contact Greta Kugler, PsyM, at [greta17@eden.rutgers.edu](mailto:greta17@eden.rutgers.edu)

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