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To the Graduate Council:

I am submitting herewith a dissertation written by Benjamin Hyun Stocking entitled "Burnout in Young Adult Performing Artists." I have examined the final electronic copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Psychology.

Jacob Levy, Major Professor

We have read this dissertation and recommend its acceptance:

Barbara Murphy, Eric Sundstrom, Gina Owens

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Vice Provost and Dean of the Graduate School

(Original signatures are on file with official student records.)

Burnout in Young Adult Performing Artists

A Dissertation Presented for the

Doctor of Philosophy

Degree

The University of Tennessee, Knoxville

Benjamin Hyun Stocking

August 2016

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Dedication

This dissertation is dedicated to my wife, Helena. This would not be possible without your love and support.

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I would also like to acknowledge my advisor, Dr. Jacob Levy who has been a wonderful source of mentorship and guidance for me. I would also like to thank the members of my dissertation committee, Drs. Gina Owens, Barbara Murphy, and Eric Sundstrom. I appreciate your feedback and contributions to my training and education. Also, thank you to my wonderful cohort-mate Christy Beck who has provided me so much support throughout my graduate school journey. I couldn't have done this without you!

Abstract

The purpose of this study was to examine the experience of burnout in adolescent/young adult performing arts (i.e. a World-Class junior drum & bugle corps) at the beginning of their competitive training season. Specifically, this study took particular interest in investigating the predictive influence of psychological variables such as performance anxiety, psychological coping skills, and coping functions in predicting who was more prone to burnout as well as who returned or dropped out after the competitive season.

Data were drawn from an archive of 144 drum corps performers, representing one world class drum and bugle corps at the beginning of their competitive summer training and season. Findings revealed that performance anxiety and psychological coping skills were significant predictors of burnout in performing artists and accounted for 36% of the variance in burnout. Specifically, the psychological coping skill of coachability significantly predicted burnout above and beyond the other five psychological skills measured. Findings also demonstrated that burnout (specifically, reduced sense of accomplishment) and the psychological coping skill of confidence both significantly predicted performers who continued on to the next season. Together, burnout and psychological coping skills accounted for 15% of the variance on continuation.

The results of this study offer valuable contributions to the research in this area as no study has examined burnout, psychological coping, performance anxiety, and continuation within this particular performing arts setting. Practical implications include interventions which address early symptoms of performance anxiety and burnout. Instructors may also intervene by building their performer's confidence levels throughout the season as well as adjusting coaching styles to meet the needs of at risk performers. This may not only reduce burnout symptoms, but influence whether a performer continues or drops out the next season.

Table of Contents

| | |
|---|----|
| Chapter 1 Introduction and General Information..... | 1 |
| Chapter 2 Literature Review..... | 4 |
| Burnout..... | 4 |
| Performance Anxiety..... | 9 |
| Coping..... | 11 |
| Current Study..... | 14 |
| Chapter 3 Methods and Materials..... | 19 |
| Participants..... | 19 |
| Procedure and Instrumentation..... | 19 |
| Demographics..... | 20 |
| Burnout..... | 20 |
| Performance Anxiety..... | 22 |
| Coping Skills..... | 23 |
| Data Analysis..... | 26 |
| Chapter 4 Results..... | 28 |
| Chapter 5 Discussion and Conclusion..... | 31 |
| Implications..... | 36 |
| Limitations..... | 38 |
| Directions for Future Research..... | 40 |
| Conclusions..... | 41 |
| Contributions..... | 41 |
| List of References..... | 43 |
| Appendix..... | 54 |
| Vita..... | 59 |

List of Tables

| | |
|---------------------------------------|----|
| Table 1. Bivariate correlations..... | 55 |
| Table 2. Hierarchical Regression..... | 56 |
| Table 3. Logistical Regression..... | 57 |
| Table 4. Partial Correlations..... | 58 |

Chapter 1

Introduction and Statement of Problem

Sport and music activities have provided great satisfaction and delight for many athletes and performers (Gustafsson, Kentta, & Hassmen, 2011; Kenny, 2011). In spite of this great enjoyment, the rigorous demands of performing, coupled with chronic stress and external psychological factors have led many performers to experience burnout (Black & Smith, 2007; Silva, 1990; Schellenberg, Gaudreau, and Crocker, 2013; Smith, 1986). In the athletic context, burnout is acknowledged to be a serious condition as it has been associated with decreased performance and early termination of sport activity. It has been estimated that between 1-9% of athletes experience elevated levels of burnout at some point in their careers (Gustafsson, Kenttä, Hassmén, & Lundqvist, 2007; Gustafsson, Kentta, & Hassmen, 2011; Eklund & Cresswell, 2007). This estimation should be interpreted with caution as many of the studies that have examined burnout prevalence have utilized relatively unique samples that are not representative of the general body of the competitive athletic and performing population.

Gustafsson, Kenttä, Hassmén, and Lundqvist (2007) argued that the prevalence in athlete burnout is quickly on the rise as competitive athletes from a range of sports are experiencing more and more pressure to train and compete all year round, even outside of the competitive season. In citing Gould and Dieffenbach (2002), “the combination of increased training loads, restricted time for adequate recovery, and increased competitive stress thereby increases the risk for burnout among athletes” (p. 21). Thus, one major consequence and implication of burnout for athletes and performers is dropout.

Dropout is a major issue competitive athletes and other performers face (Raedeke, 1997). Researchers have tried to better understand why some athletes and performers are more prone to drop out than others. Gould, Feltz, Horn, and Weiss (1982) concluded that both psychological factors, such as feeling excessive pressure and boredom, and environmental factors such as training conditions play important roles in determining those more prone to drop out. Ryska, Hohensee, Cooley, and Jones (2002) echoed and extended these findings in asserting that competitive athletes who were driven by more extrinsic factors such as competing against others were more likely to drop out than those who were more internally driven. In a more recent study conducted on collegiate athletes, Bradford and Keshock (2010) concluded athletes who had “a feeling of being overextended, lack of playing time, sports injuries, and the lack of joy in sport participation” (p.42) were more likely to withdraw and drop out from their sport. All of these studies consistently find that athletes begin to withdraw when their intrinsic needs (e.g. enjoyment, feeling challenged) are not being met, resulting in an experience known as burnout. Many athletes who experience burnout are prone to withdraw or disengage from the sport (Raedeke, 1997; Smith, 1986).

Relative to athletes in competitive sports, very little is known about the experience of burnout among other performers, such as musicians and other performing artists. Just like athletes, competitive musicians are facing demands and pressures to perform and practice year round (Levy, Castille,& Farley, 2009). For competitive performing artists, it's more than performing in front of a public audience, but competing against other groups of individuals where the stakes are high just like in sport. Another

common parallel between the competitive performing arts and athletics is the mentality of performing for survival. This meaning that many musicians and athletes exist in training environments where a successful or failed performance could determine whether or not an individual is cut from the team or in a musician's case, a band, ensemble, or music program. Stocking (2013) echoed this assertion in studying the psychological demands of young adult performing arts that made the cut after a high stakes audition. Sport and the performing arts are also similar because both environments involved rigorous practice loads that require psychological and taxing psychological and physical tasks, constant exposure to coach or instructor criticism and evaluation, and on the field performance pressure (Levy & Lounsbury, 2011).

Because competitive performing artists take on many of the similar physical demands as competitive athletes, further study is warranted within these populations in examining the process of burnout. The goal of this dissertation is to begin to address that relative dearth in the scientific literature among competitive performing artists.

Chapter 2

Literature Review

In this literature review, burnout and the various ways it has been theorized and conceptualized within the context of sport and performance are discussed. This will include a review of the previous research findings related to the psychological and physiological antecedents and consequences of burnout. Of particular note are the findings related to motivation, performance anxiety, psychological coping skills and coping functions. Finally, a description of the current study based on the extant literature will be provided.

Burnout

Originally studied as a phenomenon in the workplace environment, burnout was defined as a psychological tension experienced from a chronic exposure to work-related stress (Maslach & Jackson, 1981; Shin, Park, Ying, Kim, Noh, & Lee, 2014). In further defining “work-related stress,” Maslach and Jackson (1981) went on to expound that this stress led to “emotional exhaustion and cynicism that occurs frequently among individuals who do ‘people work’ of some kind” (p.99). In this definition of burnout, as the emotional resources deplete, individuals are no longer able to give of themselves psychologically. In a review of seventeen quantitative studies examining burnout under Maslach and Jackson’s (1981) conceptualization of burnout Adriaenssens, De Gucht, and Maes (2015) found that an average of 26% of nurses suffer from burnout. Cañadas-De et al. (2015) also supported these findings in asserting that health professions are a vulnerable population to experience both.

Since Maslach and Jackson (1981), burnout has been researched to specifically accommodate athletic performance settings. According to Raedeke (1997), athlete burnout is a multidimensional construct consisting of three primary symptoms: sport devaluation, reduced sense of accomplishment, and physical and emotional exhaustion. Athlete burnout has also been referred to as a "psychological syndrome and a dysfunctional condition...characterized by distress and sport devaluation" (Gustafsson, Kennta, & Hassmen, 2011, p. 4). Smith (1986) helped operationalize burnout by deeming it as a physical, psychological, and emotional withdrawal from a formerly enjoyed activity due to excessive amounts of stress.

Several models and theories have been formulated to conceptualize the process of burnout and identify its potential environmental, physiological, and psychological antecedents. Silva (1990) proposed a model that asserted that burnout is a product of environmental and physiological factors such as excessive training and workload. This model assumes that an athlete cannot burn out unless they are overly invested in the sport. Silva defined burnout as "an exhaustive psychophysiological response exhibited as a result of frequent, sometimes extreme, but generally ineffective efforts to meet excessive training and sometimes competitive demands" (Silva, 1990, p. 11). Gustafsson, Kennta, and Hassmen (2011) supported this definition as they stated, "sport at the highest level has evolved into a year-round endeavor, often with a blurred boundary between the competitive season and off-season, thereby allowing limited time for recovery" (p.4). While Silva still acknowledged the essential role that psychological factors play in the process and development of burnout, he hypothesized that an athlete's negative

adaptation to an excessive training load would eventually lead to burnout and withdrawal from sport, which he coined *training stress syndrome*. A more recent study by Lemyre, Roberts, and Stray-Gundersen (2007) supported Silva's model in concluding that overtraining predicted athlete burnout over the course of a competitive season in winter sport athletes. However, Silva's model fails to carefully consider the more psychological underpinnings of burnout as not all burned out athletes are over trained.

Other scholars have asserted that burnout was more than just a product of stress and training, but rather a function of an athlete's intrinsic commitment to a sport (Raedeke, 1997; Schmidt & Sein, 1991). Thus, *self-determination theory* (Deci & Ryan, 1985) has been a popular lens by which to examine the process of athlete/performer burnout. Within the context of sport similar activities, this theory refers to a performer engaging in an activity by their own free will for their own pleasure and enjoyment. This type of spontaneous and autonomous behavior is said to be intrinsically motivated or self-determined (Deci & Ryan, 1985).

In studying competitive swimmers, Lemyre, Treasure, and Roberts (2006) examined the relationship between self-determined motivation and burnout and found that self-determined motivation was negatively correlated with burnout. Perreault, Daudreau, Lapointe, and Lacroix (2007) added that basic needs such as feeling competent, autonomous, and connected to others were essential to athletes in order to experience self-determined motivation. In supporting this assertion, Lonsdale, Hodge, and Rose (2009) found that self-determined motivation mediates the relationship between basic needs and burnout. This finding suggests that as athletes/performers feel more

autonomous and competent, they more freely engage in self-determined activity, and hence, experience less burnout symptoms.

In addition to self-determined motivation as a predictor of burnout, researchers have found perfectionism, passion, hope, and optimism to be meaningful predictors of who burns out (Chen, Kee, & Tsai, 2008; Curran, Appleton, Hill, & Hall, 2011; Gustafsson, Hassmén, & Podlog, 2010; Hill & Appleton, 2011; Jowett, Hill, Hall, & Curran, 2012). Specifically, Jewett and colleagues (2012) and Curran and colleagues (2011) found self-determined motivation to mediate the relationship between both perfectionism and burnout, and passion and burnout respectively. *Self-Determination Theory* provides valuable meaning and insights to the burnout literature, but its heavy reliance on humanistic and positive psychology principles may be limiting to the conceptualization of burnout as some intrinsically motivated individuals are still prone to burnout. A cognitive-affective perspective on burnout provides another valuable perspective into the process of burnout in athletes and performers.

Smith (1986) proposed a *cognitive-affective stress model* of burnout that borrowed from basic principles of social exchange theory (Thibaut & Kelly, 1959). According to social exchange theory, human behavior is governed by the need to maximize positive experiences (rewards) and minimize negative experiences (costs). Smith suggested that as the costs begin to outweigh the benefits, individuals would begin to withdraw and seek other activities that may be deemed as more favorable. The experience of withdrawal from sport activity is paramount to how Smith conceptualized burnout.

Smith's (1986) model conceptualized burnout as a process consisting of four stages in which both burnout and stress develop parallel to one another. The first stage of the model presents situational/environmental demands or stressors placed upon an athlete. These demands and stressors can vary from parental pressures to the extreme training loads and expectations placed on athletes (Gustafsson, Kennta, & Hassmen, 2011). Stage two of the model involves the various cognitive appraisals that athletes have in response to the situational demands. According to Smith (1986), these cognitive appraisals give rise to stage three, physiological arousal, which can be manifested in the common burnout symptoms such as fatigue, insomnia, and muscle tension. Raedeke and Smith (2001) added that athletes might also experience psychological symptoms such as a reduced sense of accomplishment, devaluation of their sport, as well as physical and emotional exhaustion as a response to cognitive appraisals. The final stage of the burnout process consists of the various coping mechanisms that athletes will engage in as illustrated by avoidant behaviors or even withdrawal from activity as an adaptive response to adverse physiological symptoms.

For the purpose of the current study, Smith's *cognitive-affective stress model* (1986) provides a solid conceptual framework for measuring and examining burnout in the context of competitive performing arts. Like athletes, competitive performing artists engage in a rigorous training environment where a variety of different stressors intersect. One common stressor performing artists face is performance anxiety. From this stress model of burnout, performance anxiety is conceptualized as a common stressor for athletes and performers.

Performance Anxiety

Performance anxiety is a familiar struggle that affects a person not only psychologically, but also physiologically and behaviorally. Prior to the validation of several performance anxiety measures, many researchers observed that performance anxiety was related to negative life outcomes. Within the context of competitive performing artists, several studies have addressed this issue and indicated that performance anxiety is very common and is related to poorer performance.

In conceptualizing performance anxiety within a performing arts context, Cox and Kenardy (1993) defined performance anxiety as trait-anxiety and social phobia divided into two domains: somatic and cognitive. Levy, Castille, and Farley, (2009) applied this construct among competitive adolescent performing artists in determining the prevalence of performance anxiety. Kenny, Davis, and Oates (2004) also borrowed from this conceptualization in studying performance anxiety in elite operatic performers in relation to trait-anxiety and perfectionism. Consistent with how Cox and Kenardy (1993) conceptualized performance anxiety, Kenny (2011) defined music performance anxiety as, “the experience of marked and persistent anxious apprehension related to musical performance that has arisen through specific anxiety conditioning experiences, and which is manifested through combinations of affective, cognitive, somatic, and behavioral symptoms” (p. 433).

This particular definition mirrors much of Smith’s (1986) *cognitive-affective stress model* which also theorized burnout as a process of negative cognitive, affective, somatic (physiological), and behavioral (coping) symptoms. This parallel may lead one to

infer that individuals who experience music performance anxiety are more likely to experience symptoms of burnout more frequently, but minimal research has actually examined the relationship between the two variables within the performing arts context.

In a self-reported study of 650 symphonic orchestra performers, Van Kemenade, Van Son, and Van Heesch (1995) found that over 20% had experienced anxiety related to their performance. Overall, 14% had revealed that their lives and careers had been significantly impacted by performance anxiety. These findings were consistent with Wesner, Noyes, and Davis (1990) who asked music students in a competitive music program to rate their musical performance in relation to their anxiety. Results revealed that 21% of students admitted to experiencing performance anxiety regularly, and 16% expressed that this anxiety impaired their ability to perform. The literature consistently shows that higher rates of performance anxiety are related to hindered performance and that many professionals are affected by it.

Within the context of sports performance, Wiggins, Lai, and Deiters (2005) evaluated the relationship between trait anxiety and burnout among collegiate female hockey and soccer athletes. Their findings suggested that individuals who perceived their trait anxiety to be a hindrance to their performance also experienced higher levels of burnout throughout the competitive season. Aoyagi, Burke, Joyner, Hardy, and Hamstra (2011) also found a moderate to strong relationship between trait anxiety and burnout within competitive youth athletes. Researchers have also concluded that cognitive anxiety is closely associated with greater levels of reduced sense of accomplishment in burnout (Cremades & Wiggins, 2008; Cremades, Wated, & Wiggins, 2011). Although these

studies addressed the general role that anxiety plays on an athlete's ability to perform and potentially experience symptoms of burnout, further investigation is needed within the competitive music performance environment. To date, no study has addressed the experience of music performance anxiety in relation to the experience of burnout among competitive performing artists.

Psychological Coping

Although researchers have established a relationship between burnout and performance anxiety in sport, not everyone who experiences performance anxiety necessarily burns out. This might suggest that some athletes cope better with performance stress than others. According to Lazarus and Folkman (1984), coping is defined as “a constantly changing cognitive and behavioral effort to manage specific external and/or internal demands that are appraised as taxing or exceeding the resources of the person” (p. 141). The process of coping has been widely accepted as necessary in dealing with the impact of emotion and stress in the sport environment (Crocker, Alderman, & Smith, 1988). Gould, Eklund, Jackson, Lavalley, Williams, and Jones (2008) asserted that coping plays a mediating role between stress appraisals and performance outcomes.

Smith, Schutz, Smoll, and Ptacek (1995) asserted that psychological coping skills served as protective factors for athletes experiencing high levels of stress. They further identified several factors that underlie a higher-level of psychological coping for athletes. These specific factors or coping skills include: (1) Coping with Adversity, (2) Peaking Under Pressure, (3) Goal Setting/Mental Preparation, (4) Freedom From Worry, (5) Confidence and Achievement Motivation, and (6) Coachability. “Coping with Adversity”

refers to an athlete's ability to quickly deal with immediate challenges by finding ways to control the physical, emotional, or cognitive symptoms. "Peaking under pressure" is operationalized as an athlete's ability to engage a challenge or pressure with a level of enjoyment. "Goal setting/mental preparation" addresses how athletes are able to plan and create goals prior to engagement in activity. "Freedom from worry" refers to the extent to which athletes ruminate and worry about how they will perform. "Confidence and achievement motivation" measure the athlete's intrinsic and extrinsic desire toward their sport. Lastly, "coachability" is conceptualized as how athletes react when receiving advice, criticism, or correction from a coach. Combined, these factors form the essence of an athlete's general ability and skill to cope in the midst of high levels of stress.

Several studies have examined the extent to how well individuals cope in relationship to the level of burnout they experience. In a population of elite tennis players, Gould, Udry, Tuffey, and Loehr (1996) found that players who experienced higher levels of burnout were less likely to use coping strategies and more likely to avoid tennis-related activities. Raedeke and Smith (2004) also evaluated the relationship between coping strategies and burnout in senior-level competitive swimmers. Their results revealed that the athlete's ability to cope effectively was related to decreased symptoms of burnout which was mediated by reduced levels of stress.

A common theme in this body of literature is that coping tendencies and skills mediate the relationship between the various psychological predictors of burnout as discussed previously. For example, Hill, Hall, and Appleton (2010) studied the relationship between perfectionism and burnout and discovered that in addition to

perfectionism being a positive predictor of burnout, its relationship was mediated by an athlete's ability to cope with burnout. Schellenberg, Gaudreau, and Crocker (2013) also found that psychological coping mediates the relationship between harmonious passion and burnout in a sample of volleyball players. In addition to looking at the roles psychological coping skills play in athlete performance and burnout, researchers have also been interested in the role and function that various kinds of coping serves.

Kowalski and Crocker (2001) suggested three functional themes in athletic coping: problem-focused, emotion-focused, and avoidance-focused. Problem-focused coping refers to an athlete trying to find a way to change a situation or problem. In contrast, emotion-focused coping is how an athlete views a situation, adjusts thoughts to accommodate a situation, and works through emotions to try to feel better in the situation. Lastly, avoidance-focused coping addresses how an athlete can leave or get away from a potentially stressful situation. Various studies have also investigated the relevance of coping functions in relation to performance and burnout. In examining elite athletes, Anshel and Si (2008) revealed one's coping style plays an important function in the type of stress the athlete experiences. Based on what the stressor is, an athlete may have the tendency to approach or avoid the stress.

Elison and Partridge (2012) also asserted that coping style plays an essential role in how athletes manage difficult emotions; one of these emotions is shame. They posited that as athletes engage in shame-based coping they tend to withdraw from and avoid sport-related activity. They further found athletes who use avoidance and shame coping tend to become more perfectionistic to counter attack their feelings of shame. If

perfectionism has been found to be closely related to symptoms of burnout (Hill, Hall, & Appleton, 2010), then one could infer that avoidance and shame coping styles would be more prone to burnout. In fact, Hill, Hall, and Appleton (2010) found a positive relationship between avoidance-focused coping and burnout in a sample of elite competitive athletes. Kaiseler, Polman, and Nicholls (2009) echoed these findings and added that athletes who avoid feelings of shame and fear have a higher need for more emotion-focused coping. This operates under the assumption that working through difficult and negative emotions actually alleviates symptoms of burnout, which enhances performance (Hätinen, Mäkikangas, Kinunen, & Pekkonen, 2013). It could be argued that shame is a common experience within the performing arts contexts as many musicians are publically evaluated by instructors. When an evaluation is negative, critical, or even humiliating, a performer may engage in avoidant type behaviors to reduce such feelings of shame.

Shin, Park, Ying, Kim, Noh, and Lee (2014) conducted a meta-analysis of 37 studies that looked at coping functions and burnout and concluded that problem-focused coping was negatively related to all three aspects of burnout. The overarching themes in these studies suggest an argument that avoidance-focused coping may be related to symptoms of burnout, while problem and emotion focused coping may be associated with less burnout and more positive performance outcomes. This would support Smith's (1986) claim that athletes who experience burnout tend to withdraw psychologically, emotionally, and physically.

Current Study

Although burnout, performance anxiety, and psychological coping have been studied over a variety of athletic populations and settings, there remains a relative dearth of research in examining these phenomena in other performance contexts, such as in the performing arts. One such population that appears appropriate to study in this regard is competitive marching musicians (i.e., marching bands, indoor color guard and marching percussion unit, and drum and bugle corps), as these activities require extensive practice and public performances--in terms of playing or performing their artistic apparatus (i.e., playing their instrument), as well gross motor physical movements and manipulations (i.e., marching and choreography).

Within marching music populations, arguably the most psychologically demanding activity is world-class drum and bugle corps (sanctioned by Drum Corps International), hereafter referred to as “drum corps.” Drum corps performers are comprised of young adult musicians (i.e., brass players and percussionists) and dancers (i.e., color guard performers). Drum corps competition involves the public competitive performance of an 11-minute marching music program, judged on the basis of artistic and physical presentation. The drum corps season begins with monthly instructional camps from November to April, followed by a full-time, month long training camp (mid-May-mid-June), culminating in an eight week, national competitive tour. Most drum corps performers also participate in other marching music activities, such as high school and college marching bands, and indoor winter guard and percussion competitions. During the drum corps season, the most intensive time is the early summer training camp.

Commonly referred to as “Spring Training,” this time consists of approximately 12 hours of daily rehearsal—learning marching drill, practicing music, and physical conditioning.

Drum and bugle corps are widely known for their stressful, rigorous, and competitive environment. Levy and colleagues have examined the expression of performance anxiety in the marching music context (Levy, Castille, & Farley, 2009) in addition to the impact of performance anxiety on performers’ satisfaction with the marching music participation (Levy & Lounsbury, 2011). To date, no study has explicitly studied the predictive relationships between burnout, performance anxiety, and psychological coping within this performing arts context. The purpose of this study is to examine the predictive relationships between the dispositional variables mentioned above (performance anxiety and coping strategies) and burnout. As previously mentioned, one of the major implications of burnout symptoms is an athlete’s inclination to drop out or quit a sport when stressors have become too demanding to cope with. Few studies within the sport context have addressed whether or not athletes or performers have actually dropped out of their sport and how that relates to burnout and other psychological factors. In the current study, activity participation, performance anxiety, psychological coping skills, coping strategies, and burnout were examined in the drum corps sample. The first aim was to examine the predictors of burnout in this performing arts context. The second aim was to examine if burnout leads to dropout or attrition in this activity.

Based on Silva’s (1990) training stress syndrome model and Smith’s (1986) cognitive affective stress model (described above), the following hypotheses were tested:

1. Performers with more experience in participating marching arts activities (i.e., high school and college marching bands, indoor color guard, indoor marching percussion, and drum corps) will report a greater magnitude of burnout symptoms—a direct and positive correlation between marching arts experience and burnout.

2. Performance anxiety will directly and positively correlate with burnout symptoms. Experiences of performance anxiety will explain a significant portion of the variance in burnout symptoms above and beyond the portion explained by activity participation (i.e., incremental validity).

3. Psychological coping skills (i.e., Coping With Adversity, Peaking Under Pressure, Goal Setting/Mental Preparation, Freedom From Worry, Confidence and Achievement Motivation, and Coachability) will be directly and negatively correlated with burnout symptoms. Experiences of psychological coping skills will explain a significant portion of the variance in burnout symptoms above and beyond the portion explained by activity participation and performance anxiety (i.e., incremental validity).

4. There will be a direct correlation between coping function scores and burnout symptoms. Specifically, performers who score higher on avoidance-focused coping will have higher burnout scores (positively correlated). Performers who score higher on problem-focused or emotion-focused coping will have lower burnout scores (negatively correlated). Coping strategy will explain a significant portion of the variance in burnout symptoms above and beyond the portion explained by activity participation, performance anxiety, and psychological coping skills (i.e., incremental validity).

5. Performers with higher expressed performance anxiety, poorer coping skills, and higher expressed burnout will be less likely to continue their voluntary participation in their drum and bugle corps the following competitive season.

Chapter 3

Materials and Methods

Participants

Data were drawn from an archive of 144 drum corps performers, representing one world class drum and bugle corps. All participants were male, and had an average age of 19.5 (range 18-21). Participants averaged seven competitive seasons ($M = 7.02$, $SD = 3.53$; range 2-26) of marching music experience, with an average of one half season of world class drum corps experience ($M = .51$; $SD = 1.06$; range 0-8). A total of 141 cases had complete data sets, and included 75 brass players, 34 percussionists, and 32 color guard performers. Data from these performers were used to assess the first four hypotheses.

As world-class drum corps is an activity designed for young adult performers, there is an age limit of 21 to be eligible to participate. To address the fifth hypothesis, data were analyzed only from those participants that were age eligible to return for continued participation the following year. Of 141 performers who completed full data sets, 97 were age eligible to return the following drum corps season. Of the 97, 59 (60.8%) continued their drum corps participation with their respective organization, and 38 (39.2%) did not return (or dropped out).

Procedure and Instrumentation

All data were originally collected as part of a performance enhancement program with the drum corps and maintained in a secure data archive. All potential participants agreed to allow their non-identifying information to be archived for future research. The

organization responsible for maintaining the archive granted permission to the author to access the data. As an archival study, this study was approved by the authors' Institutional Review Board.

The study measures (described below) were administered during the middle of the performers "Spring Training" month (early June 2014). It was conceptualized that this was an ideal time to measure performers' experience of burnout, performance anxiety, and coping, as this was when performers were "in the thick" of the most demanding time of their training. This demanding training period included intense physically and psychologically demands (i.e., rehearsing 12-hours daily, and learning and needing to memorize and competently perform their program). Participants completed (via paper and pencil administration) the measures described below. In addition, information related to continuation (i.e., those who returned to participate the following year) was added to the data archive by the director of the organization in December 2014.

Demographics. The following demographic information was available in the data archive: performer's age, sex, and number of seasons the performer competed in the following marching music activities: drum corps, high school marching band, college marching band, winter indoor color guard units, and winter indoor percussion ensembles. Total number of competitive marching music seasons was calculated and used as the operational definition for marching music experience.

Burnout The *Athlete Burnout Questionnaire* (ABQ; Raedeke & Smith, 2001) was used to assess symptoms of athlete burnout syndrome. The scale consists of 15 items which measure key burnout symptoms: (1) Reduced Sense of Accomplishment (e.g. I am

not performing up to my ability), (2) Sport Devaluation (e.g. the effort I spend in drum corps activities would be better spent doing other things), and (3) Emotional and Physical Exhaustion (e.g. I feel emotionally drained from my drum corps participation). The respondent indicated the degree to which they experience these symptoms on a 5-point Likert scale ranging from 1—almost never to 5—almost always. The ABQ is considered the gold standard in the measurement of burnout and was specifically designed to measure the cognitive, affective, and physical components that Maslach and Jackson (1981), Smith (1986), and Silva (1990) outlined in their conceptualization and definitions of burnout. The preliminary validation of the ABQ among collegiate swimmers revealed three factors: reduced sense of accomplishment, sport devaluation, and physical and emotional exhaustion. This specific measure has since been validated in an array of athlete populations including rugby (Eklund & Cresswell, 2007; Hill & Appleton, 2011), tennis players (Goodger, Wolfenden & Lavalley, 2007), and swimmers (Lemyre, Roberts, & Stray-Gundersen, 2007). Previous concerns of validity issues with the ABQ were addressed by comparing it with a previously used burnout measure as well as a depression inventory to assess for discriminant and convergent validity. Cresswell and Eklund (2006) found that the ABQ and Maslach Burnout Inventory (MBI; Maslach & Jackson, 1981) displayed acceptable convergent validity on subscales that were highly correlated and satisfactory discriminant validity on subscales that did not match. They also found that adequate discrimination between a depression scale and burnout demonstrating that depression and burnout are two distinct constructs. It is also important to note that the ABQ is limited as it fails to measure other important and related

constructs of burnout such as training distress, dropout, and depression. Further validation of the ABQ is also warranted among competitive music settings.

Regarding the internal consistency of this measure, previous studies have found Cronbach's alphas ranging from .71 to .87 (Eklund & Cresswell, 2007; Goodger, Wolfenden & Lavalley, 2007; Hill & Appleton, 2011; Lemyre, Roberts, & Stray-Gundersen, 2007). For the current sample, Cronbach's alphas for the individual subscales ranged from .70 to .77, with a total $\alpha = .83$. Specifically the Cronbach's alphas for the current sample were: Reduced Sense of Accomplishment: $\alpha = .70$; Emotional and Physical Exhaustion: $\alpha = .81$; and Devaluation: $.77$.

Performance Anxiety The *Performance Anxiety Questionnaire* (PAQ; Cox & Kenardy, 1993) was used to assess somatic and cognitive symptoms associated with music performance anxiety. The PAQ asks responders to indicate on a Likert-type scale (1-never to 5-always) their level of experience with 10 somatic (e.g., sweaty palm, heart palpitations) and 10 cognitive (e.g., excessive worry and apprehension about performances) symptoms across three performance settings (i.e., during rehearsals, group public performances, and solo public performances).

The PAQ was initially validated as no prior instrument had sought to measure performance anxiety within a music performance setting. The PAQ was adapted from the Cognitive-Somatic Anxiety Questionnaire (Swartz et al., 1978) and the Performance Anxiety Inventory (Nagel et al., 1981). In assessing for convergent validity, the PAQ was compared to the State-Trait Anxiety Inventory, Trait Scale (STAI-T; Spielberger et al., 1983) and the Social Phobia and Anxiety Inventory (SPAI; Turner et al., 1989). These

scales were selected as they represented the two most important constructs to the conceptualization of the PAQ. The first being that performance anxiety is often associated with social anxiety or phobia according to the DSM-V (American Psychiatric Association, 2013). The second is that performance anxiety is said to be tied to musicians with high levels of trait-anxiety. After assessing both constructs (SPAI and STAI-T) in relation to the performance setting (PAQ), Cox and Kenardy (1993) confirmed that students with higher levels of trait anxiety and social phobia also experienced higher performance anxiety, providing evidence for convergent validity of the measures. The PAQ has demonstrated external validity as it has been used in a variety of music performing contexts including competitive drum corps (Levy et al., 2009) and elite operatic performers (Kenny, Davis, & Oates, 2004). The PAQ has demonstrated strong internal consistency with a previous drum corps sample—Cronbach's $\alpha = .89$ (Levy et al., 2009). For the current sample the Cronbach's α was .95.

Psychological Coping Skills The *Athletic Coping Skills Inventory-28* (ACSI-28; Smith, Schutz, Smoll, & Ptacek, 1995) was utilized to measure trait-like psychological skills that predict improved performance among athlete populations. The 28-item scale includes six subscales known as psychological skills factors: Coping with Adversity (e.g. I maintain emotional control no matter how things are going for me), Coachability (e.g. If a coach criticizes or yells at me, I correct the mistake without getting upset about it), Confidence and Achievement Motivation (e.g. I feel confident that I will play well), Freedom from Worry (e.g. while competing, I worry about making mistakes or failing to come through), Goal Setting and Mental Preparation (e.g. on a daily or weekly basis, I set

very specific goals for myself that guide what I do), and Peaking Under Pressure (e.g. to me, pressure situations are challenges that I welcome). These six subscales as a whole capture the general essence of psychological coping skills. Respondents indicate the degree in which they experience (frequency) each domain on a four-point Likert-type scale ranging from 0—almost never to 3—almost always.

The original ACSI consisted of 87 items, but was narrowed down to 28 items after an extensive confirmatory factor analysis by Smith et al. (1995). The purpose of creating the ACSI-28 was to assess individual differences in coping skills among athletes in order to measure specific skills such as anxiety control, stress management, mental preparation, etc. Smith and colleagues also asserted that psychological coping skills served as protective factors for athletes experiencing high levels of stress. A confirmatory factor analysis identified seven factors that underlie a higher-level of psychological coping for athletes.

The ACSI-28 has demonstrated strong factor validity as factor loading for all subscales were significant at .46 to .77. There is also evidence for external validity in this measure as it has been used among many competitive performing artists (Poczwadowski, & Conroy, 2002) and athletes (Burton, 1984; Gould, & Moffett, 2002). One potential limitation of the ACSI-28 is that some researchers have argued that it is only measuring psychological skill that athletes possess rather than actual coping skills. The measure also fails to capture the function of various types of psychological coping skills.

The internal consistency for the subscales had alpha levels ranging from 0.62 to 0.78 and the overall scale has an alpha level of 0.86 (Smith, Schutz, Smoll, & Ptacek,

1995), which I also expected for the present population. Regarding the internal consistency with the current sample, Cronbach's alphas ranged from .67 to .82 for the individual subscales, with a total α of .86. Specifically the Cronbach's alphas for the current sample were: Coping with Adversity: $\alpha = .67$; Coachability: $\alpha = .80$; Confidence/Achievement Motivation: $\alpha = .68$; Goals Setting and Mental Preparation: $\alpha = .81$; Peaking Under Pressure: $\alpha = .81$; and Freedom from Worry: $\alpha = .72$

The Coping Function Questionnaire (CFQ; Kowalski, 2002) is a sport-specific measure and was used to assess the different functions that psychological coping serves in adolescents to young adult athletes. This 18-item measure assesses three dimensions of coping: problem-focused coping (e.g. I did my best to change the situation), emotion-focused coping (e.g. I worked through my emotions in order to feel better), and avoidance-focused coping (in order to reduce stress I tried to get myself out of the situation). Respondents answer how frequently they responded to past sport-related stress on a 5-point Likert-type scale ranging from 0—not at all to 3—very much. The CFQ was developed from a sample of 683 high school athletes to measure these three constructs. The CFQ has demonstrated acceptable construct validity and has been used in various athlete populations. The CFQ was also assessed in relation with other coping functions measures and demonstrated acceptable convergent validity on all subscales. I expected the internal consistency of the given dimensions of the measure to be within the range (Cronbach's alpha = .83-.92) of other studies with similar populations (Kowalski & Crocker, 2001). The Cronbach's alphas for the current sample were: problem-focused coping: $\alpha = .82$; emotion-focused coping: $\alpha = .86$; and avoidance-focused coping: $\alpha = .91$.

Data Analysis

The current study addressed two main research questions. First, is whether experience, performance anxiety, psychological coping skills, and coping functions predict and account for the variance explained in burnout. This first question was broken down into four hypotheses that examine the relationship between each of these variables on burnout.

To address these hypotheses, I used SPSS 22 to examine all of the bivariate correlations between each variable and burnout to establish whether or not significant relationships existed amongst the hypothesized variables. To account for the variance explained, it was necessary to run a hierarchical regression in order to account for the unique variance explained by each variable. This process would help to control for any variables that co-varied. Since compelling evidence has demonstrated that burnout is a product of overtraining (Silva, 1990), I decided to run the variable of experience first in the hierarchical regression. Performance anxiety was ran second as it can be argued that it is an antecedent to burnout. Finally, psychological coping skills and coping functions were run last in the hierarchical regression as they are typically responses to environmental and psychological stressors. This hierarchical regression analysis would help to determine which variables independently accounted for the variance in performers who experience burnout.

The second main research question examines whether the variables listed above, including burnout, can predict continuation of performance activity into the next season. To address hypothesis 5, I used SPSS 22 to run a logistical regression which examined

the predictive relationship and variance explained of performance anxiety, psychological coping, and burnout on continuation . I used a logical regression because the dependent variable was a dichotomous categorical variable of whether or not the performers continued their participation in the next season. I also looked at partial correlations to control for individuals difference across all of the variables. This would help to examine which variables uniquely correlated with performers who continued.

Chapter 4

Results

This study sought to test five hypotheses regarding the relation among performance anxiety, psychological coping skills, burnout, and continued participation in a world class drum corps. The first four hypotheses involved predictive relations between marching arts participation (operationalized as cumulative number of seasons of marching arts participation), performance anxiety (as measured by the PAQ), psychological coping skills (as measured by the scales on the ACSI-28), and coping functions (as measured by the CFQ) with symptoms of burnout (as measured by the total score on the ABQ). To test these hypotheses, a hierarchical multiple regression was conducted, where seasons of participation was entered on step 1, total score on the PAQ entered on step 2, scores on the six ACSI-28 scales entered on step 3, and scores on the three CFQ scales on step 4 (to predict the total score on ABQ (dependent variable)). Results of the hierarchical regression are presented in Table 2. Descriptive statistics (i.e., means, standard deviations, and ranges) along with bivariate correlations between the study variables is presented in Table 1.

With regard to hypotheses 1-4, years of marching arts experiences did not significantly correlate with burnout scores. For the variable of performance anxiety (hypothesis 2), five of the six coping skills (sans Peaking under Pressure) (hypothesis 3), and two of the three coping functions (sans Problem Focused Coping) (hypothesis 4) demonstrated significant bivariate correlations with Burnout. Two significant partial

correlations were found between the independent variables and Burnout—Performance Anxiety ($r_{\text{part}} = .18, p = .009$), and the coping skill Coachability ($r_{\text{part}} = -.17, p = .015$).

A hierarchical regression analysis was also conducted to examine hypothesis 1-4. With regard to this analysis, marching experience did not yield a significant change in variance explained ($R^2 = .014, p = .16$). Performance anxiety did yield significant change in variance explained, accounting for approximately 22% of variance explained in Burnout. Coping skills, as a group, added an additional 13.5% of explained variance ($p < .001$). Coping functions did not yield significant incremental variance above and beyond that already explained by the other variables ($R^2 = .005, p = .80$). In total, independent variables accounted for 37.6% of variance explained in Burnout, with Performance Anxiety, and coping skills accounting for 35.7% of the variance explained (Table 2).

To investigate hypothesis five, a logistic regression was conducted with the categorical dependent variable of continuation (i.e., age eligible performer who continued their participation versus those performers that did not return), with the independent variables of performance anxiety, coping skills, and burnout. Performance anxiety was entered into the model first, followed by the six coping skills, and finally the three burnout subscales. Results of the logistic regression are presented in Table 3. Bivariate and partial correlations between the study variables and continuation are presented in Table 4.

With regard to the logistic regression model, performance anxiety did not yield a significant change in variance explained ($R^2 = .01, p = .36$). Coping skills, as a group, also did not add significant variance explained in continuation ($R^2 = .06, p = .51$). On the

third step, the burnout scales did contribute significant variance explained, ($R^2 = .15, p = .04$). In total, independent variables accounted for 15.3% of variance explained in continuation, the burnout scale accounting for 8% of the variance explained. Two significant partial correlations were found between the independent variables and Continuation—Burnout subscale: Reduced Sense of Accomplishment ($r_{\text{part}} = -.22, p = .027$; and the coping skill Confidence ($r_{\text{part}} = -.22, p = .027$).

Chapter 5

Discussion and Conclusions

The essential aim of this dissertation was to examine seasons of experience, performance anxiety, psychological coping skills, and coping functions in relation to burnout and continuation (i.e., the inverse of burnout) in a competitive performing arts population. Based on a review of the literature, no studies have ever examined these variables in the competitive performing arts setting. The findings for hypothesis 1, which predicted that seasons of experience would have a direct and positive correlation with burnout scores, suggested that performers with more season of experience and training were not necessarily prone to experiencing higher levels of burnout. In addition, experience alone did not account for any significant portion of the variance in performers who were burned out.

Silva's (1990) model had conceptualized burnout as a syndrome of overtraining and excessive training load, but this finding suggests that training alone may not be the sole factor of why performers burn out. This would suggest that burnout within the performing arts context may be influenced more by psychological variables than by physical exhaustion and overtraining alone. This would fit with Maslach and Jackson's (1981) definition that burnout is a syndrome of emotional exhaustion rather than physical exhaustion. This may lead one to infer that individuals who become physically depleted do not necessary become emotionally depleted.

In support for hypothesis 2, performance anxiety was directly and positively related to burnout. When accounting for all other variables, performance anxiety still

remained a strong predictor of burnout. These findings are consistent with the previous body of literature that has found trait-anxiety to positively correlate with burnout among athlete populations (Aoyagi, Burke, Joyner, Hardy, & Hamstra, 2011; Wiggins, Lai, & Deiters, 2005). Recent studies have only examined performance anxiety within performing arts populations in terms of prevalence and satisfaction (Levy, Castille, & Farley, 2009; Levy & Lounsbury, 2011). But the current study adds to the body of performance literature as no previous study has examined the connection between performance anxiety and burnout.

The findings from hypothesis 3 demonstrated that performers who displayed higher psychological coping skills on average were less prone to experience burnout. Specifically, all but one of the six bivariate correlations of psychological coping skills (i.e., peaking under pressure) were strongly related to who experienced more burnout (see Table 1). Not only were psychological coping skills strongly related, but it also explained a significant portion of the variance above and beyond performance anxiety in predicting burnout. These findings are consistent with previous research that copings skills are negatively related to athlete burnout (Gould, Udry, Tuffey, & Loehr, 1996). In contrast to previous findings that proposed that psychological coping acts as a mediator between other psychological variables, this study found psychological coping to be directly related to burnout independent of the other psychological variables that were simultaneously tested. This would suggest psychological coping skills alone may act as protective factors for musicians who are susceptible to burnout. This finding may provide a musician or instructor comfort in knowing that as a performer becomes better at learning to

psychologically cope with their environment, they may be able to protect themselves from experiencing burnout.

When controlling for all other variables, independent contributions were significant for the psychological coping skill of coachability. This finding was impactful and makes particular sense within the context of competitive performing arts as performers are constantly exposed to critical public feedback from instructors during training and performances. If performers are less capable of responding adaptively to critical feedback on a consistent basis, this may begin to deplete an individual's psychological and emotional capacity to cope leading to burnout.

The specific functions of coping (i.e. avoidance-focused, problem-focused, and emotion-focused) did not play as large of a role in burnout as predicted (hypothesis 4). Performers who engaged in more frequent avoidance-coping strategies tended to experience higher levels of burnout. The findings also revealed that emotion-focused coping was associated with lower levels of burnout among performers. These findings support previous studies that have found both emotion-focused and avoidance-focused to be negatively and positively correlated with burnout respectively (Elison & Partridge 2012; Hill, Hall, & Appleton, 2010; Kaiseler, Polman, & Nicholls 2009). Problem-focused coping (e.g. being able to change one's situation), however, had no relation to burnout in this study, which is inconsistent with the findings of Shin et al. (2014) who asserted that problem-focused coping was negatively associated with burnout across 37 studies. This contradiction might suggest that problem-focused coping does not serve the same purpose in performing arts settings as it may in others, in relation to burnout. This is

because many if not all aspects of the respondent's situation/environment was not changeable (i.e. schedule of practice, frequency of instructor feedback, travel schedules, competitions, etc.).

Both emotion-focused and avoidance-focused coping were each related to burnout independently. But when tested simultaneously with the performance anxiety and psychological coping variables, they both failed to contribute to unique variance explained. This would suggest that both psychological coping and performance anxiety better explain how performers burned out. This is because performance anxiety is an experience that lends itself to more avoidance-based behaviors as a response to reduce the anxiety. Also, the psychological coping skill of Coping with Adversity (e.g. I maintain emotional control no matter how things are going for me) may better account for how performers cope emotionally than the variable of emotion-focused coping (e.g. I try to find ways to control my emotions).

In addressing hypothesis 5, the findings did not support the prediction that psychological coping, coping functions, and performance anxiety would account for the explained variance among performers who returned versus those who dropped out. However, the findings did support the hypothesis that burnout would explain a significant portion of the variance (8%) in performers who returned. Specifically, performers who score significantly lower on the 'reduced sense of accomplishment' domain of burnout were more likely to discontinue their participation for the next season. The findings also revealed that the psychological coping skill of confidence (e.g. I feel confident that I play well) independently and significantly contributed to the variance explained in performer

continuation. This suggests that performers, who lacked feeling successful, accomplished, and confident in their activity, were more likely to drop out and not return for the next season. These findings are particularly noteworthy because they identify and provide two crucial psychological components (reduced sense of accomplishment and confidence) that were significant predictors of performers who continued on to the next season.

Overall, the logistical model was able to explain 15% of the total variance in performers who continued. While this may appear to be a small percentage of the variance, it is worth noting considering all of the possible external factors that may occur for each performer (i.e. familial factors, expenses, academic status, etc.) that were beyond the scope of this study. This finding provides important contributions to the literature as it offers insights that the psychological aspect of a performers life matters in regards to their continuation.

The findings of this study fit within Smith's (1986) *cognitive-affective stress model* of burnout and provide additional insight to the process of burnout within the context of competitive performing artists. Under this model, performance anxiety is considered a major negative experience which contributes to a performer experiencing a devaluation and reduced sense of accomplishment in their sport. This suggests that performance anxiety is considered a major cost that impedes a performer's ability to enjoy their music activity, ultimately leading to their withdrawal. Avoidance-focused coping was related to both burnout and performance anxiety (see Table 1) which provides

additional support of Smith's model that individuals who experience negative stressors tend to withdraw from their situation.

The results also revealed a strong relationship between performance anxiety and five of the six psychological coping skills (see Table 1). This might suggest that psychological coping would appear to be one mechanism by which athletes successfully manage the psychological, physical, and emotional symptoms and sources of performance anxiety. Under Smith's (1986) model of burnout, psychological coping may facilitate positive experiences which protect performers against negative environmental or psychological factors that may cause an athlete to devalue their activity.

Implications

In looking at the practical implications of this study, there are several ways to apply the findings of this study that will affect change at both the micro level (performers) and the macro level (instructors and organizations). Coachability (how athletes, or in this case performers, react when receiving advice, criticism, or correction from a coach or instructor) seems to be an area to consider as it accounted for a significant portion of the variance explained among performers who experienced burnout. As the training season is so closely associated with an array of feedback, both positive and negative, it would be important for instructors to note that some performers may internalize critical feedback more than others. It could be argued that receiving critical feedback in the presence of others is an experience that provokes feelings of shame and anxiety. Trying to manage such internalizations of critical feedback both on and off the training field would be considerably taxing to some. This is consistent with previous

research which has asserted that athletes who experience shame tend to disengage from activity and engage in more avoidant behaviors (Elison & Partridge, 2012).

From an intervention standpoint, it would be useful for instructors to be able to identify performers who are more vulnerable to critical feedback and then adjust their instructional approach accordingly to meet their needs. It may be useful for instructors to help those performers by providing a space for performers to process and talk about any feedback given to them in a less public setting. In helping performers build more resilience to feedback, it may be useful for instructors to prepare performers ahead of time with their expectations, and how they plan on interacting with performers during practice and performances. This increased transparency may help a performer to better mentally prepare to receive critical feedback.

Another important aspect for instructors to consider is how confident their performers feel in their skills, ability to reach their goals, ability to push themselves, and their ability to play well. If instructors were able to identify early on that a performer lacked confidence in these areas, they would be able to intervene in ways that might help to build a performer's confidence. Since many performers at this level have proved that they do have the skills and ability required to thrive in this particular setting, instructors could take measures to empower performers on and off the field to acknowledge their talents and abilities to do well. This strengths-based approach to coaching and education may provide performers with the adequate amount of support they need to recognize and build their confidence.

Performance anxiety was another salient variable in this study that would need early intervention as it appeared to be an important antecedent to burnout in this particular setting. Since performance anxiety is associated with negative somatic, cognitive, and emotional symptoms, it would be important to address these specific domains from an intervention standpoint. A mindfully-based cognitive behavioral approach may be an effective way to intervene with individuals who are more performance anxious. Within this context, mindfulness interventions may help performers to decrease negative emotions and reframe negative cognitions while enhancing the capacity for more positive emotions and experiences (De Felice, 2004).

It is also important to recognize the social component underlying the construct of performance anxiety. It may be useful for coaches to recognize the importance of social support as a protective factor for performance anxiety (Biasutti & Concina, 2014). In intervening, it could be helpful for performers who are more performance anxious to have an open space to talk about their anxiety and seek support from fellow peers.

Limitations

Given that this was an archived data set, the study was limited in certain variables such as experience. Because marching band has been known as a rigorous, year round, competitive environment, hypothesis 1 operated under the assumption that the level of experience is associated with the excessive training load of a performer. One should interpret this finding with caution as the number of seasons of a performer's experience may not reflect how excessive their training load had been or if the performer had any breaks between years of performance. Future research with this population would need to

look more specifically at measuring training stress as Silva (1990) defined and conceptualized burnout instead of measuring experience in years participated.

Because this was an archival data set, this study was limited as it was not able to attend to other important variables that may have better explained burnout. For example, from Deci and Ryan's *self-determination theory* (1985) could be useful to assess the level at which performing artists were intrinsically or extrinsically motivated. It may have also been useful to assess commitment level as a variable in predicting who was more likely to continue or drop out.

This study sample was limited as it only looked into the experience of male performers in relation to burnout, psychological coping, performance anxiety, and experience. This, in part, is because drum and bugle corps has historically been a male dominated arena (Levy, Castille, & Farley, 2009). The body of research has found women in these types of performance settings to experience higher levels of performance anxiety (Nusseck, Zander, & Spahn, 2015; Osborne & Kenny, 2005). Since performance anxiety was an impactful predictor of burnout, it would be necessary to investigate how performance anxiety influences burnout in a sample of female and male performers in future studies. This would allow for powerful comparison data.

From a social justice standpoint, this study did not examine other environmental and social aspects beyond the psychological variables examined that may also influence burnout. As participation in marching music activities is costly, performers coming from a lower socioeconomic background may experience more economic stress than other performers who can afford the costs of equipment and fees. It would be worthwhile for

future research to examine variables such as class, gender, sexual orientation, race, and ability status as it relates to a performer's experience of burnout. In addition, it may be useful to take a more qualitative approach in understanding the more phenomenological aspects that underlie a performer's experience of burnout.

In terms of measurement, several subscales on the ACSI displayed low internal consistency (Coachability, Goal Setting, Mental Preparation, and Freedom from Worry). Because of this, one might interpret the results for these particular subscales with caution. Future research may try to create a psychological coping skills measurement that is more specific to performing arts populations.

Directions of Future Research

Future research might integrate some of the interventions described above in treating burnout and its antecedents throughout a competitive season. This would be useful in examining whether or not early intervention reduces turnover rate for the next season. It also may be useful to measure burnout across the course of a season instead of just the beginning. This would provide additional information to instructors and researchers of the progression of burnout and at what particular times of the season are performers more prone to feeling burnout.

Future research on burnout, as it relates to retention and dropout, may find use conceptualizing burnout from a more self-determined lens. Raedeke (1997) hypothesized that athletes who feel more intrinsically attracted to their sport were less likely to experience symptoms of burnout. Since participation in this particular performance setting is completely voluntary, it may be important to assess if performers within the

performing arts context are intrinsically motivated and committed to marching band activities in predicting who returns and who drops out.

Conclusions

Overall, the findings for this study warrant attention from performers, educators, and other professional or medical staff within this setting. Many times we consider burnout to be a product or end result. In the case of this study, many performers were already experiencing burnout at the beginning of the competitive season. The findings revealed that performers who experienced more performance anxiety and were less coachable were more likely to experience greater burnout. This study also revealed that performers who were more burned out and were less confident in their abilities at the beginning of the seasons were more likely to discontinue their participation in the next competitive season. Since burnout has been so closely related to dropout, this finding has immense implications on actions that should be taken from the start of the competitive season by educators, coaches, and staff. The findings for this study call for instructors from an array of performance settings to assess their performers from the start of a season in order to identify and intervene with individuals who may be more prone to dropout during or by the end of the season.

Contributions

In the past, the literature has focused on burnout as it relates to work settings and sports. The current study adds the burnout literature by examining burnout to a population and setting that has never before been examined (i.e. performing artists). In regards to performance anxiety, studies have only been conducted within performing arts

populations in terms of prevalence and satisfaction (Levy, Castille, & Farley, 2009; Levy & Lounsbury, 2011). Psychological coping is another variable that has not been examined in relation to burnout in performing arts settings. The current study adds to the body of performance literature in providing useful connections between performance anxiety, psychological coping, burnout, and continuation.

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Appendix

Table 1

Bivariate correlations between drum corps experience, performance anxiety, psychological coping skills, coping functions, and burnout.

| Variable | Mean (SD) | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|---------------------------|-----------|----|------------|------------------------|-------------------------|-------------------------|-------------------------|------------------|------------------|-------------------------|-------------------|------------------|-------------|
| 1. Burnout | 7.1 (1.5) | -- | .12 | .47[†] | -.42[†] | -.44[†] | -.41[†] | -.20** | -.09 | -.33[†] | .20** | -.15* | -.04 |
| 2. Experience | 7.1 (3.5) | | -- | .03 | -.17 | -.10 | -.01 | -.04 | .14 * | .10 | .12 | .01 | -.10 |
| 3. Performance Anxiety | 2.4 (.57) | | | -- | -.47[†] | -.36[†] | -.45[†] | -.09 | -.24** | -.52[†] | .31 [†] | -.11 | .06 |
| 4. Coping with Adversity | 3.6 (.64) | | | | -- | .51 [†] | .49 [†] | .34 [†] | .45 [†] | .36 [†] | -.09 | .32 [†] | .02 |
| 5. Coachability | 4.1 (.70) | | | | | -- | .35 [†] | .14* | .22** | .38 [†] | -.27 [†] | .17* | -.09 |
| 6. Confidence | 3.8 (.57) | | | | | | -- | .24** | .28 [†] | .32 [†] | -.10 | .27 [†] | .08 |
| 7. Goal Setting | 3.3 (.84) | | | | | | | -- | .21** | -.01 | .15* | .27 [†] | .20** |
| 8. Peaking Under Pressure | 3.2 (.79) | | | | | | | | -- | .28 [†] | .03 | .07 | .01 |
| 9. Freedom from Worry | 2.6 (.82) | | | | | | | | | -- | -.22** | .10 | -.13 |
| 10. Avoidance-focused | 2.5 (1.2) | | | | | | | | | | -- | -.09 | .10 |
| 11. Emotion-focused | 3.6 (.80) | | | | | | | | | | | -- | .22** |
| 12. Problem-focused | 3.3 (.86) | | | | | | | | | | | | -- |

N=141; * $p \leq .05$. ** $p \leq .01$. [†] $p \leq .001$.

Note. Range for Burnout 3-15; Experience 2-26 seasons; Performance Anxiety 1-5; Coping with Adversity 1-5; Coachability 1-5; Confidence and Achievement Motivation 1-5; Goal Setting/Mental Preparation; Peaking Under Pressure 1-5; Freedom from Worry 1-5; Avoidance-focused Coping 1-5; Emotion-focused Coping 1-5; Problem-focused Coping 1-5

Table 2
Hierarchical Multiple Regression Analysis Predicting Burnout

| Predictor | ΔR^2 | β |
|-------------------------------|------------------|------------------|
| Step 1 (Experience) | .01 | .12 |
| Step 2 (Performance Anxiety) | .22 [†] | .47 [†] |
| Step 3 (Psychological Coping) | .14 [†] | |
| Coping with Adversity | | -.12 |
| Coachability | | -.22* |
| Confidence | | -.158 |
| Goal Setting | | -.10 |
| Peaking Under Pressure | | .149 |
| Freedom From Worry | | -.08 |
| Step 4 (Coping Functions) | .005 | |
| Avoidance-Focused | | .04 |
| Emotion-Focused | | .04 |
| Problem-Focused | | -.06 |
| Total R ² | .32 [†] | |
| n | 141 | |

* $p \leq .05$. ** $p \leq .01$. [†] $p \leq .001$

Table 3
Logistical Multiple Regression Analysis Predicting Continuation

| Predictor | ΔR^2 | β |
|---------------------------------|--------------|---------|
| Step 1 (Performance Anxiety) | .01 | -.09 |
| Step 2 (Psychological Coping) | .06 | |
| Coping with Adversity | | -.02 |
| Coachability | | .05 |
| Confidence | | -.17* |
| Goal Setting | | .01 |
| Peaking Under Pressure | | .10 |
| Freedom From Worry | | -.08 |
| | .08 | |
| Step 3 (Burnout) | | |
| Reduced Sense of Accomplishment | | -.26* |
| Exhaustion | | -.09 |
| Devaluation | | -.01 |
| Total R ² | .15* | |
| n | 97 | |

* $p \leq .05$. ** $p \leq .01$. † $p \leq .001$.

Table 4
The Bivariate and Part Correlations of Performance Anxiety, Psychological Coping Skills, and Burnout with Continuation.

| Predictors | Correlation between each predictor and Continuation | Correlation between each predictor and the injury index controlling for all other predictors |
|---------------------------------|---|--|
| Performance Anxiety | -.09 | -.09 |
| Coping with Adversity | .03 | -.06 |
| Coachability | .05 | -.02 |
| Confidence | -.09 | -.22* |
| Goal Setting | .02 | -.02 |
| Peaking Under Pressure | .14 | .16 |
| Freedom from Worry | -.04 | -.12 |
| Reduced Sense of Accomplishment | -.19* | -.22* |
| Exhaustion | -.20* | -.09 |
| Devaluation | -.08 | -.01 |

Note: n = 97; * $p < .05$

Vita

Benjamin Stocking was born in Seoul, Korea, and was adopted by Gene and Colleen Stocking when he was two. He grew up in Connell, Washington and was the youngest of four adopted siblings: Joseph, Jill, Sora, and Jacob. He attended Connell High School and graduated as class Valedictorian with honors.

Benjamin attended Brigham Young University where he received his Bachelors of Science Degree in Psychology with a minor in Spanish in August of 2011. After graduating, he accepted a graduate teaching assistantship at the University of Tennessee, Knoxville in the Psychology Department. Benjamin has and continues to spread his love and passion for psychology to his students through teaching several courses at the University of Tennessee, Knoxville. Benjamin will continue his training at the University of Miami Counseling Center where he will complete his predoctoral internship and later be award a PhD in counseling psychology.