

**Analyzing Differences in Motivations, Perfectionism, and Subjective Well-being of
Recreational, Vocational, and Professional Dancers.**

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1. Declaration

Declaration

‘I declare that this thesis that I have submitted to Dublin Business School for the award of BA (Hons) Psychology is the result of my own investigations, except where otherwise stated, where it is clearly acknowledged by references. Furthermore, this work has not been submitted for any other degree.’

Word count: 8987

Signed: Ria Purcell

Date: 25 March 2024

2. Acknowledgements

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3. Abstract

This study sought to further research within the dance domain by analyzing specific motivations and well-being of recreational, vocational, and professional dancers. Furthermore, the research addressed gender differences in perfectionism and examined whether perfectionism predicts mastery motivation. Mood enhancement and self-confidence motives were analyzed as predictors of well-being. A total of 218 participants across Ireland and the UK completed an online survey. Measures included The Dance Motivation Inventory, The Frost Multidimensional Perfectionism Scale-Brief, and The Mental Health Continuum Short-Form. Data analysis was conducted using SPSS. Statistical analysis revealed a significant difference in motivations between groups. Well-being did not differ significantly between groups. Perfectionism was not found to significantly predict mastery motivation, and no significant differences in perfectionism among genders were found. Mood enhancement and self-confidence motivations were found to predict well-being. The results provide valuable insights for dance educators in acknowledging what drives participation in dance class while sustaining engagement.

4. Introduction

One of the greatest pioneers of modern dance, Martha Graham expressed that “practice means to perform, over and over again in the face of all obstacles, some act of vision, of faith, of desire. Practice is a means of inviting the perfection desired” (Graham, 2006, para. 2). Dance is a universal human activity, integrating the coordination of calculated body movements, and executed in synchronization with musical stimuli (Quiroga Murcia et al., 2010). Although dance psychology is a developing area of research, little is known regarding the extent to which factors such as motivation, psychological characteristics, and mental skills are required by those who wish to pursue an unstable profession (Aujla & Farrer, 2015). Recreational dance may be seen as a means of developing physical and social activity (Quiroga Murcia et al., 2010), however, to perform effectively at elite-level in dance warrants phenomenal dedication to practice of the art over several years (Hall & Hill, 2012). Although dance is proposed to be greatly influential to well-being (Sheppard & Broughton, 2020), perfectionistic tendencies are quite prevalent in the field, due to success being based on achieving near flawless performances (Nordin-Bates et al., 2017). Few studies exist verifying what effect this has on the psychological wellbeing of dancers (Nordin-Bates et al., 2011).

Further analyzing these findings is paramount to understanding what drives the dancer to success, while optimizing well-being and avoiding negative psychological consequences, in an industry that is often unreliable. Considering this research, the present study aims to address a gap in the literature by evaluating three levels of expertise within the domain, in terms of dance motivation, well-being, and perfectionism.

4.1 Defining Recreational, Vocational, and Professional Dance

Recreational dance can be classified as non-elite, with the goal of participation being the enjoyment and pleasure of dance as an activity (Burkhardt & Brennan, 2012; Mitchell et al., 2016). To facilitate the current study's requirements, recreational dancers are defined as those who engage in a minimum of one dance class per week, for fitness purposes or as a hobby. Vocational dance refers to a highly specialized, intensive training regime with the objective of pursuing a career in the dance industry (Mitchell et al., 2016). For this study's purpose, vocational dancers refer to those currently in full-time dance education. Research has suggested that investment of over 10,000 hours of devoted training is required to achieve expert performance (Ericsson, 1996; Starkes, 2000). A minority of determined and skilled dancers advance physically, emotionally, and artistically into professional dance careers (Walker et al., 2012). According to Ericsson (2006) after many years of formal education, training, and experience, an individual reaches an adequate level of proficiency and can work on a professional level.

4.2 Theory of Motivation

Motivation propels people to execute and achieve things they normally would not accomplish (Criss, 2011). Self-Determination Theory (SDT) (Deci & Ryan, 1985) distinguishes between intrinsic motivation, which refers to carrying out an activity because it is instinctively pleasurable or satisfying, and extrinsic motivation, which refers to doing something because it results in an independent outcome. As suggested by Ryan and Deci (2000), motivation means to be moved to accomplish something. Regarding dance, this is a literal definition, as movement itself motivates the dancer (Gonsalves, 2017).

4.3 Intrinsic and Extrinsic Motivation in Dance

In the domain of dance, intrinsic motives such as self-expression, performance, and the pleasure obtained from the exercise of self-discipline are of significant importance (Alter et al., 1972). By contrast, Stinson et al. (1990) argued that extrinsic motives such as social approval from teachers and comparing skills with others are what drive dancers. Fortier et al. (1995) examined this phenomenon, demonstrating that the pressure to succeed or be the best, potentially induces a shift in athletes' perceived locus of causality from internal to external, reducing their sense of self-determination, and consequently, their intrinsic motivation. According to Heath (1999), intrinsic motivation yields better enjoyment and development of one's dance skillset. Considering this research, the current study aims to address specific intrinsic and extrinsic motivations to examine differences between groups. This research uses a measure specific to the motives of dance, however, these motives can be linked indirectly to intrinsic and extrinsic motivation.

4.4 Dance Motives: Fitness, Mood Enhancement, Intimacy, Socializing, Trance, Mastery, Self-confidence, and Escapism.

Extrinsic motivation may be the catalyst for engaging in fitness activities, but intrinsic motivation may encourage sustaining fitness maintenance (Buckworth et al., 2007). This suggests that as a motive, fitness may be both intrinsic and extrinsic. Mood enhancement is intrinsic in nature, with enjoyment of an activity resulting in reduced stress levels and positive psychological well-being (Wankel, 1993). According to Maraz et al. (2015a), intimacy refers to seeking relationships, sexual partners, and physical closeness to another individual. Kindelberger and Tsao (2014) suggested that romantic experiences should be considered for the intrinsic and extrinsic matters that propel them, as although engaging in romantic relationships can be centered on its contribution to the self (Brown, 1999), being influenced by peer pressure may

represent extrinsic motivation (Kindelberger & Tsao, 2014). Socializing can be both intrinsic and extrinsic in nature. Intrinsic goals motivate an individual to engage in an activity for its own sake, whereas extrinsic goals, through the form of introjected regulation, may represent gaining recognition or approval from others (Deci et al., 2017). One may join a recreational dance class to gain acceptance or approval from others.

Trance (experiencing an altered state of mind), mastery (improvement of coordination, body movements, and control over one's body), and self-confidence (feelings of improved self-esteem and sexiness) (Maraz et al., 2015a) reflect intrinsic motivation in which innate psychological needs for self-determination and competence are drawn (Deci & Ryan, 1985). Escapism (avoidance of emptiness, bad mood, and everyday concerns) (Maraz et al., 2015a) can be viewed as both intrinsic and extrinsic in nature. Amabile et al. (1994) defined extrinsic motivation as an independent disposition driven by an external means. While one may engage in dance intrinsically for the love of the art, Moneta and Spada (2009) proposed that extrinsic motivation is a modest predictor of avoidance coping, with avoidance coping representing escapism from the source of stress (Zuckerman & Gagne, 2003).

4.5 Recreational and Professional Dance Motivation

Most research on dance motivation has investigated professionals' motivation rather than recreational dance motivation (Alter, 1997; Stinson et al., 1990). Motivation may differ between professional and recreational dancers due to several self-selected processes in advancing to professional level (Bakker, 1991). Additionally, professional athletes have shown to be less motivated by mood enhancement and intrinsic factors, which are dominant predictors of regular exercising amongst recreational athletes (Alexandris et al., 2002; Berger & Owen, 1988; Pelletier et al., 1995). To date, differences in this phenomenon have not been investigated amongst

dancers of various levels. Understanding motivation in recreational dance will assist in distinguishing potential differential influences of mastery against performance motivation (Baligad & Martin, 2017).

With most previous research relying on a qualitative method of analysis, Maraz et al. (2015a) developed The Dance Motivation Inventory (DMI), a scale to assess the underlying motivational constituents of dance. On a sample of 447 recreational dancers of which 68% were female, mood enhancement was found to be the strongest motivational factor. The strongest motivational factor for males was intimacy, while females were most motivated by mood enhancement, fitness, trance, self-confidence, and escapism. However, Maraz et al. (2015a) failed to examine vocational or professional dancers, yielding an opportunity for exploration in the current study to investigate its applicability to these levels of dancers.

Motives for dance were examined by Nieminen (1998) on a sample of 308 non-professional dancers from Finland. Participants belonged to one of four categories of dance: folk, competitive ballroom, ballet, and modern. Although the study's results revealed differences amongst groups in terms of motives, fitness was one of the highest rated motivational factors. Representing a cathartic facet, the motive 'breaking away from daily routines' was highlighted by dancers in all four genres as a dominant motive. Filippou et al. (2019) also proposed that the genre of dance is a determining factor in differentiating participation motives. Barreiro and Furnham (2019) found that mood enhancement, fitness, and self-confidence were the three underlying motivations across seven dance genres.

Leão et al. (2023) conducted a study measuring the motivation of vocational and professional dancers. In employing The Sport Motivation Scale-II (SMS-II), no significant differences were found between groups. In contrast, Thesleffs' (2014) study indicated that the

highest rated motives amongst vocational dancers were mastery, enjoyment, and psychological condition. However, it was also found that intrinsic motivation to dance appeared to decrease with age and experience, suggesting that, as a vocational dancer prepares for the profession, practicing is no longer about enjoyment or learning, but rather about competition, and ultimately, gaining employment within the industry. Furthermore, it was revealed that ballet students reported fewer motives concerning enjoyment, and more concerning competition, than students of other genres.

In investigating motivation on a sample of professional, serious amateur, and recreational sports performers, Kerr (1987) found that the motivation for sport participation in professionals is accomplished in a contrasting manner to that of other sports participants. This research provides a rationale for the current study to address a gap in the literature and analyze whether professional dancers differ in their motivations in comparison to vocational and recreational dancers.

4.6 Dimensions of Perfectionism

Perfectionism has been hypothesized to contribute to an expansive range of psychopathologies (Pacht, 1984). Although an accurate definition of perfectionism has been ambiguous, the most prominent feature suggested is the setting of unreasonably high personal standards of achievement. However, one crucial problem with defining perfectionism in this manner is that it does not differentiate perfectionistic individuals from those who are highly efficient and successful (Frost et al., 1990). Unlike individuals who strive for excellence, perfectionists are unlikely to be motivationally invigorated to accomplish ambitious goals because of any intrinsic value related to the process of striving, but rather, because the perceived

outcomes of goal achievement bear significant value through social acceptance, recognition, and increased self-worth (Hollander, 1965; Hamachek, 1978; Burns, 1980).

Setting and trying to reach high standards is not pathological in itself (Frost et al., 1990). Contrastingly, research by Blatt et al. (1976) has proposed that perfectionism reflects a positive perspective on life. Hamachek (1978) proposed that perfectionism entails high standards of performance and hypercritical self-evaluation tendencies. Factor analytic research and analysis by Stoeber and Otto (2006) displayed evidence suggesting two higher-order dimensions of perfectionism: perfectionistic strivings, which refers to individuals' self-oriented striving for perfection and setting of exceptionally high standards of performance, and evaluative concerns, regarding individuals' concerns over mistake making, doubts over actions, and negative feelings to imperfection. The psychological issues linked to perfectionism are potentially more closely correlated to self-critical evaluation tendencies (Frost et al., 1990).

4.7 Extrapolating from Sports Research in Perfectionism

Empirical evidence in the domain of dance to systematically investigate the undermining influence of perfectionism is scant. By extrapolating from recent research in sport psychology, individuals working with aspiring performing artists may form an understanding of the elements of perfectionism and the paradoxical effects of perfectionistic striving on these artists. This would further assist in easing sustained and adaptive achievement striving while helping dancers avoid the possible debilitating repercussions of this personality disposition (Hall & Hill, 2012).

Sport research has proposed that when striving is underpinned by perfectionism, a maladaptive sequence of cognition, affect, and behavior which erodes the quality of athlete motivation may be produced, which in time may result in chronic disaffection and burnout (Hill et al. 2008; Lemyre et al. 2008; Appleton et al. 2009). However, many sport scientists and

coaches propose that if talented athletes wish to succeed and perform at elite level, they must strive to achieve standards that exceed their existing capabilities, while sustaining a continuous pursuit of goals which appear beyond reach to all but the most phenomenal. Research by sport psychologists has suggested that perfectionism may be a hallmark quality of elite sports performers which supplies a substructure for the development of excellence (Gould et al. 2002). This posits whether perfectionism is likewise, a hallmark quality of dancers.

4.8 Perfectionism in Dance

It is often argued that dancers are perfectionists, an overly self-critical population who consistently strive for technical and artistic perfection (Hamilton, 1998; Sharp, 2005). Research has found that perfectionism can potentially hinder, rather than encourage, mastery (Ericsson 2006; Dweck 2007; Coyle 2009). With research suggesting that perfectionistic dancers are vulnerable to poor psychological health, maladaptive forms of motivation, and underperformance (Hill et al., 2020), it is also argued that this perfectionism propels dancers to achieve excellence (Atienza et al., 2020). Research interest has been shown on whether perfectionism generates well-being, or ill-being, in the most dedicated dancers (Eusanio et al., 2014; Hall et al., 2012). These conflicting perspectives open avenues for further investigation in the current study into whether this personality disposition facilitates, or hinders, optimal functioning in dancers.

It is disputed that perfectionism may sabotage a dancer's intrinsic love for dance and result in disaffection and depression. Likewise, it is further suggested that it may trigger disillusion and burnout should dancers continue a regime of compelling striving towards rigid and boundless goals whose achievement determines self-worth (Hamilton, 1997). Contrastingly, Stoeber et al. (2008) found that perfectionism in university athletes is not necessarily maladaptive, but rather is related to mastery, and may assist, rather than undermine performance.

Likewise, Chang et al. (2020) reported that perfectionistic strivings were associated with high levels of mastery, however, perfectionistic concerns were linked to higher mastery-avoidance goals. Considering this conflicting research, the current study aims to address whether perfectionism predicts mastery motivation in the present study's sample.

Currently, there is a minority of male dancers, in comparison to females in the industry (Baligad & Martin, 2017). Nordin-Bates et al (2011) found that female dancers reported more perfectionistic tendencies than male dancers. This finding may be due to fewer male dancers, therefore less competition, in the industry. Stinson (1990) proposed that girls must start dance training at an early age, without an adequate understanding of their choices, often influenced by parents and teachers. With less competition in the dance world for boys, there is less of a requirement to start as young as girls. Therefore, girls become embedded in a process before they can specifically ponder their best interests.

These findings pose the question of whether perfectionism has been found to be higher in female dancers than males due to the earlier introduction to dance at a crucial developmental stage. The current study aims to investigate the paradox of perfectionism in more depth amongst genders, as it is crucial for maintaining positive well-being in an industry that requires phenomenal mental and physical strength.

4.9 Defining Subjective Well-being

Subjective well-being (SWB) refers to how individuals experience and evaluate their lives and specific areas and activities within them (National Research Council, 2014). Mental health issues are largely prevalent globally, highlighting the need to research antecedents and consequences of well-being. Physical exercise has attested to be an adequate way of reducing mental illness and improving SWB (Vecchi et al., 2022). Albeit it often correlates with physical

benefits, research has indicated that it also assists in reducing anxiety and depression and enhances cognitive skills which leads to a greater ability to memorize instructions, carry out complex tasks, learn, and reason logically (Ratey, 2008; Ratey & Loehr, 2011).

4.10 Well-being in Dance

Recreational dance, as a form of physical exercise, is being acknowledged amongst psychologists and neuroscientists due to its strengthening effects on several brain functions (Karpati et al., 2015). Dance involves observing and memorizing sequences of movements, synchronization of movement with others, and portraying different roles, which activates a broader range of brain functions than other types of physical activity. When combined with the benefits of music, dance stimulates the reward center of the brain, particularly areas associated with motor, sensor, and coordination functions. Therefore, in dance, various regions of the brain connect with each other, resulting in an improvement in memory, empathy, emotional intelligence, and a reduction in stress levels (Hanna, 2015). Previous research has demonstrated recreational dance as effective in alleviating the symptoms of serious degenerative illnesses such as Parkinson's disease and dementia, and in increasing well-being in old age (Houston & McGill, 2013; Kattenstroth et al., 2013). Despite these insights, little research has investigated the relationship between dance and well-being in healthy individuals (Vecchi et al., 2022).

According to SDT, greater levels of SWB are experienced when individuals' actions are the result of intrinsic motivation, specifically while partaking in an activity for its inherent pleasure as opposed to an external reward (Ryan & Deci, 2017). This proposition questions the SWB of dancers who may potentially be extrinsically motivated and requires further investigation within the current study.

Research by Muro and Artero (2016) analyzed to what extent dance practice is associated with well-being on a sample of 81 female recreational dancers. In comparison to a control group, the study indicated that those who practiced regularly had a greater satisfaction with life than those who did not engage in dance or other kinds of sport. Likewise, research by Goulimaris et al. (2014) found that recreational dancers enrolled in a Greek dance program showed high levels of positive psychological well-being post-program and a near absence of psychological stress.

Dance literature has indicated that regarding possible negative moods or emotions, dance positively impacts SWB (Mansfield et al., 2018). Dance helps reduce depression and anger, demonstrating the potential to positively interact with people's moods. The use of choreography contributes to a modification of the state of mind of those engaging in the activity (Mateu et al., 2021). Quested & Duda (2009) proposed that for several dancers, the pursuit of perfection can be a taxing and exhilarating endeavor, nurtured by intrinsic motivation and accompanied by psychological well-being. However, for others this is a journey consumed by struggle and anguish, resulting in compromised psychological health (de Bruin et al., 2009). Considering this research, the present study aims to examine if mood enhancement motivation predicts SWB.

Research into interventions has shown that dance may strengthen self-confidence in adults (Schwender et al., 2018). Studies by Fancourt et al. (2019) and Akademi (2017) emphasize that engaging in artistic creative activities helps improve self-confidence linked to increased motivation. Meric et al. (2016) examined the effects of 12 weeks of Latin dance training on the self-confidence of university students. The results of the research indicated a significant difference in pre-test and post-test scores on self-confidence. Likewise, findings from a study by Lakes et al. (2016) indicated that improved perceptions of self-confidence were

reported. Considering this research the current study aims to examine if self-confidence motivation will predict SWB.

4.11 Ill-being in Dance

With dance being a highly competitive and physically demanding profession, expectations to achieve advanced techniques for proficiency within the art often result in psychosocial stress (Hernandez, 2012). Research on 61 sports found that classical ballet ranked highest concerning physical and mental stress, followed by professional football (Nicholas, 1975). Chronic injuries and pain have also been linked to psychosocial stress factors (Hernandez, 2012) with up to 80% of individuals experiencing an injury in a working year (Laws, 2005).

Existing research presents a paradox regarding dance training and psychological well-being whereby non-professional training produces benefits for psychological well-being, however, professional training can lead to psychological ill-being. While professional dance can potentially generate the same benefits as non-professional dance, evidence suggests that it has the potential to cause psychological detriment and fails to safeguard young people from adverse ways of functioning (Anshel, 2004; Bakker, 1988, 1991; Buckroyd, 2000; Goodwin et al., 2014; McEwen & Young, 2011; Smith, 1997, 1998; Wilson, 1994). Although negative psychological consequences may be more prolific in professional dancers, engagement at any level can potentially result in negative health outcomes (Ackard et al., 2004). The findings of these studies on well-being in dance provide a rationale for the current study to examine differences in well-being between recreational, vocational, and professional dancers, which has not, to the authors' knowledge, been addressed.

4.12 Rationale

Considering the previous research, the current study wishes to address several gaps in the literature, particularly concerning the paucity of research into differences between dancers of various levels of expertise. The first aim is to analyze differences in motivational factors between groups. Previous research by Maraz et al. (2015a) focused on the motivational factors of one level of dancers in the domain, however, understanding specific motivational differences between groups may provide valuable insights to teachers and dance educators in better understanding the needs and drives of their students, while helping understand why one chooses to dance as a hobby, or as a profession.

The second aim is to examine differences in well-being amongst groups. With previous research by Quested & Duda (2009), Goulimaris et al. (2014) and de Bruin et al., (2009) suggesting conflicting results between recreational dancers and professionals, further examination into this phenomenon would assist in understanding the struggles of dancers in each division, while helping to understand at what level of a dancer's participation, training, or career, well-being starts to decline. This knowledge would assist in creating future prevention and intervention strategies by dance teachers and educators.

The third aim is to analyze if perfectionism will predict mastery motivation. Previous research by Atienza et al. (2020) suggested that perfectionism drives dancers to achieve excellence, however, conflicting research by Hill et al. (2020) proposed that it can lead to underperformance. Analyzing this paradox is critical in understanding whether this personality disposition impedes achieving excellence in dancers. Likewise, dance educators may learn to recognize the signs of perfectionism in advance and steer dancers towards achieving their ambitious goals in a realistic manner, while supplying encouragement to boost morale and self-esteem.

The fourth aim is to analyze gender differences in perfectionism. Although an imbalance in gender across dance exists, Nordin-Bates et al (2011) found that females reported increased levels of perfectionism. Analyzing this may build upon previous findings regarding a heightened level of perfectionism in females. This would assist in creating future prevention strategies for those who struggle.

The fifth aim is to investigate if mood enhancement motivation will predict well-being. Ryan and Deci (2017) proposed that higher levels of well-being are experienced when individuals engage in an activity due to intrinsic motivation. Research has suggested the positive role of recreational dance on wellbeing, yet further investigation into this motive amongst the distinct groups would better clarify if an overall prediction exists.

The study's final aim is to examine if self-confidence motivation will predict SWB. Previous research by Schwender et al. (2018) and Meric et al. (2016) has suggested the positive impact of dance on self-confidence and well-being yet investigating this amongst three diverse groups would better illustrate if a generalization can be made.

This research may provide helpful insights to dance teachers and educators in understanding dancers' motives and promoting well-being within the field. The study will examine the motivations, perfectionism, and SWB of a sample of recreational, vocational, and professional dancers from Ireland and the UK. A quantitative survey method will be used for analysis, employing The Dance Motivation Inventory (Maraz et al., 2015a), The Frost Multidimensional Perfectionism Scale – Brief (Burgess et al., 2016), and The Mental Health Continuum Short Form (Lamers et al., 2011).

4.13 Hypotheses

Hypothesis 1. There will be a significant difference in motivational factors (fitness, mood enhancement, intimacy, socializing, trance, mastery, self-confidence, and escapism) between recreational, vocational, and professional dancers.

Hypothesis 2. Recreational dancers will experience significantly higher levels of well-being than vocational and professional dancers.

Hypothesis 3. Perfectionism will significantly predict mastery motivation in dance.

Hypothesis 4. Female dancers will experience significantly higher levels of perfectionism than male dancers.

Hypothesis 5. Mood enhancement motivation will significantly predict SWB.

Hypothesis 6. Self-confidence motivation will significantly predict SWB.

5. Method

5.1 Participants

A specific cohort of people who engage in dance at three distinct levels was chosen to participate to meet the study's requirements. The population consisted of 54.6% of recreational dancers who take a minimum of one dance class per week ($n = 119$), 12.8% of vocational dancers in full-time dance training ($n = 28$), and 32.6% of professional dancers ($n = 71$). Participants were drawn from Ireland ($n = 112$) and the UK ($n = 106$). Two hundred and twenty-three participants began the study, of which five did not consent, resulting in 218 completed responses. The population consisted of 12.8% of males ($n = 28$), 86.7% were female ($n = 189$), and 0.5% identified as other ($n = 1$). The mean age was 35.69 ($SD = 13.40$). The sampling technique consisted of purposive sampling to access professional dancers, and through contact with dance colleges to gain access to vocational dancers. Snowball sampling was also applied to gain access to recreational dancers through social media platforms and online dance platforms. Participation was completely voluntary, and no incentives were offered.

5.2 Design

Hypothesis one is a quantitative cross-sectional survey design to examine motivational differences between the three groups. The independent variable is the groups, and the dependent variable is motivation.

Hypothesis two is a quantitative cross-sectional survey design examining differences in well-being between the three groups. The independent variable is the groups, and the dependent variable is well-being.

Hypothesis three is a cross-sectional correlational survey design investigating the relationship between perfectionism and mastery motivation. The predictor variable is perfectionism, and the criterion variable is mastery.

Hypothesis four is a quantitative cross-sectional survey design analyzing differences in perfectionism amongst genders. The independent variable is gender, and the dependent variable is perfectionism.

Hypothesis five is a cross-sectional correlational survey design examining if mood enhancement motivation will predict well-being. The predictor variable is mood enhancement, and the criterion variable is well-being.

Hypothesis six is a cross-sectional correlational survey design examining if self-confidence motivation will predict well-being. The predictor variable is self-confidence, and the criterion variable is well-being.

5.3 Materials

An information sheet informing participants of the nature of the study was provided in advance of completing the questionnaire (see APPENDIX A). A consent form was then provided, in which participants were required to tick a box to agree to anonymous informed consent (see APPENDIX B). A set of demographic questions followed, including age, gender, country of residence, category of dancer (recreational, vocational, or professional), and primary dance style (ballet, contemporary, performing arts, hip-hop, or other) (see APPENDIX C). Three psychological measures followed. The Dance Motivation Inventory (DMI) (Maraz et al., 2015) (see APPENDIX D) was employed to measure dance motivation, The Frost Multidimensional Perfectionism Scale – Brief (FMPS-B) (Burgess et al., 2016) (see APPENDIX E) was used to measure perfectionism, and The Mental Health Continuum Short Form (MHC-SF) (Lamers et

al., 2011) (see APPENDIX F) was applied to measure SWB. Upon submission of the questionnaire a debrief sheet was made available to participants thanking them for their participation, reminding them of the study's nature, and providing contact information for support services (see APPENDIX G).

5.3.1 The Dance Motivation Inventory (DMI) (Maraz et al., 2015a)

The Dance Motivation Inventory (DMI) (Maraz et al., 2015a) is a 29-item measure assessing eight subscales of dance motivation (fitness, mood enhancement, intimacy, socializing, trance, mastery, self-confidence, and escapism). Examples of statements include 'I dance to be fit,' 'I dance because otherwise my life would be empty.' Participants respond on a 5-point Likert scale (1 = strongly disagree, to 5 = strongly agree). Scores are acquired by averaging the items in each subscale. Higher scores indicate that individuals are more motivated to dance by that subscale. The DMI previously demonstrated a good reliability for each of the subscales of dance motivation: Fitness ($\alpha = 0.91$), mood enhancement ($\alpha = 0.81$), intimacy ($\alpha = 0.80$), socializing ($\alpha = 0.85$), trance ($\alpha = 0.90$), mastery ($\alpha = 0.73$), self-confidence ($\alpha = 0.81$), and escapism ($\alpha = 0.79$) (Maraz et al., 2015b).

5.3.2 The Frost Multidimensional Perfectionism Scale – Brief (FMPS-B) (Burgess et al., 2016)

The Frost Multidimensional Perfectionism Scale – Brief (FMPS-B) (Burgess et al., 2016) is an 8-item measure assessing two subscales of perfectionism: evaluative concerns and strivings. Examples of questions include 'The fewer mistakes I make, the more people will like me,' 'I have extremely high goals.' Participants respond on a 5-point Likert scale (1 = strongly disagree, to 5 = strongly agree) with a minimum total score of 8 and a maximum of 40. Minimum subscale scores range from 4-20. Higher scores indicate more perfectionistic tendencies. The FMPS-B

previously demonstrated a good internal consistency ($\alpha = 0.83$) and a good convergent validity with the subscale of evaluative concerns correlating significantly to symptoms of anxiety and depression. The strivings subscale had a weaker correlation to anxiety (Woodfin et al., 2020).

5.3.3 The Mental Health Continuum Short Form (MHC-SF) (Lamers et al., 2011)

The Mental Health Continuum Short Form (MHC-SF) (Lamers et al., 2011) is a 14-item measure evaluating three subscales of well-being: emotional, social, and psychological. Examples of questions include ‘During the past month how often did you feel happy?’ ‘During the past month how often did you feel that you had something important to contribute to society?’ Participants respond on a 6-point Likert scale (1 = never, to 6 = every day). Total scores for emotional well-being (EW) range from 1-18, social well-being (SW) from 1-30, and psychological well-being (PW) from 1-36. The MHC-SF has previously showed good internal consistencies for each of the subscales with a Cronbach’s alpha of .84 for EW, .74 for SW, and .84 for PW (Joshani et al., 2013), and a good convergent and discriminant validity (Lamers et al., 2011).

5.4 Procedure

Upon ethical approval and receiving consent to access a sample of vocational dancers, a link was made available from Microsoft forms and emailed to two full-time dance colleges in the UK and one in Ireland, for distribution amongst students. A link to the survey was also posted on Facebook, LinkedIn, and Instagram, aiming to reach a target audience of recreational and professional dancers. Potential participants could access the survey online in their own time. Participants were informed that the study would take on average 7-8 minutes to complete.

An information sheet was provided (see APPENDIX A), prior to commencement of the research, informing potential participants about the study's nature. They were informed that the

study was anonymous, participation was entirely voluntary, and they had the right to withdraw at any stage prior to submission. Participants were made aware that there were no direct benefits, and no known risks were associated with participation. However, a debrief sheet would be provided with contact details for support services following participation, should the research raise some minor negative feelings. Information regarding confidentiality was also provided. Participants were briefed on the inclusion criteria which included being over 18 years of age, living in Ireland or the UK, and falling into one of three categories of dancer: recreational, vocational, or professional. All genres of dance were accepted. Contact details for the researcher and supervisor were then provided, had any further information been required.

A consent form followed (see APPENDIX B) where participants were required to tick a box to agree that the information provided was read and understood, to acknowledge that they were free to withdraw at any time, and to agree to partaking in the research of which the results may be published. Likewise, they were required to tick a box to accept that the data would be stored confidentially for five years, and to consent to participating in the research.

Following this was a set of demographic questions (see APPENDIX C). Participants were required to enter their age (greater than or equal to 18), and tick a box to indicate their gender, country of residence, category of dancer, and primary dance style. An open box was made available for those who chose 'other' to indicate their primary dance style.

The Dance Motivation Inventory (Maraz et al., 2015) (see APPENDIX D), The Mental Health Continuum Short Form (MHC-SF) (Lamers et al., 2011) (see APPENDIX F), and The Frost Multidimensional Perfectionism Scale – Brief (FMPS-B) (Burgess et al., 2016) (see APPENDIX E) followed, for participants to complete.

A debrief sheet was provided to participants upon submission of the survey thanking them for their input and reminding them of the nature of the research (see APPENDIX G). Contact details for support services in both Ireland and the UK were provided, while contact details for the researcher and supervisor were also made available.

5.5 Ethics

Ethical approval was granted by Dublin Business School to carry out the present research, which was completed in line with the PSI Code of Ethics (The Psychological Society of Ireland, 2019) and Dublin Business School ethical guidelines. No known risks were apparent in the research, however, in line with the principles of the PSI Code of Ethics and to reduce a minor risk due to potential sensitive subject matter, caution was taken by informing participants of the study's nature in advance of providing consent (The Psychological Society of Ireland, 2019, Section 1.3.4). In addressing this risk, a debrief sheet was provided upon completion of the study with contact details for support services in Ireland and the UK (The Psychological Society of Ireland, 2019, Section 3.3.11). Participants were given the right to withdraw at any stage prior to submission of the study (The Psychological Society of Ireland, 2019, Section 1.3.5). Ticking a box to provide anonymous informed consent ensured that the data of all participants was de-identifiable (The Psychological Society of Ireland, 2019, Section 1.2.5) Participants were informed that all data would be stored on a password protected computer and secured for five years, upon which all data would be destroyed (The Psychological Society of Ireland, 2019, Section 1.2.6) Information regarding the storage and destruction of data was provided, and participants were made aware that the findings of the research may be used for publication purposes.

5.6 Data Analysis

The data was analyzed using SPSS version 28 software.

6. Results

6.1 Descriptive Statistics

Table 1 below displays sociodemographic characteristics of participants.

Table 1

Sociodemographic Characteristics of the Participants

Sample characteristics	<i>n</i>	%
Gender		
Male	28	12.8
Female	189	86.7
Other	1	.5
Country		
Ireland	112	51.4
United Kingdom	106	48.6
Dancer category		
Recreational	119	54.6
Vocational	28	12.8
Professional	71	32.6

Note. N = 218. Participants were on average 35.69 years old (SD = 13.40).

Table 2 below shows the descriptive statistics and Cronbach's alpha across each of the dependent variables.

Table 2

Descriptive Statistics and Cronbach's Alpha for The Mental Health Continuum Total Scores, The

Frost Multidimensional Perfectionism Total Scores, and The Dance Motivation Inventory

Subscale Scores

	M	SD	Var	Range	Min	Max	α
MHC	43.16	14.62	213.63	70.00	.00	70.00	.94
FMPS	25.26	7.15	51.11	32.00	8.00	40.00	.87
Fit	3.82	.77	.60	4.00	1.00	5.00	.78
Mood	4.41	.83	.70	4.00	1.00	5.00	.90
Intm	2.24	.66	.44	4.00	1.00	5.00	.68
Social	3.73	.91	.83	4.00	1.00	5.00	.78
Trance	3.33	.90	.79	4.00	1.00	5.00	.77

Mast	3.82	.77	.59	4.00	1.00	5.00	.62
Self-c	3.36	.86	.74	4.00	1.00	5.00	.61
Escp	3.70	.84	.71	4.00	1.00	5.00	.67

Note. Fit = fitness; Mood = mood enhancement; Intm = intimacy; Social = socializing; Mast = mastery; Self-c = self-confidence; Escp = escapism. The mean score of 43.16 (SD = 14.62) out of a maximum score of 70 in the MHC indicates a moderate level of SWB. The mean score of 25.26 (SD = 7.15) in the FMPS indicates a moderate level of perfectionism. A minimum score of 8 indicates low levels of perfectionism while a maximum score of 40 would demonstrate prominent levels of perfectionism. All subscales of the DMI (Fitness, mood enhancement, intimacy, socializing, trance, mastery, self-confidence, and escapism) had a minimum score of 1 and a maximum of 5. The subscale of fitness averaged a mean of 3.82 (SD = .77) suggesting that people are highly motivated to dance for fitness reasons. The mean of mood enhancement was 4.41 (SD = .83), suggesting people are highly motivated to dance for positive mood-related reasons. Intimacy scored a mean of 2.24 (SD = .66), proposing that people are moderately motivated to dance for intimacy reasons. For socializing the mean is 3.73 (SD = .91), demonstrating that the motivation to dance for socializing purposes is moderate to high. The mean for trance is 3.33 (SD = .90), indicating that people are moderately motivated to dance for feelings of an altered state of mind. Mastery scored a mean of 3.82 (SD = .77) suggesting that people are highly motivated to dance for reasons concerning improvement of coordination and increasing control of one's body. Self-confidence mean is 3.36 (SD = .86) demonstrating a moderate to high level of motivation due to feelings of improved self-esteem. The mean for escapism is 3.70 (SD = .84), suggesting that people are moderately to highly motivated in terms of avoiding bad mood and everyday problems.

6.2 Inferential Statistics

Hypothesis 1:

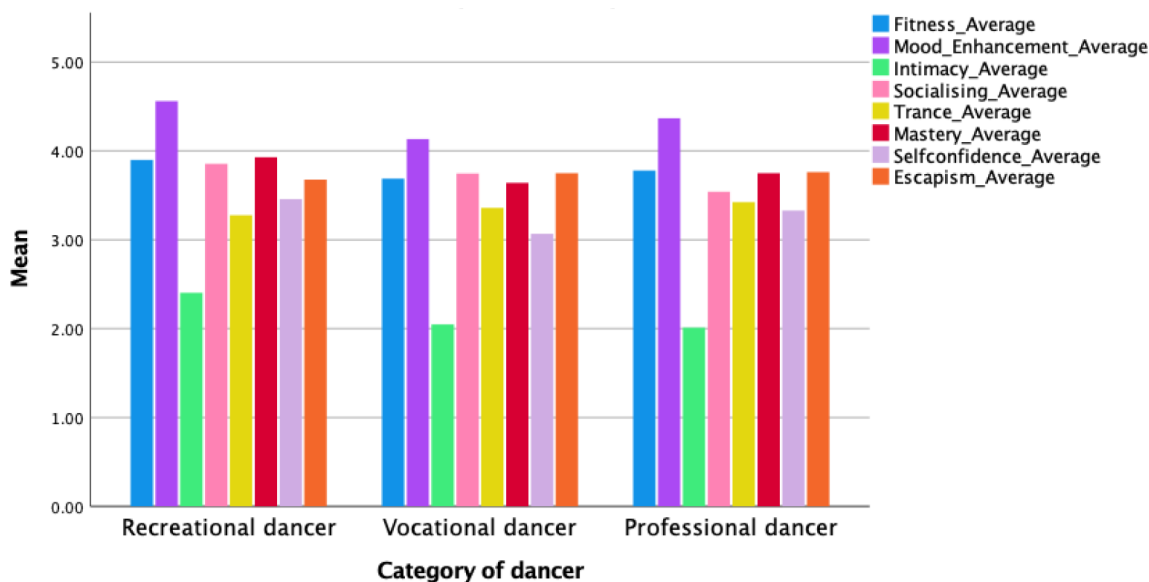
There will be a significant difference in motivational factors (fitness, mood enhancement, intimacy, socializing, trance, mastery, self-confidence, and escapism) between recreational, vocational, and professional dancers.

A series of seven one-way ANOVA tests showed there was no significant difference in fitness ($F(2, 206) = .82, p = .443, \eta^2 = .008$), mood enhancement (Welch test: ($F(2, 210) = 3.30, p = .111, \eta^2 = .03$), socializing ($F(2, 208) = 2.50, p = .085, \eta^2 = .02$), trance ($F(2, 206) = .72, p = .486, \eta^2 = .01$), mastery ($F(2, 210) = 1.43, p = .241, \eta^2 = .01$), self-confidence ($F(2, 208) = 2.09, p = .126, \eta^2 = .02$), and escapism ($F(2, 208) = .15, p = .863, \eta^2 = .00$) motivational factors between recreational, vocational, and professional dancers; small effect sizes in each case. In contrast, a one-way ANOVA (Welch test) showed that intimacy motivation differed significantly between two out of the three groups ($F(2, 208) = 9.38, p < .001, \eta^2 = .08$), with a small effect size. More specifically, Games Howell post hoc analyses highlighted that recreational dancers were significantly more motivated by intimacy than professional dancers (Mean difference = .40, $p < .001$, CI [95%] .20, .61) (see Table 3).

A repeated measures ANOVA, using the Greenhouse-Geisser correction, showed that dance motives differed significantly between the three dancer categories ($F(12, 1171) = 2.68, p = .002$) with a small effect size of .03. Therefore, the null can be rejected.

Figure 1

Means of Fitness, Mood Enhancement, Intimacy, Socializing, Trance, Mastery, Self-confidence, and Escapism Motivation Across Each Dancer Category



Note. The bar chart displays mean scores for each subscale of the DMI with a significant difference in intimacy motivation between recreational dancers ($M = 2.41$, $SD = .70$) and professional dancers ($M = 2.00$, $SD = .47$).

Table 3

Mean, Standard Deviation, and One-Way Analysis of Variance Across Each of the Subscales of The Dance Motivation Inventory across Dancer Category Groups

Var	Recreational		Vocational		Professional		ANOVA		
	M	SD	M	SD	M	SD	F	df	p
Fit	3.88	.68	3.68	.94	3.79	.84	.82	(2,206)	.443
Mood	4.52	.68	4.07	1.12	4.38	.90	3.30	(2,210)	.111
Intm	2.41	.70	2.11	.73	2.00	.47	9.38	(2,208)	<.001
Social	3.85	.87	3.72	1.10	3.54	.89	2.50	(2,208)	.085
Trnc	3.27	.89	3.36	.86	3.43	.90	.72	(2,206)	.486
Mast	3.90	.68	3.67	.95	3.75	.83	1.43	(2,210)	.241
Self-c	3.44	.79	3.07	.90	3.34	.94	2.09	(2,208)	.126
Escp	3.67	.76	3.75	1.09	3.73	.88	.15	(2,208)	.863

Note. Var = variable; ANOVA = analysis of variance; Fit = Fitness; Mood = Mood

enhancement; Intm = Intimacy; Social = Socializing; Trnc = Trance; Self-c = Self-confidence;

Escp = Escapism. The highest motivational factor across all three groups was mood enhancement

with recreational, vocational, and professional dancers scoring a Mean of 4.52, 4.07, and 4.38, respectively. Recreational dancers differed significantly on intimacy motivation ($M = 2.41$) in comparison to professional dancers ($M = 2.00$) suggesting that recreational dancers have a higher tendency to engage in dance for relationship purposes or physical closeness to another person in comparison to professional dancers.

Hypothesis 2:

Recreational dancers will experience significantly higher levels of well-being than semi-professional and professional dancers.

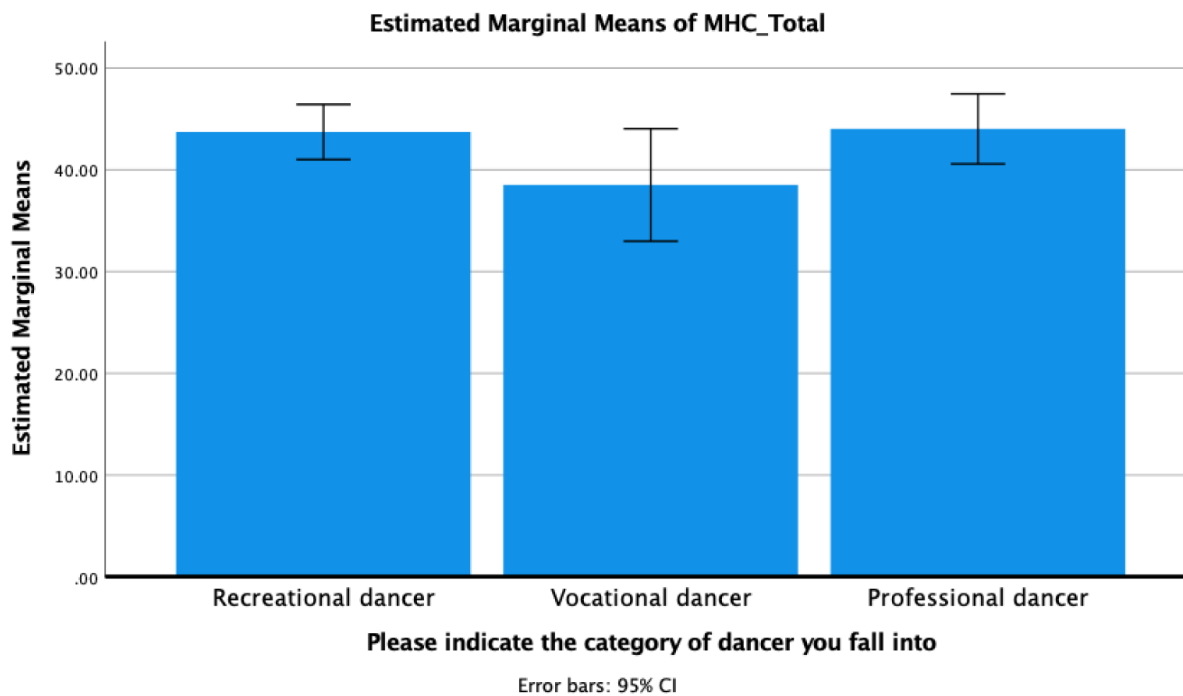
A one-way analysis of variance was conducted to examine differences in SWB between the three groups.

A one-way analysis of variance showed that SWB did not differ significantly between the three dancer category groups ($F(2, 207) = 1.58, p = .209, \eta^2 = .02$) with a small effect size.

Therefore, the null cannot be rejected.

Figure 2

Estimated Marginal Means of MHC Total



Note. Mean scores for SWB are shown for each category of dancer. Error bars show standard errors.

Hypothesis 3:

Perfectionism will significantly predict mastery motivation in dance.

A simple linear regression was conducted to examine if perfectionism significantly predicted mastery motivation.

Using simple linear regression, it was found that perfectionism did not significantly predict mastery motivation ($F(1, 210) = .74, p = .392, R^2 = -.001$) (Perfectionism, $\beta = .06, p = .392$, CI (95%) $-.01, .02$) (see APPENDIX H). Therefore, the null cannot be rejected.

Hypothesis 4:

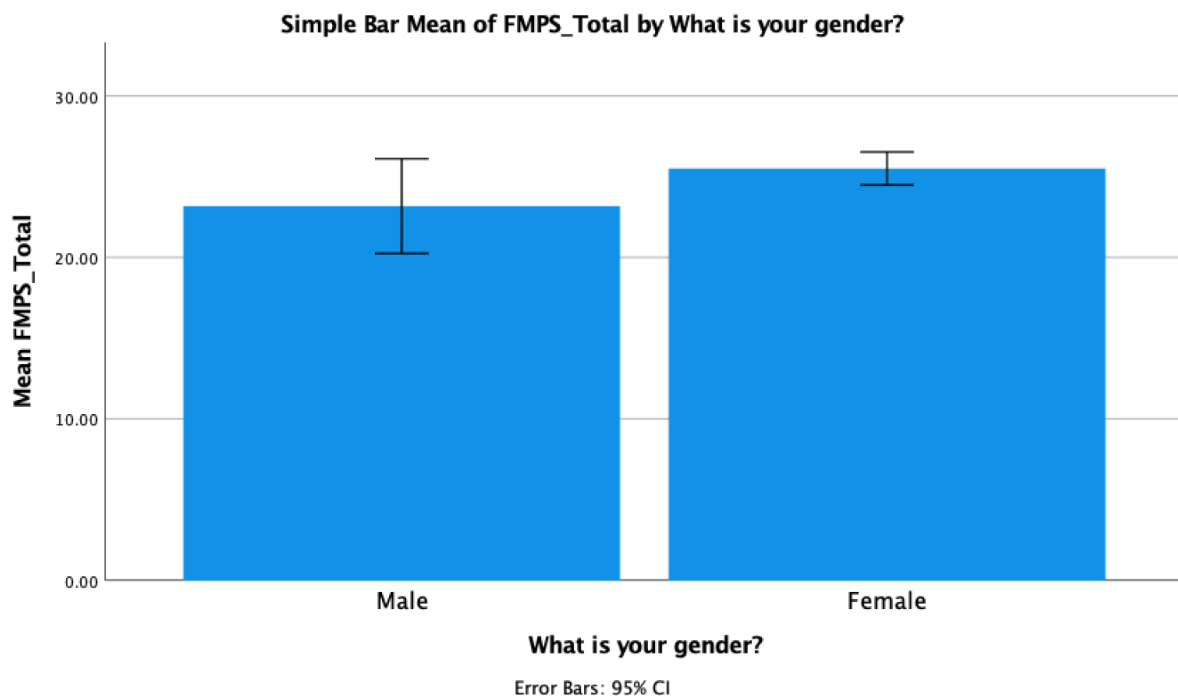
Female dancers will experience significantly higher levels of perfectionism than male dancers.

An independent samples t-test was conducted to examine if females experience significantly higher levels of perfectionism than males.

Females (mean = 25.51, SD = 7.08) were found to have slightly higher levels of perfectionism than males (mean = 23.19, SD = 7.40). The 95% confidence limits shows that the population mean difference of the variables lies somewhere between -5.22 and $.56$. An independent samples t-test found that there was no statistically significant difference between perfectionism levels of males and females ($t(212) = -1.59, p = .114$). Therefore, the null cannot be rejected.

Figure 3

Simple Bar Mean of Perfectionism by Gender



Note. Means for perfectionism are shown by gender. Error bars show standard errors.

Hypothesis 5:

Mood enhancement motivation will significantly predict SWB.

Using simple regression, it was found that mood enhancement motivation significantly predicted SWB ($F(1, 205) = 23.71, p < .001, R^2 = .10$) (Mood enhancement, $\beta = .32, p < .001, CI(95\%) 3.32, 7.85$). There was a weak positive relationship here as mood enhancement motivation increases, SWB increases (see APPENDIX H). Therefore, the null is rejected.

Hypothesis 6:

Self-confidence motivation will significantly predict SWB.

Using simple regression, it was found that self-confidence motivation significantly predicted SWB ($F(1, 204) = 21.82, p < .001, R^2 = .09$) (Self-confidence, $\beta = .31, p < .001, CI(95\%) 3.04, 7.48$). There was a weak positive relationship here as self-confidence motivation increases, SWB increases (see APPENDIX H). Therefore, the null is rejected.

7. Discussion

The aims of this research were to address differential motivational factors to dance between recreational, vocational, and professional dancers. Furthermore, the research aimed to examine differences in SWB among the groups. Perfectionism was analyzed as a potential predictor of mastery motivation while also examining gender differences in perfectionism. Mood enhancement motivation was examined as a predictor of SWB. Finally, self-confidence motivation was likewise investigated as a potential predictor of SWB.

7.1 Hypothesis 1

The first aim was to examine if there was a significant difference in motivational factors between the three groups. The results of the study supported the research hypothesis, with a significant difference between the eight subscales of motivation and dance group interaction. These findings support Bakker's (1991) suggestion that motivation may differ among recreational and professional athletes due to self-selected processes in progressing to a professional level. Furthermore, the highest motivational factor across all three groups was mood enhancement. These findings support the findings by Maraz et al (2015a), however, this study's findings also build upon their results, as in their study only recreational dancers were examined. The recent results also support those of Thesleff (2014), however, only vocational dancers were examined in their study. Intimacy motivation was also found to significantly differ between recreational dancers and professionals in the present research. Maraz et al. (2015a) found that intimacy was the strongest motivational factor for males, however, the current study did not analyze gender differences in this motivation. These results suggest that recreational dancers are more inclined to engage in dance for purposes involving physical closeness to another person, or relationship purposes, when compared to professionals. Fitness motivation was also found to be high across all three groups with these results in line with the findings of Nieminen (1998), and

Barreiro and Furnham (2019), however, recreational dancers were the only group examined in both studies.

7.2 Hypothesis 2

The second aim investigated if recreational dancers would experience significantly higher levels of SWB than vocational and professional dancers. The findings indicated that SWB did not differ significantly across groups. To the author's knowledge, this has not previously been investigated across the three groups. Previous research has suggested conflicting findings whereby non-professional training leads to positive psychological well-being, however professional training can result in psychological ill-being (Anshel, 2004; Bakker, 1988, 1991; Buckroyd, 2000; Goodwin et al., 2014; McEwen & Young, 2011; Smith, 1997, 1998; Wilson, 1994). The current findings are contrary to this assumption, however, although the present study's findings are indicative of the population across three dancer groups, the sample size was diverse, with 119 recreational dancers, 71 professionals, and only 28 vocational dancers. A more balanced sample may produce different results.

7.3 Hypothesis 3

The third hypothesis addressed the relationship between perfectionism and mastery motivation. The findings revealed that perfectionism did not significantly predict mastery motivation. This finding is inconsistent with those of Stoeber et al. (2008), and Chang et al. (2020). However, Chang et al. (2020) reported that high levels of mastery were related to perfectionistic strivings, yet mastery-avoidance goals were associated with perfectionistic concerns. The current study did not analyze the subscales of perfectionism in terms of strivings and concerns, but rather as a whole. Investigating the separate subscales may better define if a relationship exists. Likewise, the current study's sample was 218, of which only 71 were

professionals. Gould et al. (2002) reported that perfectionism may be a hallmark quality of those who perform elite level sports, providing a substructure for the development of excellence. A greater sample size within the professional dancer group may provide more generalizable results.

7.4 Hypothesis 4

The fourth hypothesis relied on an assumption that female dancers would experience significantly higher levels of perfectionism than males. The findings did not support the research hypothesis. These results are contrary to the findings of Nordin-Bates et al (2011), however, it was reported that their results may be due to fewer male dancers, and therefore less competition, in the industry. The current study had a remarkably diverse sample size in terms of gender (Female, $n = 189$, Male, $n = 28$), however, no differences were found. Although an imbalance in gender tends to exist in the industry (Baligad & Martin, 2017), having a more balanced sample size in terms of gender may provide more generalizable results. Additionally, as reported by Gould et al. (2002), perfectionism may be a strong attribute of those performing at an elite level. The current hypothesis analyzed all categories of dancers, but there may be the potential of perfectionism only affecting those in the professional category due to the demands of the industry. Likewise, perfectionism may be lower in males due to the gender imbalance, and less competition for male dancers in the industry.

7.5 Hypothesis 5

The fifth aim of the study was to examine if mood enhancement motivation was a predictor of SWB. The findings confirm the research hypothesis, with a significant relationship evident within the study population. These results are in line with Mansfield et al. (2018) who proposed that in relation to mood, dance positively influences psychological well-being. Mateu et al. (2021) added that through dance, one experiences a modification in their state of mind, and

a reduced tendency to experience depression or anger, indicating a positive interaction with people's mood. The findings of the current study also add to previous literature by Hanna (2015) which demonstrates that the reward center of the brain is stimulated during dance, resulting in reduced stress levels. Likewise, as previously suggested by Ryan and Deci (2017) and according to SDT, when an individual's actions are the result of intrinsic motivation, greater levels of SWB are experienced. As mentioned by Wankel (1993), mood enhancement is intrinsic in nature, often resulting in positive psychological well-being. The present findings support this proposition. Considering the highest motivational factor across all three groups was mood enhancement, these findings may allow a generalization to be made across dancer category in terms of SWB.

7.6 Hypothesis 6

The final aim of the study was to investigate whether self-confidence motivation would significantly predict SWB. The research hypothesis was confirmed with an observable significant prediction. These results support the findings of Meric et al. (2016) and Lakes et al. (2016). Meric et al. (2016) used a 12-week dance intervention in their study which produced comparable results to the present study which used a sample of individuals who regularly dance, indicating that a generalization may be made regarding the impact of dance on self-confidence and SWB. Likewise, Schwender et al. (2018) suggested that dance interventions may strengthen self-confidence in adults. Fancourt et al. (2019) and Akademi (2017) proposed that participation in artistic creative activities results in an improvement in self-confidence associated with increased motivation. Self-confidence is intrinsic in nature, supporting Ryan and Deci's (2017) theory that greater SWB is experienced due to intrinsic motivation.

7.7 Strengths and Limitations of the Study

The present research has both strengths and limitations. Beginning with its strengths, the study aimed to further research within the dance domain and add valuable insights to both dancers, and dance educators. Most previous research examined either recreational, vocational, or professional dancers alone. To the author's knowledge, no previous research has examined differences between the three groups. The dance domain within Ireland is gradually becoming more extensive. A vast amount of research has been conducted on traditional Irish dancers, yet little research has been conducted on those who partake in other genres of dance in Ireland. Although the current research included participants from both the UK and Ireland, it provides a broader insight into motivations, perfectionism, and SWB of those who engage in different genres of dance.

Another strength of the study involves the measure used to analyze dance motivation, which is specific to the motives of dance. Most previous research has relied on a qualitative method of analysis. Maraz et al. (2015a) suggested that further confirmation is needed into the motivational background of dance among different independent samples. The present study has built upon the findings of recreational dancers by Maraz et al (2015a), by applying the measure to vocational and professional dancers also. Likewise, the present study allowed an indirect association to be made between the motives of dance and intrinsic and extrinsic motivation.

In addition to the study's strengths, the research also has its limitations. One limitation concerns the unequal sample sizes per dancer category. The quantity of recreational dancers ($n = 119$) was much larger than vocational ($n = 28$), and professional dancers ($n = 71$), which may impact the power of analysis, resulting in difficulty in identifying scientifically significant differences during analysis. Likewise, a gender imbalance is evident (Males, $n = 28$, Female, $n = 189$). Previous research by Nordin Bates et al. (2011) suggested females experience higher levels

of perfectionism than males, in contrast to the present study's findings. A more equal sample size may allow a better generalization to be made.

Another weakness of the current study concerns not addressing differences in dance styles in relation to each of the psychological variables. Findings from Thesleff's (2014) study indicated that ballet dancers reported fewer motives concerning enjoyment than those who engaged in other genres. Additionally, Filippou et al. (2019) proposed that the dance genre is a determining factor in differentiating engagement motives, suggesting that genre dependent, results may differ between groups.

When running reliability testing for the measures used, the Cronbach's alpha for some of the subscales for dance motivation were below normal reliability. Scores for mastery ($\alpha = .62$), self-confidence ($\alpha = .61$), escapism ($\alpha = .67$) and intimacy ($\alpha = .68$) were unfavorable. A reliability of above .7 would have been preferred by the researcher.

7.8 Future Research

Further research into vocational dancers would help make a better generalization of results. The current study had a limited sample size in this category, therefore future research with a larger sample size would be beneficial.

Future research investigating the motivations to dance, based on dance genre, would assist teachers and dance educators to understand participation motives and help sustain engagement.

The present study had an unequal sample size in gender. Future research would benefit from a study with equal sample sizes of gender to determine if differences in perfectionism would be evident, comparable to the findings by Nordin-Bates et al. (2011).

The motives in the DMI (Maraz et al, 2015a) were very intrinsic in nature. Future research could delve deeper into the extrinsic motives of dance to better understand their effects on perfectionism and well-being within the vocational and professional sectors. Perfectionists are unlikely to be motivated because of any intrinsic value (Hollander, 1965; Hamachek, 1978; Burns, 1980), therefore, this would assist dance educators in recognizing the signs of perfectionism and guiding dancers towards their ambitious goals in a realistic manner.

7.9 Implications and Applications

Although the motives of the DMI (Maraz et al., 2015a) can be indirectly linked to intrinsic and extrinsic motivations as noted in this research, it would be useful for each subscale to have a specific definition presented regarding if they are considered intrinsic or extrinsic. This may be important to acknowledge within the research area.

This research looked at motivational differences between dancers of various levels of expertise. With the findings suggesting that the groups differ significantly in their motivations to dance, dance educators and teachers can gain valuable insights into what drives their students in class, and place focus on their specific needs. Specifically, it was found that recreational dancers were motivated by intimacy, which provides an avenue for teachers in the recreational field to place focus on groups activities in class to maintain engagement by participants.

Mood enhancement and self-confidence motivation were both found to be significant predictors of SWB in this research. Additionally, mood enhancement was found to be the highest motive for dance across all three groups. Teachers and educators in the dance domain who wish to sustain participant engagement in class could focus on the mood-enhancing and self-confidence-improving aspects of dance.

7.10 Conclusion

This research sought to examine differences in motivations to dance between recreational, vocational, and professional dancers. The study identified a significant difference in dance motivations and dance group interaction. Moreover, the research found that the highest motivational factor across all three groups was mood enhancement. Intimacy motivation was also found to differ significantly between recreational dancers and professionals. The motives of mood enhancement and self-confidence were both individually found to significantly predict SWB. These results demonstrate the need for dance educators to acknowledge what drives participation in dance class, and to construct meticulous class planning to ensure participants maintain engagement in class. Focusing on boosting the self-confidence of participants in what is otherwise a competitive domain would assist in protecting the well-being of those who partake.

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Appendices

Appendix A - Information sheet

Analyzing differences in motivations, perfectionism, and subjective well-being of recreational, training professional, and professional dancers.

My name is Ria Purcell, and I am conducting research in the Department of Psychology that explores the motivations, perfectionism, and subjective wellbeing of dancers. This research is being conducted as part of my studies and will be submitted for examination.

You are invited to participate in a research study that will form the basis for an undergraduate thesis. Please read the following information before deciding whether to participate.

What are the objectives of the study? The nature of this study requires participants to complete a set of surveys to explore the following topic: Analyzing motivations, perfectionism, and subjective well-being of recreational, training professional, and professional dancers.

Why have I been asked to participate? I would like to collect information from different people to analyze differences regarding their motivation to dance and the effects of perfectionism on wellbeing.

Inclusion Criteria:

- Over 18 years of age.
- Recreational dancers who take a minimum of 1 dance class per week.
- Dancers in full time training.
- Qualified professional dancers.
- Living in Ireland or the UK.

What does participation involve? You are invited to take part in this study and participation involves completing and returning the attached anonymous survey. While the survey asks some questions that might cause some minor negative feelings, it has been used widely in research. If any of the questions do raise difficult feelings for you, contact information for support services is included on the final page. Participation is completely voluntary and so you are not obliged to take part.

Right to withdraw Participants have the right to withdraw from the research at any time for whatever reason. Participation is anonymous and confidential. Thus, responses cannot be attributed to any one participant. For this reason, it will not be possible to withdraw from participation after the questionnaire has been collected.

Are there any benefits from my participation? While there will be no direct benefit from participation, studies like this can make an important contribution to our understanding of this topic further. As such, the findings from this study may be presented at national and international conferences and will be submitted for publication in peer-reviewed journals. Interim and final reports will be prepared. However, no individual participant will be identified in any publication or presentation. Individuals will not be offered any monetary or other rewards for their participation.

Are there any risks involved in participation? There are no known risks associated with participation. Any inconvenience involved in taking part will be limited. Any questions prior to participation can be asked via email following the review of this sheet. After participation, a debriefing stage will be offered where any further questions can be emailed to my email address below.

Confidentiality All individual information collected as part of the study will be used solely for research purposes. The questionnaires and data will be securely stored in electronic format and stored on a password protected computer. They will be stored safely and will not be publicly displayed or published without prior consent. Data collected is stored in the EU, for five years, and will be used for research purposes to generate research content such as publications and presentations.

Please note this research has been ethically approved by the DBS College Human Research Ethics Committee.

Contact Details

Should you require any further information about the research, please contact Ria Purcell, 10565711@mydbs.ie. My supervisor can be contacted at [Dublin Business School]. Thank you for taking the time to complete this survey.

Appendix B - Consent form

I have read and understood the attached Information Sheet regarding this study.

Yes / No

I understand that I am free to withdraw from the study at any time without giving a reason and without this affecting me.

Yes / No

I agree to take part in the study, the results of which will be published.

Yes / No

I agree to have my data relating to this study to be stored confidentially, for five years, as described in the Information Sheet.

Yes / No

I consent to participating in the study.

Yes / No

Appendix C- Demographic Questions

- What age are you? (Must be 18 or over)

Please enter a number greater than or equal to 18

- What is your gender?

Male

Female

Other

- Where do you live?

Ireland

United Kingdom

- Please indicate the category of dancer you fall into:

Recreational dancer

Vocational dancer

Professional dancer

- What is your primary dance style? (Please choose one)

Ballet

Contemporary

Performing Arts

Hip-Hop

Other

- If you answered 'Other' to the previous question, please indicate your primary dance style below:

Appendix D – The Dance Motivation Inventory (DMI) (Maraz et al., 2015)

I dance...

1. ... because I like being in control of my body
2. ... because it fills me up with energy
3. ... to avoid feeling the blues
4. ... because I like the company
5. ... because I can experience an altered state of mind
6. ... because I am looking for a sex partner
7. ... because I constantly improve
8. ... because I feel sexy when I dance
9. ... to exercise
10. ... because I can experience ecstasy
12. ... to watch my lines
13. ... because girls are pretty / boys are handsome
14. ... because I am surrounded by people who think like me
14. ... because when I dance, I don't have to deal with my everyday problems
15. ... because I can meet many people like me
16. ... because dancing brings out the man/woman within me
17. ... because otherwise my life would be empty
18. ... because I like being physically close to another human being
19. ... because it feels like floating
20. ... to be healthy
21. ... to be fit
22. ... because I enjoy it
23. ... because it improves my coordination
24. ... because it makes easy to socialise
25. ... because dancing improves my self-esteem
26. ... because I feel that I would miss something if I didn't dance
27. ... because dancing improves my mood
28. ... because I can experience a trance-like state
29. ... because I am looking for a relationship

Instructions: There are a number of reasons why people choose to dance. Some reasons are listed below. Why do you dance? Please answer from 1 to 5 where 1=I strongly disagree, 2=I disagree, 3=I neither agree nor disagree, 4=I agree, 5=I strongly agree. There is no right or wrong answer. We are only interested in your motives for dancing.

DMI Scoring (Maraz et al., 2015)

Key: *Fitness:* 12, 20, 21 and 9; *Mood Enhancement:* 22, 27 and 2; *Intimacy:* 13, 29, 18, 6 and 25; *Socialising:* 4, 14 and 15; *Trance:* 28, 10, 19 and 5; *Mastery:* 23, 1 and 7; *Self-confidence:* 16, 8 and 25; *Escapism:* 3, 17, 14 and 26

Appendix E – Frost Multidimensional Perfectionism Scale – Brief (FMPS-B) (Burgess et al., 2016).

Evaluative concerns

1. If I fail at work/school, I am a failure as a person
3. If someone does a task at work/school better than me, then I feel like I failed at the whole task
6. If I do not do well all the time, people will not respect me
8. The fewer mistakes I make, the more people will like me

Strivings

2. I set higher goals for myself than most people
4. I have extremely high goals
5. Other people seem to accept lower standards from themselves than I do
7. I expect higher performance in my daily tasks than most people

Itemized in order of appearance in original scale. Original FMPS items: 9, 12, 13, 19, 24, 25, 30, and 34.

FMPS-B Scoring (Woodfin et al.,2020).

Frost Multidimensional Perfectionism Scale – Brief

Frost Multidimensional Perfectionism Scale – Brief consists of a total of eight questions, with each subscale comprising four items (Table 1). The suggested subscales are called evaluative concerns and strivings. The items are scored on a Likert scale from 1 (strongly disagree) to 5 (strongly agree) for a minimum total score of 8 and a maximum of 40 and minimum subscale score of 4–20. Higher scores indicate more perfectionistic tendencies. The Cronbach's α coefficient shows good internal consistency ($\alpha = 0.83$). The subscale evaluative concerns' mean was 13.30 (SD = 3.88), and that of the subscale strivings was 13.49 (SD = 3.92) (see Table 2 for descriptive statistics).

Appendix F – Mental Health Continuum Short Form (MHC-SF) (Keyes et al., 2002)

Adult MHC-SF (ages 18 or older)

Please answer the following questions about how you have been feeling during the past month. Place a check mark in the box that best represents how often you have experienced or felt the following:

During the past month, how often did you feel ...	NEVER	ONCE OR TWICE	ABOUT ONCE A WEEK	ABOUT 2 OR 3 TIMES A WEEK	ALMOST EVERY DAY	EVERY DAY
1. happy						
2. interested in life						
3. satisfied with life						
4. that you had something important to contribute to society						
5. that you belonged to a community (like a social group, or your neighborhood)						
SEE BELOW 6. that our society is a good place, or is becoming a better place, for all people						
7. that people are basically good						
8. that the way our society works makes sense to you						
9. that you liked most parts of your personality						
10. good at managing the responsibilities of your daily life						
11. that you had warm and trusting relationships with others						
12. that you had experiences that challenged you to grow and become a better person						
13. confident to think or express your own ideas and opinions						
14. that your life has a sense of direction or meaning to it						

Note: The original wording for item 6 was “that our society is becoming a better place for people like you.” This item does not work in all cultural contexts. However, when validating the MHC-SF, test both versions of item 6 to see which one works best in your context.

MHC-SF Scoring (Lamers et al., 2010)

The Mental Health Continuum-Short Form (MHC-SF) Scoring

Continuous Scoring: Sum, 0-70 range (use 10 point categories if desired).

Categorical Diagnosis: a diagnosis of flourishing is made if someone feels 1 of the 3 hedonic well-being symptoms (items 1-3) "every day" or "almost every day" and feels 6 of the 11 positive functioning symptoms (items 4-14) "every day" or "almost every day" in the past month. Languishing is the diagnosis when someone feels 1 of the 3 hedonic well-being symptoms (items 1-3) "never" or "once or twice" and feels 6 of the 11 positive functioning symptoms (items 4-8 are indicators of Social well-being and 9-14 are indicators of Psychological well-being) "never" or "once or twice" in the past month. Individuals who are neither "languishing" nor "flourishing" are then coded as "moderately mentally healthy."

Symptom Clusters and Dimensions:

Cluster 1; Items 1-3 = *Hedonic*, Emotional Well-Being

Cluster 2; Items 4-8 = *Eudaimonic*, Social Well-Being

Item 4 = Social Contribution

Item 5 = Social Integration

Item 6 = Social Actualization (i.e., Social Growth)

Item 7 = Social Acceptance

Item 8 = Social Coherence (i.e., Social Interest)

Cluster 3; Items 9-14 = *Eudaimonic*, Psychological Well-Being

Item 9 = Self Acceptance

Item 10 = Environmental Mastery

Item 11 = Positive Relations with Others

Item 12 = Personal Growth

Item 13 = Autonomy

Item 14 = Purpose in Life

**SPSS Syntax for creating the categories for the categorical diagnosis*

***Assumes item responses have been coded as follows: never=0, once or twice=1, about once a week=2, about 2 or 3 times a week=3, almost every day=4, every day=5**

```
count hiaff=mhc1 mhc2 mhc3(4,5).
```

```
count loaff=mhc1 mhc2 mhc3(0,1).
```

```
count hifunc=mhc4 mhc5 mhc6 mhc7 mhc8 mhc9 mhc10 mhc11 mhc12 mhc13 mhc14(4,5).
```

```
count lofunc=mhc4 mhc5 mhc6 mhc7 mhc8 mhc9 mhc10 mhc11 mhc12 mhc13 mhc14(0,1).
```

```
recode hiaff (1,2,3=1) (else=0) into hiaffect.
```

```
recode hifunc (6,7,8,9,10,11=1) (else=0) into hifunct.
```

```
recode loaff (1,2,3=1) (else=0) into loaffect.
```

```
recode lofunc (6,7,8,9,10,11=1) (else=0) into lofunct.
```

```
if hiaffect=1 and hifunct=1 mhc_dx=2.
```

```
if loaffect=1 and lofunct=1 mhc_dx=0.
```

```
if hiaffect=1 and hifunct=0 mhc_dx=1.
```

```
if hiaffect=0 and hifunct=1 mhc_dx=1.
```

```
if loaffect=0 and lofunct=1 mhc_dx=1.
```

```
if loaffect=1 and lofunct=0 mhc_dx=1.
```

```
variable labels mhc_dx 'MHC-SF Three Category Diagnosis of Positive Mental Health'.
```

```
value labels mhc_dx 0 'Languishing' 1 'Moderate' 2 'Flourishing'.
```

```
compute mhc_total = mhc1 + mhc2 + mhc3 + mhc4 + mhc5 + mhc6 + mhc7 + mhc8 + mhc9 + mhc10 + mhc11 + mhc12 + mhc13 + mhc14.
```

```
compute mhc_ewb = mhc1 + mhc2 + mhc3.
```

```
compute mhc_swb = mhc4 + mhc5 + mhc6 + mhc7 + mhc8.
```

```
compute mhc_pwb = mhc9 + mhc10 + mhc11 + mhc12 + mhc13 + mhc14.
```

Appendix G – Debrief Sheet

Thank you for your participation in this study. Your response has been submitted.

Thank you for taking the time to participate in this study. The current study consisted of validated psychological scales which measured motivations, perfectionism, and subjective wellbeing of dancers. In addition, there were a number of socio demographic questions such as gender, age, level of expertise in the domain of dance, and country of residence.

If any issues emerged as a result of completing this questionnaire, below are contact details of support groups which can help.

Ireland:

AWARE: 01 661 7211

The Samaritans: 116123

United Kingdom:

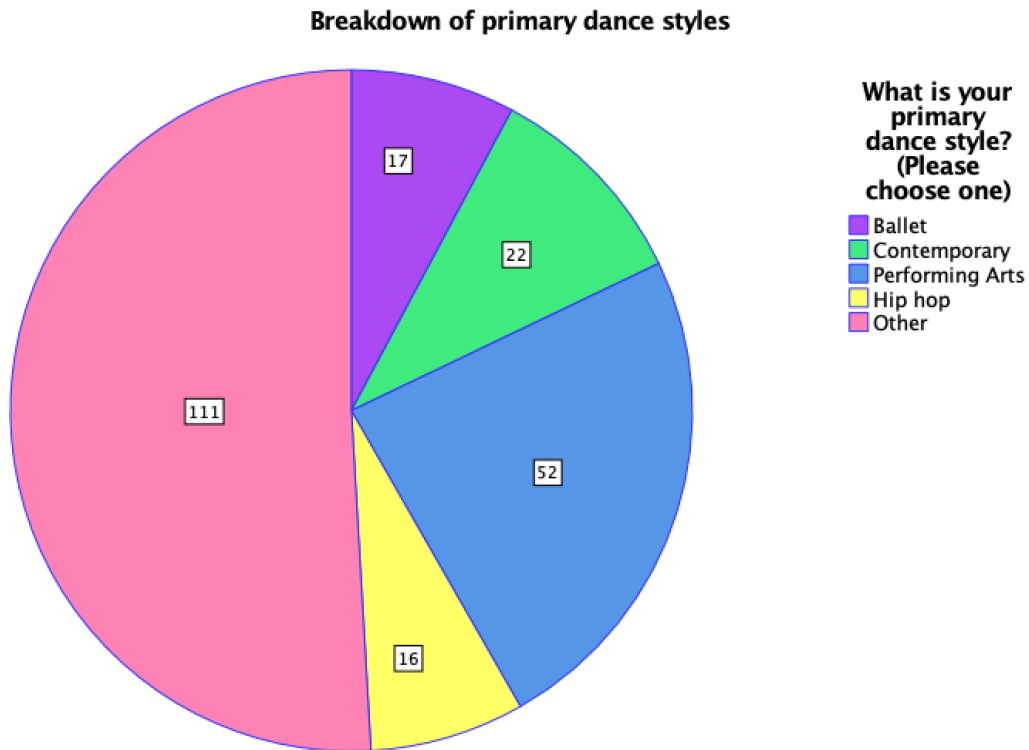
The Samaritans: 116123

SANeline: 0300 304 7000

Thank you again for taking the time to participate in this study.

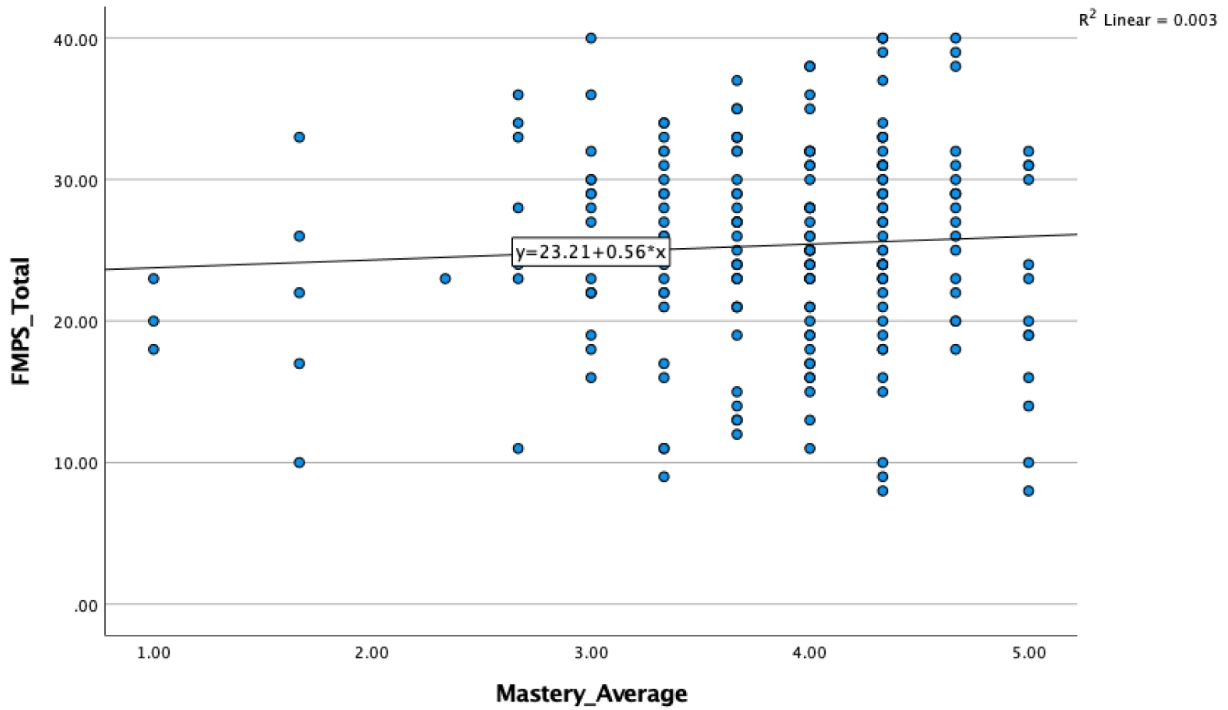
Appendix H – Graphs, Scatterplots, and Histograms

Pie Chart with Breakdown of Dance Styles



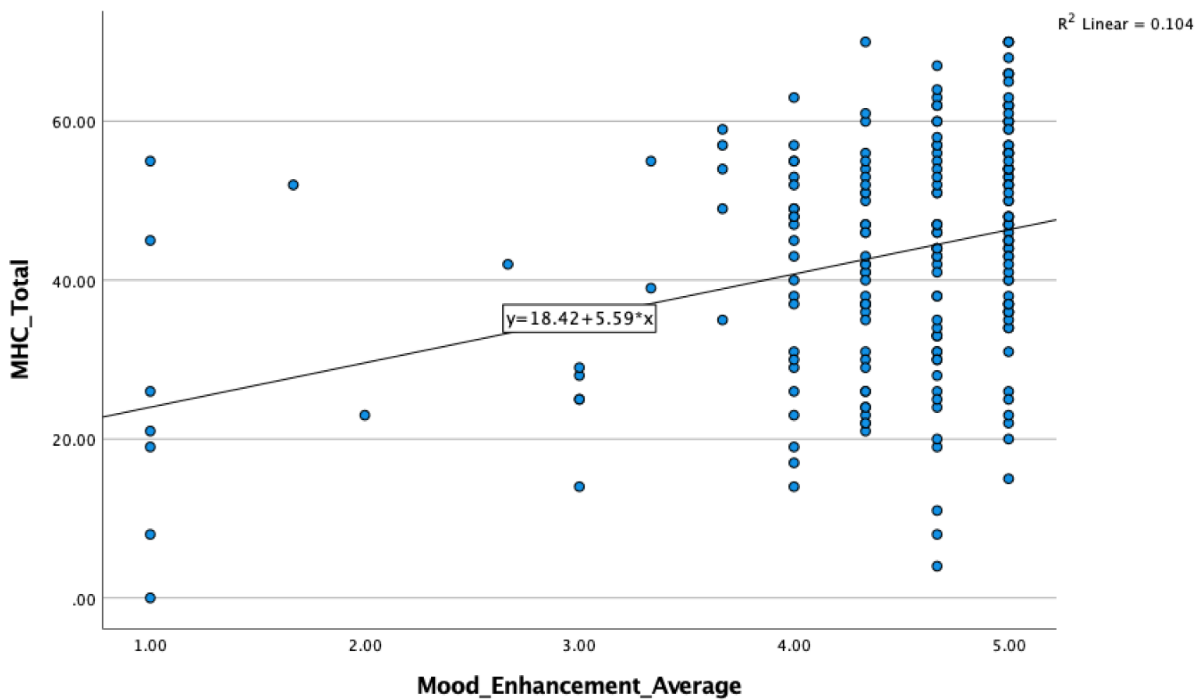
Note. N = 218. The 'Other' category consisted of various styles of dance including Latin and ballroom, Irish dancing, line dancing, swing and jive, Zumba, and bachata.

Fitted Line Scatterplot for Perfectionism and Mastery Motivation



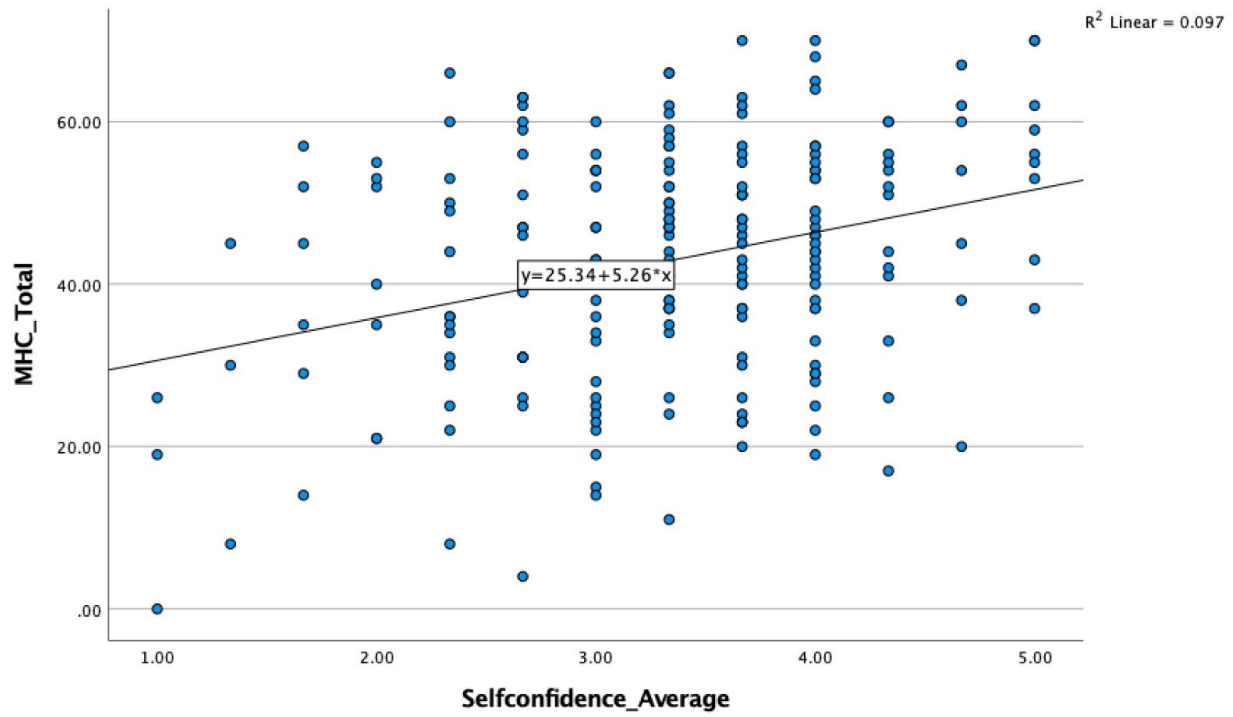
Note. Scatterplot with line of best fit displays the relationship between perfectionism and mastery motivation.

Fitted Line Scatterplot for SWB and Mood Enhancement Motivation



Note. Scatterplot with line of best fit displays a weak positive relationship between mood enhancement motivation and SWB.

Fitted Line Scatterplot for SWB and Self-confidence Motivation



Note. Scatterplot with line of best fit displays a weak positive relationship between self-confidence motivation and SWB.

Histogram Checks for Normality