



EMOTIONAL INTELLIGENCE AND EMOTIONAL DISTRESS AMONG PERFORMING ARTISTS AND MUSICIANS

*Dissertation Submitted in Partial Fulfilment Of The Requirement For M.A Degree In Psychology
With Specialization In Counselling Psychology*

SUBMITTED BY

YASHASHREE JADHAV

UNDER THE GUIDANCE OF

DR. NILESH THAKRE

ASSOCIATE PROFESSOR & HEAD OF THE PSYCHOLOGY DEPARTMENT



UNIVERSITY DEPARTMENT OF PSYCHOLOGY

S.N.D.T. WOMEN'S UNIVERSITY, MUMBAI

APRIL, 2023

DEPARTMENT OF PSYCHOLOGY

S.N.D.T. WOMEN'S UNIVERSITY, MUMBAI

CERTIFICATE

Certified that this dissertation is a bona fide record of work done by Ms. Yashashree Jadhav during the period of 2022-2023, at the Department of Psychology, S.N.D.T. Women's University, Mumbai.

It is submitted in partial fulfilment of the requirements for an M.A. Degree in Psychology with a specialization in Counselling Psychology.

Date: 10th April, 2023

Name of Guide: Dr. Nilesh Thakr

DEPARTMENT OF PSYCHOLOGY

S.N.D.T. WOMEN'S UNIVERSITY, MUMBAI.

DECLARATION

I declare that the form and content of the above- mentioned dissertation are original and not been submitted in part or full for any other degree or diploma at the S.N.D.T. Women's University or any other University or Institute.

Date: 10th April, 2023

Name of the student: Ms. Yashashree Jadhav

ACKNOWLEDGEMENT

I am sincerely thankful to S.N.D.T. Women's University, Churchgate Campus for providing me with an opportunity to write a research study in the form of dissertation on the topic of "Emotional Intelligence and Emotional Distress Among Performing Artists and Musicians."

I had been thinking about this topic and researching on it for a long time. Honestly, glad that I got the chance to present my proposal in this Department of Psychology. I would like to thank all my research participants for sharing their time and disclosing details about several sensitive areas of their lives. I comprehend it to be a privilege for getting the opportunity to hear, hold, empathize and analyse their experiences in the form of quantitative research.

I would like to take this opportunity to express my gratitude and deep regard to my guide Dr. Nilesh Thakre for his guidance and supervision as well as providing necessary information regarding dissertation. I am thankful for his constant encouragement and valuable feedback which were of immense help throughout my dissertation work. Working under his guidance with the help of my co-guide Ms. Divya Pillai has been an extremely knowledgeable experience for me.

This dissertation would not have been possible without the kind support and help of many well-wishing others. I would like to extend my sincere thanks to all of them. I am also thankful to my mother, Dr. Sangita who has been kind and encouraging throughout the whole 2 years of my master's degree. Grateful for all the financial and emotional help provided! I cannot convey, how blessed am I to have you in my life!

ABSTRACT

Intelligence and Distress are two distinctive factors, which every individual has in his/her daily life. The purpose of this study was to measure and analyse the emotional intelligence and emotional distress among performing artists and musicians. There have been researches, which proved a higher correlation exists between artists and have higher emotional intelligence than non-artists. The research was a chance, to prove the difference between the levels of emotional intelligence and emotional distress among performing artists and musicians. A total of 120 respondents participated in this study, out of them 60 were performing artists and 60 were musicians. To be precise, among the 60 performing artists there were 20 who were dancers, 10 were mime artists and the remaining 30 were theatre artists. Regarding musicians, 30 were instrumentalists and 30 were music composers. The two groups were assessed on the Trait Emotional Intelligence Questionnaire- Short Form (published in 2009) and Kessler Psychological Distress Scale (published in 1994, revised in 2001.) An independent sample t- test was conducted to find out the differences between the two groups. The results illustrate that, there is a non- significant relationship between emotional intelligence and emotional distress for both the groups.

Keywords: Emotional Intelligence, Distress, Artists, Musicians, Dancer, Mime, Theatre, Music Composing, Instrument

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CHAPTER 1

INTRODUCTION

As an important component of life, emotions have long fascinated psychologists and all people interested in understanding human behaviour. Emotions play a substantial part in our daily lives. All our actions and thoughts are guided by our emotional experiences. Which are, in turn, replicated in our activities and opinions. In addition, they play an important role in human life, preparing us for action, and shaping our future reactions to situations and events. They also greatly affect social interaction. How we process our feelings and emotional experiences also affects the quality of our social interactions. The affective stimulus originates an emotional response. This phenomenon can be classified within the same category as experiences of hunger or pain due to its perceptual awareness by the individual. According to the American Psychological Association (APA), emotion is defined as “a complex reaction pattern, involving experiential, behavioural and physiological elements.” Emotions are how individuals deal with matters or situations they find personally significant. Emotional experiences have three components: a subjective experience, a physiological response and a behavioural or expressive response.

A mood is described by the APA as “any short-lived emotional state, usually of low intensity.” Moods differ from emotions because they lack stimuli and have no clear starting point. For example, insults can provoke anger, yet an angry mood can appear for no apparent reason. Emotion definition is still in the works. Scientists continue to propose numerous theories about the nature of emotions, with previously hypothesised regularly being debunked. However, it is critical to recognise that there is a solid foundation of information that must be examined before going into the topic.

In 1972, Paul Ekman argued that there are six universal emotions that exist throughout cultures; fear, disgust, anger, surprise, happiness, and sadness. In the 1980s, Robert Plutchik developed a new emotion classification system known as the "wheel of emotions." This model highlighted how distinct emotions can be merged or mixed in the same manner that an artist mixes basic colours to create secondary hues. Ekman updated his list of basic feelings in 1999 to add embarrassment, enthusiasm, contempt, humiliation, pride, satisfaction, and laughter.

Emotional Intelligence

Emotional Intelligence (EI), often measured as Emotional Intelligence Quotient (EQ), refers “to skills that provide the ability to balance emotions and reason, leading to long-term well-being.” The word ‘Intelligence’ is derived from the Latin verb “intelligere,” to comprehend or perceive. Many authors tried to describe intelligence in different meaningful ways. Wechsler specified that “intelligence is a global capacity of the individual to act purposefully, to think rationally, and to deal effectively with his environment.”

According to Guidano (1991); (a) emotions are a direct and undeniable sense of the universe; (b) actions are exploratory movements that generate patterns based on immediate experience and are always a manifestation of knowledge in the practical universe; (c) cognition reorganizes patterns of current experience into objects of distinction and referral.

Possessing a heightened degree of emotional intelligence confers the ability to not only effectively empathize with others, but also exhibit proficient communication skills, and demonstrate self-awareness and social awareness. The manner in which individuals react to both themselves and others has profound effects on a wide variety of settings. Inhabiting this realm entails engaging with a

multitude of heterogeneous individuals and enduring perpetual modifications along with unforeseen, transformative occurrences.

The possession of emotional intelligence is crucial in determining an individual's response to the various challenges presented by life. Moreover, it constitutes a fundamental component of empathy and the comprehension of the underlying rationales for the conduct of others. The prevalence of high intelligence does not necessarily correspond to an increased level of prosperity or fulfilment in an individual's life. Numerous individuals exhibit prodigious academic abilities, however, there exists a cohort among them who face difficulties in social interactions and inadequacies in their career progression, as well as their intimate relationships.

The acquisition of success in life cannot solely be attributed to intellectual ability or the measurement of intelligence quotient (IQ). Undoubtedly, cognitive intelligence can foster admission to a university, however, Emotional Intelligence (EI) may enable effective coping with stress and emotions in the context of facing academic stressors.

Human experiences are fundamentally influenced by emotion, which affects daily tasks like cognition, communication, learning, and decision-making. Psychologists have been attempting to comprehend and categorize emotions for ages. Researchers and practitioners have recently begun to pay more attention to emotional intelligence (hence referred to as EI), which is a specific and distinctive resource within businesses. Emotional intelligence is a dynamic component influenced by various biological, psychological, and social factors. Much research has been done on emotional intelligence and it is an important factor in predicting personal, academic, and professional success.

Emotional intelligence, as an individual-level variable, means affective tendency to effectively use emotional information to achieve expected results (Bell, 2007). Research suggests that members in

an organization with high EI can successfully affect the social environment at work and achieve high performance by regulating their emotions (Momm et al., 2014), which is also considered as the main reason why early studies on EI focused on the individual level.

Emotional intelligence in some of the studies analyzed (EI) structure, can be understood as; the ability model, in which EI is understood as a skill, as a capacity structured in four interconnected branches: perception, understanding and emotional regulation, as well as the facilitation of thought through emotions (Mayer & Salovey, 1997). The mixed model, represented by Goleman (1996), who examined EI as the knowledge of one's own emotions, the management of these, self-motivation, the recognition of the emotions of others, and the ability to establish relationships. Bar-On (1997, 2000) points out that EI includes the intrapersonal and interpersonal elements, the mood in general, and elements for adaptation and stress management. The model proposed by Petrides and Furnham (2000, 2001) is also identified, in which the contrast between the constructs, trait EI, or emotional self-efficacy, and ability EI, or emotional cognitive ability, is highlighted; the model clarifies that they are constructs measured by different systems. The authors understand EI as a personality trait such as empathy, optimism, social awareness, self-esteem and self-motivation. (Petrides & Mavroveli, 2018). Similarly, we find references to various elements linked to EI, such as variables related to wellbeing (Petridese et al., 2007) and variables of work performance and self-efficacy (Chan, 2004), among others.

Music

Music is an intrinsic part of all human beings. There are beats and rhythms in our heart rate, as well as in our breaths and movements. Melody can be found in our laughs, sobs, shouts, or songs. Different rhythms and harmonies, styles, and musical words can communicate our complete range of emotions. Due to affective and emotional loads, musical sounds have a tremendous effect on morale, personality, and the cultivation of human emotions. The idea that music might be utilised

therapeutically to heal and enhance health and behaviour dates back at least to Aristotle and Plato's works, and has subsequently undergone various courses. Music could activate brain areas such as the anterior cingulate cortex, lateral prefrontal cortex, amygdala, and orbitofrontal cortex, which are involved in the regulation of human emotions (Moore, 2013).

Music is a worldwide language that requires no translation. Music unites hands, minds, and hearts. This is the time when childhood is at its most wonderful when all the foundations of growth are developed, but music gives them the tools to express their thoughts and feelings. These are spoken through messages, moved, and recognized by their magnificence. Music is a widespread and historical art that has influenced humanity since the dawn of time. It is bold but true to say that every person on earth has been exposed to and influenced by music to some degree throughout the ages. The music industry is constantly growing and focusing more on precision and musical purity. This standard has influenced musicians because musicians constantly push themselves to the limits to meet the expectations of the company and listeners. Constant work for self-improvement has led to an increase in injuries among musicians. Injuries can be both physical, resulting from repeated use of muscles and tendons, and emotional, resulting from the stressors experienced while playing the instrument and the stressors surrounding the musician in their daily environment.

Emotional distress in musicians is an important research topic due to the increase in musician grievances and the lack of competent medical and psychological care available to ill and often disabled musicians.

When the underlying elements that influence people's music listening experiences are identified, these elements can be employed in education. While it is completely acceptable to ask someone if

they are interested in any field of art, when applied to music as a kind of art, this question loses its meaning.

'Do you like music?' you may question a group of university students. Almost sure, they would all say yes. But how and why do we select the music we listen to? Music psychology experts have been attempting to find an answer to this topic for the past 50 years.

Berlyn's (1971) neurophysiologic study found that musical choice is determined by the activating potential that music induces in the individual. This theory also suggested that people like music with a middle level of complexity and familiarity and that higher or lower levels negatively affect one's preference. Konecni (1982) took this theory further and concluded that musical preference differs with the listening environment. Individuals build their preferences through social, emotional, cognitional conditions, and the listening environment along with their activity and mood during the listening process. Another theoretical approach to this subject is the prototype model developed by Martingale and Moore (1989) who suggested that individuals perceive musical excerpts based on the prototype (North & Hargreaves, 2008, pg. 77-86).

A neurocognitive connection can be traced back to music and emotional intelligence. Structures critical to emotion formation and regulation are found in the cortical and subcortical networks of the brain. These structures are substantially malfunctioning in people suffering from mental diseases. By altering emotions, music can influence brain processes in the cortical and subcortical networks (Hou et al., 2017). Individuals with good emotional control may be more likely to utilise music to intentionally ease bad moods. One popular technique is to reminisce about the past while listening to music. Lonsdale (2018) discovered a substantial relationship between the possibility of altering cognitive arousal through music and an individual's emotional intelligence. This suggests that the two have a bidirectional relationship in that music enhances emotional control and people with better emotional intelligence use music more frequently.

Music listening at home and at school is directly related to age. Theories attempting to explain the impact of ageing on late childhood and early adolescence place a premium on family and relatives. The results of a growing number of studies indicate the effects of listening to music on the formation of personal and social identity, establishment of interpersonal relationships, and regulation of mood and emotion (Boal-Palheiros & Hargreaves, 2001). In a study of 24 students, Herbert (2012) analysed the students' 14-day diaries, with commentary phenomenology, and detected eight important psychological points relating to mood: excitement, dissociation, relaxation, connectedness, emotion and mood, daydreams, exploration of emotion, and multimedia experience. These studies have found that reasons related to emotion rank higher than others almost exclusively.

Music listening, is related to Maslow's hierarchy of needs. Physiological needs are at the bottom of the pyramid. Self-actualization follows the satisfying of physiological necessities.

Individuals have said that they felt removed from time and space during self-actualization and experienced profound emotional experiences (Schafer et al., 2013). Music is one of the most common peak experiences that arise and activate triggers, according to Maslow's (1964) studies on mysticism, religion, art, and creativity (as quoted in Schafer et al., 2013, 2). The quest to comprehend a listener's reaction to music is difficult but fascinating because music is an element that triggers emotions. Research based on "emotion" had previously been ignored and overlooked, but has recently gained prominence (Juslin & Laukka, 2004).

Saarikallio and Erkkilä (2007) suggested a model to fill the gap in music's effect on daily life, which they recognized as being investigated by other researchers but still demonstrated significant gaps. This model, which analyses mood regulation during music listening in young adults, describes the satisfaction of emotional needs (such as entertainment, relaxation, mental activity, etc.) with musical activities (such as listening, playing, singing). It is important for teachers and administrators

responsible for music education to identify students' listening habits, the genres they enjoy, and why they listen to music.

Dance

Dance is thought to have originated from cave etchings discovered in India approximately 9000 years ago, and very likely earlier, though there is no clear evidence. Speculation that the latter is correct defines dance as a component of the human fabric dating back to and corresponding with the emergence of spoken communication (Dance Facts, 2020).

So, was dancing a historical language? There is evidence of tomb painting indicating religious rites where dancing existed in Egypt over 5,000 years ago (Dance Facts, 2020). Paintings represented a public type of dance derived from images during the time of the founding of Greek Theatre and soon prior to the ancient Olympic Games (Dance Facts, 2020). Dance has been around for a very long time, but the benefits of dance or the "Psychology of Dance" have just recently been investigated and identified. Dance is defined by Merriam-Webster as "an act or instance of moving one's body rhythmically, usually to music." Science and art, mind and body motions, group behavioural characteristics and social activity, and rhythm and music are the elements that stand out and are noted as shared commonalities in both definitions ([merriam-webster.com/dictionary](https://www.merriam-webster.com/dictionary), 2020). Previous researches have asserted that dance benefits us mentally through cognition, behaviourally through emotion, socially through nonverbal communication, and physically through improvements in balance, coordination, and other bodily functions.

Psychology and dance are related because psychology is concerned with the mind and behaviour, whereas dance is concerned with cognition and movement, four interconnected ideas with established causal linkages (Lovatt, 2011).

Lovatt, Director of the Dance Psychology Laboratory at the University of Hertfordshire, concluded that “dancing helps the brain find new neural circuits benefiting the thought process and creativity” (Tucker, 2011, p. 2). Lovatt has posited that the motor cortex and the basal ganglia along with the cerebellum work together when one attempts to develop and implement rhythmic and choreographic movements of dance (Bergland, 2018). Lovatt explains that when individuals are performing a structured dance, they improve on their convergent thinking, and when individuals perform a more improvisational dance, i.e., more creative, individuals improve on divergent thinking (Lovatt, 2011).

In a cognitive study on social dancing and walking, researchers found that dance had improved the cognitive domain of spatial memory, which is found to be important for learning dance choreography. Dance can improve brain health and memory by lowering the risk of dementia by 76%, as studied at the Albert Einstein College of Medicine (Languipo 2019; Verghese et al., 2003).

Dance and movement, according to Payne et al. (1992) and Van der Merwe (2010), proved a mind-body connection that allows emotion to become conscious and articulated through precise movement. Because unconscious memories can be stored kinaesthetically and can emerge through body movement, it becomes a psycho-physiological outlet that functions as a cathartic release (Krantz, 1999), allowing an individual to express their subjective experience more easily that may not be easily put into words (Mills & Daniluk, 2002; Pratt, 2004).

Dance contributes to emotional expression in a wide array of circumstances. Emotion can be represented by mood, which results from changes in the brain due to physiological or neurological demands on the brain (Baixauli, 2017). Emotion can be represented through self-expression because dance is not only an art form but also a form of creative movement (Lovatt 2011; Merriam-Webster,

2020). When the body and mind connect through movement, the result is emotion in the form of changes to the brain and changes to the self-concept (Baixauli, 2017). Dance can be used for educational purposes, in a rite of initiation, to represent the transformation an individual has to go through: it can be used to express the supernatural. In many cultures dance can serve for several of these functions, either simultaneously, at different times, or in different mixes (Gardner, 1994, p. 177-178).

Dance, in its broadest sense, is understood as an expression of the individual emotional world through artistic expression, gestures, and body movements. It is viewed as a tool of self-awareness, self-awareness, and introspection, a factor that supports the emotional and personal development of the individual. Marais and Kruger (2014) found that dance could positively affect the emotional development of students and provides them with high self-esteem, assertiveness, and independence.

Artist

An artist is a person who engages in the creation of art, the performing arts, or any activity related to the performing arts. The term 'artists' in the context of fine arts or 'high culture' describes people who create activities such as drawing, painting, sculpture, acting, dancing, writing, filmmaking, new media, photography, and music. People use their imagination, talent, or skill to create art forms that have aesthetic value. A calm mind is essential for a person, especially for an artist. Emotional stability is often intertwined with mood, temperament, personality, disposition, and motivation. Emotions are subjective cognitive states, physiological responses, and expressive behaviour. You can feel the emotional tone in groups, events, and communications. The artist strongly associates emotion with the concepts of love and spirituality, bringing compassion and humanity to his work. For them, therefore, emotional intelligence can be viewed as the mental ability to legitimately reason about the effects of emotions in amplifying emotional information and thought.

Emotionally mature, capable, and qualified people are more likely to enjoy good physical and mental health in order to live happy and prosperous lives, make a big impact. Those who do not exercise their Emotional Intelligence skills are more prone to use alternative, less effective methods of mood control. They are twice as likely to suffer from anxiety, depression, substance abuse, and even suicidal ideation. Emotional intelligence has a massive impact on people's contentment and gratification. The emotional quotient contributes positively to maintaining health by controlling the severity of stress and tension. Emotional intelligence skills enhance the brain's ability to deal with emotional stress. Emotional factors have been found to have positive or negative effects on both the mental and physical health of individuals.

If properly supported, art is one of the most effective ways to foster creativity and the emergence of inner creative energies that can help solve many of humanity's psychological issues. The study of human behaviours, such as fear, what motivates depression, and mental and psychological diseases, is known as psychology. However, notions that people can touch and feel are given meaning and value through art. As a result, art can be seen as a useful tool for boosting children's and teenagers' self-esteem or for treating psychiatric issues. The interplay between psychology and art is in the interpretation and meaning it lends to daily events and phenomena.

In psychology, the process of giving meaning to art is obvious in the creation of works of art, and it may also be present accidentally in a person's personality. Islamic education systems place a high value on a person's intrinsic goodness, self-purification, and uniqueness, and they see art as one of the most significant and dependable learning modalities. As a result, the fundamental goals of psychology and art are to provide objective explanation for the progress and perfection of human societies, and as a result, to educate and soothe people's souls when dealing with the natural world and other human creations, including themselves.

CHAPTER 2

LITERATURE REVIEW

Emotions and art are inextricably linked (Tan, 2000). Aesthetic theories have emphasised the significance of art in evoking, shaping, and altering human emotions from ancient to current times. The experimental study of artistic preferences, assessments, and sentiments has a long history in psychology. Aesthetics is one of the oldest areas of psychology enquiry, dating back to Fechner's seminal work in 1876. Since then, psychology has maintained a consistent interest in aesthetic issues, although art has never received the attention it deserves (see Berlyne, 1971a; Tan, 2000; Valentine, 1962). As topics of scientific enquiry, the study of art and the study of emotions both languished throughout much of the last century. It is hardly unexpected that the behavioural emphasis on observable action over inner experience leads to a lack of aesthetics study. Art and emotion both emerged in psychology about the same time, which is an interesting coincidence. As emotion psychologists began to build theories of fundamental emotions (Ekman & Friesen, 1971; Izard, 1971; Tomkins, 1962), experimental psychologists began to investigate the hedonic characteristics of art (Berlyne, 1971a, 1972, 1974). Since then, there has been little interaction between the psychology of emotion and the psychology of art (see Silvia, in press-b; Tan, 2000).

Since ancient times, it has been noticed that exceptionally creative persons were unusual in many ways, and it has been proposed that psychological processes similar to those observed in lunacy may be a significant component of genius's special skills. In the research into the connection between creativity and psychopathology, a theoretical connection has been drawn between creative functioning and unusual or regressed thinking processes, affective symptoms, personality traits and values and behavioural characteristics. (Andreasen & Canter, 1974).

Talking about emotions: The first is empathy, which refers to the ability to recognize the emotions, motivations, moods, and desires of others; the second represents the knowledge of one's own emotions. Also in play is the distinction between these and the range of feelings, which can be used to facilitate certain behaviors in the individual, and social cognition. Interpersonal intelligence, an aspect of Emotional Intelligence (EI), is a requisite for the development of social competences such as sociability, conflict resolution and interpersonal communication (Bay & Lim, 2006).

Studies conducted by King and Sutarso (1999); Wing and Love (2001); and Singh (2002) concluded that females are higher on emotional intelligence than their male counterparts. Duckelt and Raffalli (1989) and Sandhu and Mehrotra (1999) found that females tend to be more emotional and intimate in relationships as compared to males, so their emotional intelligence ought to be higher than that of males. One plausible explanation cited for this difference was that society imposes different demands of socialization on the two genders.

The ability of music to positively impact health and wellbeing is a well-established field of enquiry (MacDonald et al., 2012). With respect to mental health, it has been suggested that listening to music can reduce depressive symptoms (Lin et al., 2011), particularly amongst older adults (Chan et al., 2009; Chan et al., 2012; Leubner & Hinterberger, 2017). Work has also suggested, for example, that listening to music might reduce perceptions of pain amongst hospitalised patients (Xue et al., 2018).

However, work by Miranda and Claes (2009) and Garrido and Schubert (2015) highlights the importance of context in their work amongst adolescents, suggesting that *how* music is listened to and used matters. Listening to music as a method of problem-oriented coping may decrease

depressive symptoms but listening to music as a method disengagement or avoidance may increase depressive symptoms.

With reference to wellbeing and mental health research has suggested that professional music makers suffer from high levels of anxiety, depression and other mental health conditions, and that these conditions might be explained by the nature of musical work itself (Detari et al., 2020; Gross & Musgrave, 2020; Jacukowicz, 2016; Loveday et al., in press; Vaag et al., 2016). For example, Gross and Musgrave (2016) reported via a self-selecting sample of 2211 musicians and music industry workers that 68% had suffered from self-reported depression, and 71% suffered from self-reported anxiety and/or panic attacks, with later work suggesting that the nature of *being a musician* was, respondents felt, at least partly responsible for these conditions (Gross & Musgrave, 2017).

An increasing number of studies over the past twenty years have pointed to risk factors in musical careers which might have the capacity to be emotionally and mentally damaging. Gross and Musgrave (2020) delineate these findings into three areas, referred to as status.' The first area, "the status of work," concerns the particularities of musical labour. Here, sources of anxiety include financial precarity (Berg, 2018; Parker, 2015), performance anxiety (Kenny, 2011; Kenny et al., 2004; van Kemenade et al., 1995), anti-social working hours (Dobson, 2011), and the prevalence of alcohol or substance use (Forsyth et al., 2016; Kegelaers et al., 2022; MIRA, 2019).

These findings suggest that some aspects of music as "employment" pose challenges to emotional well-being because of musicians' destabilising experiences of uncertainty about their sources of income, professional status, understandings and definitions of success, performance and reception, and future and ability to survive.

The second area, "the status of value," examines how musical work achieves culturally mediated value and status, with sources of anxiety including music industry culture, such as bullying (Eynde et al., 2014, 2016), high levels of pressure to succeed (Shorter et al., 2018), and vulnerability derived from a presence on social media platforms (Gross & Musgrave, 2017). Findings suggest that the ways in which highly personal and reflexive musical pieces are shared and ascribed cultural value online, with fans, and within "the music industry" can be a source of anxiety driven by feelings of vulnerability. Finally, "the status of relationships" concerns the damaging impact musical work can have on the relationships musicians have with those around them, including disrupting family life (Detari et al., 2020; Vaag et al., 2014) or missing loved ones while travelling for extended periods on tour (Kenny et al., 2012; Kenny & Ackermann, 2008). These findings suggest that musicianship, and the total commitment demonstrated by musicians to their craft, can have negative ramifications on their closest relationships. Gross and Musgrave also highlight a number of occupational stressors faced by female musicians in particular, whose self-reported rates of anxiety were 77.8% (compared to 65.7% for men), including sexual abuse, misogyny, increased vulnerability to harassment online, and anxieties over age and appearance (see also Conor et al., 2015). As Gembris (2012, p. 371) observes; "health is endangered by performing music on a high level over a long time."

Musicians UK recently capturing it by saying: "The narrative at the moment is "Music is amazing for everybody's wellbeing," yet people who work in music seem to struggle more than most with their mental health" (Richter, 2021).

Throughout history, music and dance have been used consistently as tools for healing and health similar to the way that pharmacology and therapies are used today (Stewart & Irons, 2018). Examples of this include the use of music as therapy or treatment in ancient Islamic civilizations (Sufie & Sidik, 2017), shamanic dance healing in Siberia and other European and American countries, and the ancient Greek scholar Pythagoras using music to soothe distressed organs (Stewart & Irons, 2018).

Equally, the performing arts have historically been cited as making people “feel good” and improving their “quality of life.” Historically, the performing arts have been vitally important not only to individuals in ill-health, but also an important contributor to the wellbeing and health maintenance of individuals without pre-existing health, behavioural, or social issues.

While the strength of connection between performing arts and health seems to have diminished in modern times, particularly in Western societies, there is growing interest in applying a modern-day lens to understand the contribution of performing arts participation to wellbeing and health.

Arts health is a domain concerned with promoting positive wellbeing and health outcomes for participants through engagement with various art forms, including music and dance (MacDonald et al., 2012). It resides in the theoretical space where art and science meet. There have been many scientific, phenomenological, philosophical, and salutogenic studies conducted in recent times suggesting that arts and health might have more in common than is generally accepted by health professionals and policymakers (Bungay & Vella-Burrows, 2013; Cacioppo & Hawkey, 2003; Crawford et al., 2015; Dawson, 2013; Edwards, 2011; Evans, 2007; Wreford, 2010). For example, healthcare and performing arts, particularly music and dance practices, share three defining features: that they are relational, aesthetic, and temporal (Crawford et al., 2015). In healthcare and artistic domains, the environment is crucially connected to and shapes health or artistic outcomes (*relational*). The individual or population perception of key concepts, such as what is “good health” or “good music,” reflects an *aesthetic* perception. The *temporal* element acknowledges that both health and artistic states unfold in time within the context of people’s lived experience.

With such common ground, both being practices created by humans for humans, it is plausible that human experiences of healthcare and performing arts practices might also share some positive wellbeing and health outcomes for participants. Despite this, the arts have largely gone unrecognized

or been dismissed by many contemporary health science professionals and policymakers (Owen, 1999). However, a recent, emerging body of research is examining the contribution of performing arts to positive health outcomes for clinical populations.

Recent research on arts and health centres on how performing arts can best serve people living with debilitating and chronic illness such as dementia, Parkinson's disease, and mental illness (Adam et al., 2016; Coaten & Newman-Bluestein, 2013; Guzman et al., 2010; Verghese et al., 2006).

For example, multiple studies have shown that dance therapy can significantly improve gait, movement, balance, and wellbeing in patients with Parkinson's disease (Butt, 2017; Hackney & Earhart, 2010; Hackney & McKee, 2014; Hashimoto et al., 2016).

Music therapy is also a well-established approach to treating a range of issues, such as speech pathologies, poor mental health, and social and behavioural difficulties in children and adults (Edwards, 2011; MacDonald et al., 2012).

Performing arts are defined as any creative arts practice that is performed in front of audience, including music, dance, and drama (Macmillan, n.d.; Oxford, n.d.). Here, we consider performing arts as socio-cultural practices in which participants engage actively, rather than experience passively as an observer. We acknowledge that this definition is Western-centric. In some non-Western cultural practices, concepts of music and dance are inseparable (e.g., *ngoma* in Africa), tied to other culturally important concepts (e.g., kinship, ceremony, and country for Indigenous Australians, see Spillman, 2018), or not designed for performing in front of an audience, but are none-the-less social and community-based. This review is therefore inclusive of activities that involve active participation in a cultural practice that includes music and/or dance.

Given the active, social and cultural basis for performing arts, it is plausible that these practices, particularly music and dance, might crucially relate to social determinants of health (Stewart & Irons, 2018). Social determinants of health (Wilkinson & Marmot, 2003) are a facet of a fundamental concept in public health that a person's good or ill health is determined by social, cultural, political, and environmental factors, some of which are within their control, and some that are not.

According to the World Health Organization (WHO), wellbeing is a crucial aspect of health. Marmot (2011, p. 42) describes wellbeing as “a multidimensional construct, which includes satisfaction with life, a sense of autonomy, control and self-realisation, and the absence of depression and loneliness.”

Therefore, active engagement in socio-cultural performing arts practices, such as music and dance, have the potential to enhance, improve, and maintain wellbeing, with likely impact on the quality of health experienced by individuals and social groups.

A contemporary understanding of health and what it means to be healthy needs to incorporate more than medical or biological perspectives. We need to develop our understanding of the ways in which populations maintain good health and prevent ill health, especially when it comes to equipping us to deal with the complex and prevalent issues involved in psychological and physical health. Future global health issues, such as the rapidly growing ageing population and the growing number of people (particularly in Western-centred cultures) suffering from health problems, such as depression and obesity, might both be addressed using performing arts interventions. Reviewing the impacts that active engagement in cultural activities such as music and dance can have on populations and communities has the potential to identify, prevent and improve health and enhance quality of life in populations in ways that are both cost effective and enjoyable.

Why is understanding this “narrative” – this powerful and popular idea that music is good for wellbeing, but that musicians themselves have poor mental health – important? After all, from one perspective, this paradox between the micro-dimensions of creative practice and the macro-dimensions of career-building are different units of analysis, perhaps more simplistically delineated as one focussing on amateurs and one on professionals.

Musicians’ well-being insufficiently acknowledges the risks of musicianship for some, where the evidence points to high incidences of anxiety, depression and even suicide (Bellis et al., 2012; Kenny & Asher, 2016).

Robb et al. (2016) found that professional actors faced a range of issues, including anxiety, depression, vicarious trauma, perfectionism, alcohol abuse, complex relationships, low help-seeking and identity issues.

There is a small amount of evidence that acting training may have positive effects on personal wellbeing, including personal growth and enhancement of strengths such as empathy, interpersonal skills and self-awareness (Burgoyne et al., 2017). Similarly, Martin and Cutler (2002) found that theatre students perceived acting to be exciting, stimulating, and an opportunity to accomplish personal goals.

In order to establish and maintain a successful performance career, musicians need to deal with challenges such as coping with the consequences of early specialization, social isolation, practice volume, identity foreclosure, teacher relationships, burnout, injury, psychological pressure, and perfectionism (Pecen et al., 2016).

Other prevalent conditions include psychopathology, musculoskeletal and neuromuscular overuse, irregular work, and sleep schedules (Kenny & Ackermann, 2009), poor health habits (Panebianco-

Warrens et al., 2014), mood and anxiety-related disorders, and, particularly, music performance anxiety (Kenny, 2011).

The benefits of engaging in artistic creativity, such as writing, dancing, and crafts, are well documented in the body of scientific literature. It has been demonstrated that engaging in artistic activities can modulate emotions (quickly changing responses to events in the internal or external environment), affect our moods (more generalised, less intense states of feeling lasting longer periods of time), and have an impact on our mental health.

Daily artistic and creative endeavours can therefore have an effect on affective levels that are immediate, intermediate, and long-term all at once.

It is crucial to comprehend how artistic creative activities result in emotional engagement and processing since emotional reactions are the most rapid affective response. Goethem and Sloboda presented a four stage paradigm to aid in this investigation. First, when someone engages in creative activity, their initial intentions or goals are referred to as their "goals" (e.g. wanting to calm feelings of anxiety). Second, the term "tactic" describes the innovative action they decide to use to accomplish this goal (e.g. painting for an hour). Thirdly, the term "strategy" describes the kind of mental procedure utilised to control emotions (e.g. distracting the person from their anxiety). The "mechanism" also facilitates the arousal of emotions. (For instance, diverting their attention from their concern). The "mechanism" also facilitates the arousal of emotions (e.g. the visual imagery conjured which occupies their thoughts). The result of this process is emotional, behavioural, or physiological reactions to the creative endeavour.

Drama, according to Sudha (2008), is a significant cultural performance of a culture that can inspire the public at large. The social, political, or cultural changes that society experiences are not only

recorded, but also made explicit through drama. As a result, studying play can help us understand society, reconstruct history, and discover our own identities.

It is possible to imagine the cultural identity of Indian society that contemporary Indian English theatre portrays. It is a part of contemporary Indian society, which is a middle-class urban society primarily speaks English. Sharma (2013) claimed that the Indian English Drama has grown into a significant and adaptable collection of English Literature and has attracted the attention of audiences throughout the world. By addressing the numerous difficulties that India has occasionally faced, it has achieved significant progress. Indian sensibility, philosophy, mythologies, and religious beliefs serve as its foundation, and it has captured the interest of people throughout the world. Reading through Indian English Drama's history reveals that it has advanced slightly more than Indian English Poetry and Fiction.

Although these aforementioned genres were established before Indian English Drama, it was unable to keep up with them for a variety of reasons. Drama, in contrast to fiction and poetry, cannot be limited to reading. It requires a theatre, a supportive audience, engaging conversation, competent actors, and other staging elements. Indian English Drama goes through several stages before meeting a brand-new group of playwrights who have done everything in their power to give it the respect it deserves.

The current study of Indian English drama examines it in all its imperfections and emphasizes the work of contemporary Indian English playwrights. Modern Indian English playwrights have the courage to challenge the traditional professional theatre. They possess the brilliance and capability to elevate any circumstance to the level of an aesthetic delight.

Singh (2013) made an effort to research Mahesh Dattani. He saw Dattani as a multifaceted creator of modern Indian English drama. He is simultaneously an author, director, actor, dancer, teacher, producer, and many more professions.

All of these identities are the outward expression of a persona that emerged from a variety of backgrounds. Authors like Vijay Tendulkar, Girish Karnad, Tennessee Williams, and Arthur Miller served as inspiration for him. Dattani gives marginalized people's voices greater prominence in modern urban Indian society, in contrast to Girish Karnad who places emphasis on history, myths, and puranas. In his writings, he gave priority to those who are disregarded in the rapidly changing environment of contemporary civilization. The fact that he writes about things he understands, feels, deals with, and muses over is what makes him an excellent playwright. Through his plays, the current intellectuals became aware of the "here" and "now" of contemporary urban Indian society. Dattani successfully achieves the goal of universality by conducting a stimulating experiment with his theatrical art to investigate the obscure corners of human consciousness. In "On a Muggy Night in Mumbai," Dattani attempts to examine how the concept of homosexuality affects a marginalized person's personality.

Velmani (2013), Dattani's characters are seen positioning themselves within their families and the larger society. Dattani opts for the dynamics of a modern Indian metropolitan household as the setting for this. He depicts modern realities as being built upon and combining with more traditional realities. He uses the stage's available space to demonstrate these structures in detail. His characters walk and converse in these environments with voices that resound and echo. His problems are deeply ingrained in a specific place and time, within an engaging social setting, and without any focus on social issues. He wants the audience to make judgments about the topics while maintaining the position of an objective observer.

The inaugural Mental Health and Well-being in Music and Live Performing Arts survey, undertaken by the Centre for Social Impact Swinburne in collaboration with music charity Support Act, revealed psychological discomfort, suicidal ideation, and the start of a number of mental health issues. More than 1,300 professionals from the music and live performing arts industries, including musicians, songwriters, live production crew, managers, producers, and live performing artists, took part in the national poll in March and April. While 66% of individuals polled indicated high-to-very high levels of psychological discomfort (four times the general population), 69% reported seeking help to support their mental health and well-being.

Additional discoveries include:

- A current mental health illness was indicated by 35% of respondents, which is 1.7 times the proportion estimated in the total Australian population.
- 29% expressed anxiety and 27% reported depression, both of which were more than double the overall population.
- More than a third reported earning less than \$30,000 per year from their work in music/live performing arts, which is below the poverty line.
- Just 15% stated they were always safe at work, and 35% indicated they had been exposed to harmful working circumstances in the previous year.

RATIONALE

Additional focus on glamorization of entertainment industry vs focus on their mental health.

The glittering lives of celebrities in the field of acting/dance/music are widely covered by the media.

Newspaper articles and magazines provide extensive information about a celebrity's life, starting with

diet plans, vacation plans, busy schedule, spending family time, upcoming shooting dates, etc., but mental health issues in themselves are ignored because it does not provide sensationalized information to journalists. The entertainment industry is also known for its commercial advertising, marketing, expensive budgets and costumes, but rarely do people take mental health issues seriously while working. Mostly only when a famous musician/dancer or movie star dies, do people talk about mental disorders, otherwise such topics are considered sensitive.

Celebrity Suicide

Undoubtedly, celebrity suicide has great news value; however, it can also influence the vulnerable and suicidal people. The reporting should be cautious, factual, and mourning and not glorify, sensationalize or romanticize. While oversimplification of the causes of suicide should be avoided, a history of psychiatric disorder including alcohol or drug abuse should be clearly stated. Repetitive reporting of a celebrity suicide should be avoided since susceptible people may develop enhanced suicidal ideation on being inundated and overwhelmed with details about a specific suicide (Niederkrötenhaler et al., 2012).

Artist at times is used like a product

Several local musicians and dancers reported in their workshops and interviews that they are often forced to perform at political parties or special occasions. While the remuneration was higher than usual and the financial situation was tight, artists at such times did not want to say "no." Even if the artistes do not want to perform, they are threatened by the sponsors of the event/show that they will not get more opportunities, which can create obstacles for them in their competitive art and music careers.

Only a handful people arriving at stage shows to see local artists/ musicians perform

Due to the increase in no. of movies and serials produced each year, a wide variety of OTT platforms, and web series, people prefer watching movies and shows in their comfort space via mobile/laptop, etc. Theatre shows only get full if there is a well-known celebrity working on them. Local artists and musicians have much to suffer as they don't get enough audience because their source of income comes to a standstill.

CHAPTER 3

METHOD

Participant Details

The mean and standard deviation of the participants calculated are as follows:

Mean: 25.9,

SD: 5.14

- Practicing the art form (theatre, dance, instrument past 2 years or more)
- Most the participants are working (part time as an artist or a musician)
- 18-40 age limit: Comprising both men & women

Inclusion criteria

Artists: Theatre artists, Mime artists, Dancers (any form of dance)

(Experienced performing live / onscreen)

Musicians: Instrumentalists (any instrument) and music composers

(Experienced performing live / onscreen)

Exclusion criteria

Practicing the art form/music for less than 2 years, stand-up comedians, singers, poets, less than 18 and more than 40 age group, only on-screen performers (musicians or artists)

HYPOTHESES

- Musicians will have higher emotional intelligence than artists.
- Artists will have higher emotional distress than musicians.

VARIABLES

Independent Variable: Profession

Levels:

- 1- Artist,
- 2-Musician

Dependant Variable:

- 1- Trait Emotional Intelligence,
- 2- Emotional Distress

OPERATIONAL DEFINITION

Emotional intelligence: Emotional intelligence refers to the capability of a person to manage and control his or her emotions and possess the ability to control the emotions of others as well. In other words, they can influence the emotions of other people also.

Emotional distress: Psychological distress refers to non-specific symptoms of stress, anxiety and depression. High levels of psychological distress are indicative of impaired mental health and may reflect common mental disorders, like depressive and anxiety disorders

Artist: Theatre artist is an actor who uses the stage for performance based on a real or fictional story in front of a live audience in one take. Theatre artist is different from tv or movie actors as they do not get second chance to perform. They use songs, musicals, poems, drama, dance, speech to exhibit their art.

Musician: A musician is a person who composes, conducts, or performs music.

RESEARCH DESIGN

Between Groups Design

Every participant experiences only one condition, and you compare group differences between participants in certain conditions.

TOOLS

Name of the tool

Trait Emotional Intelligence Questionnaire (Short Form) as developed by Petrides and Furnham (2009).

Reliability of the test: The internal consistency of the TEIQue-SF was 0.81 and test-retest reliability was 0.86. These results revealed that this scale is a valid and reliable instrument for measuring EI.

Validity of the test: The Cronbach's alpha value was .87. Cohen et al. (1983) reported evidence of good criterion and predictive validity. It was also validated through construct, concurrent and face validity.

Psychometric properties: Studies suggest the TEIQue-SF can be recommended when a rapid assessment of trait emotional intelligence is required.

Well-being: (Self-esteem; Happiness; Optimism)

Self-control: (Emotion Regulation; low Impulsiveness; Stress Management)

Emotionality: (Empathy; Emotion Perception; Emotion Expression; Relationship Skills)

Sociability: (Emotion management; Assertiveness; Social awareness/ Social Competence)

Auxiliary facets: (Adaptability; Self-motivation)

Kessler Psychological Distress Scale (published in 1994, revised in 2001) as developed by Ron Kessler and Dan Mroczek.

Reliability of the test: Very good reliability as measured by Cronbach's alpha (12, 16, 17).

Validity of the test: The convergent validity evidence of the K10 is well-established. Well-validated, highly useful clinical measure of psychological symptoms noted for its ease of use, accessibility, high predictability, and high factorial and construct validity. Concurrent validity between this instrument and the Self Reporting Questionnaire was $\rho=0.722$ ($p<0.001$).

Psychometric properties: The K10's psychometric properties has been extensively established. K10 scores have strong association between CIDI (WHO Composite International Diagnostic Interview) diagnosis of anxiety and affective disorders

Depression (Items 1, 4, 7, 8, 9, 10)

Anxiety (Items 2, 3, 5, 6). Nervous (Items 2 & 3)

Agitated (Items 5 & 6)

Fatigue (Items 1 & 8)

Negative Affect (Items 4, 7, 9, 10)

PROCEDURE

Convenience sampling will be used considering inclusion and exclusion criteria. Establishing rapport, making the participants know their role and rights about as research participant. Obtain informed consent before the survey. Trait Emotional Intelligence Scale and then Emotional Distress Scale will be used in survey. Once form is filled, thanking the participant for their time and debriefing about the research to be done

PROPOSED STATISTICAL ANALYSIS

Independent Sample t-test

To measure statistical differences between the means of two groups.

The Independent Samples T Test compares the means of two independent groups in order to determine whether there is statistical evidence that the associated population means are significantly different. The Independent Samples T Test is a parametric test. This test is also known as: Independent T Test.

ETHICAL CONSIDERATIONS

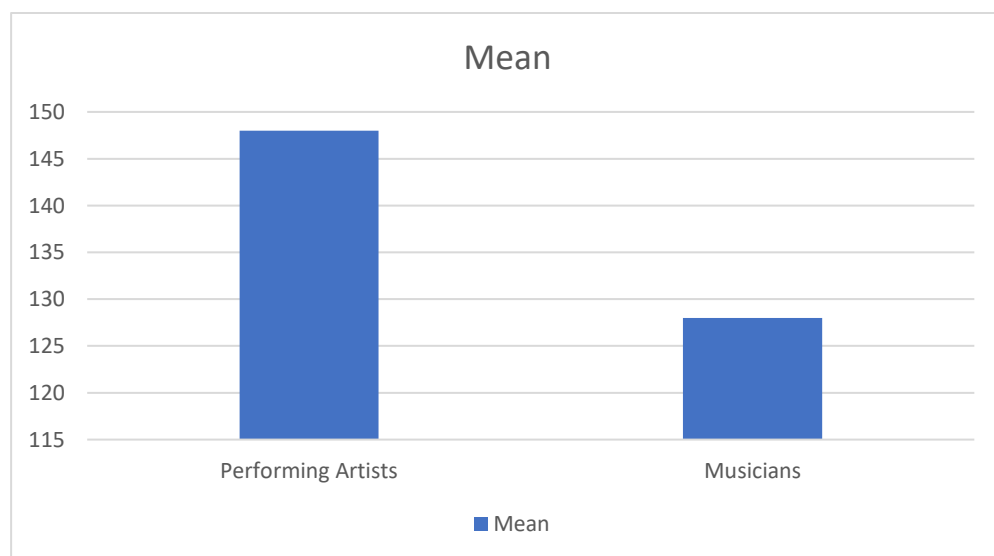
- Confidentiality of each participant was maintained in terms of their personal information, the specific tests conducted on them, and the results of the research unless otherwise specified in the initial stages, and officially written. In such a case a participant may choose to continue or withdraw from the research. Length of time the subject is expected to participate.
- Protection of participants; the responsibility of the researcher to ensure that participants are not caused any long-term physical or mental damage.
- Using data only for research purposes
- Voluntary participation; statement that participation is voluntary and that refusal to participate will not result in any consequences or any loss of benefits that the person is otherwise entitled to receive.
- Results communication; ensure work is free of plagiarism or research misconduct, and can accurately represent results.
- Debriefing; responsibility of the researcher to ensure that a participant is not psychologically or emotionally affected after participating in the research. The expected results of the research should be communicated to the participant so that they are prepared for them. In short, they should not be overwhelmed after the research is over.

CHAPTER 4**RESULTS**

The purpose of this chapter is to present the results. This study used the independent sample t-test analysis. The Independent Samples t test analyses the means of two independent groups to see if there is statistical evidence that the means of the associated populations are significantly different. A parametric test is the Independent Samples t test. The basic resolution of using this statistic was to prove the 1st alternate directional hypothesis, which is: Musicians will have higher emotional intelligence than Performing Artists.

TABLE 1

	Profession	N	Mean	Std. Deviation	Std. Error Mean
Emotional Intelligence	Performing Artists	60	148.0000	26.43636	3.41292
	Musicians	60	128.2833	29.65570	3.82853

**FIGURE 1**

The table 1 represents the mean, standard deviation, and t-value for the measurement of Emotional Intelligence. The mean calculated for the participants who have high Emotional Intelligence is 148.00 and that for the participants who have low Emotional Intelligence

is 128.28. The standard deviation values for individuals who are experiencing high and low Emotional Intelligence are 26.43 and 29.65 respectively. Observing the numbers mentioned above, it can be perceived that the sample size is equal for both the groups, yet there is gap between standard error mean. From table 1, it can be understood that the emotional intelligence of performing artists is more compared to musicians.

TABLE 2

		Levene's Test for Equality of Variances		t-test for Equality of Means		
		F	Sig.	t	df	
Emotional Intelligence	Equal variances assumed	0.034	0.854	3.844	118	
	Equal variances not assumed			3.844	116.475	

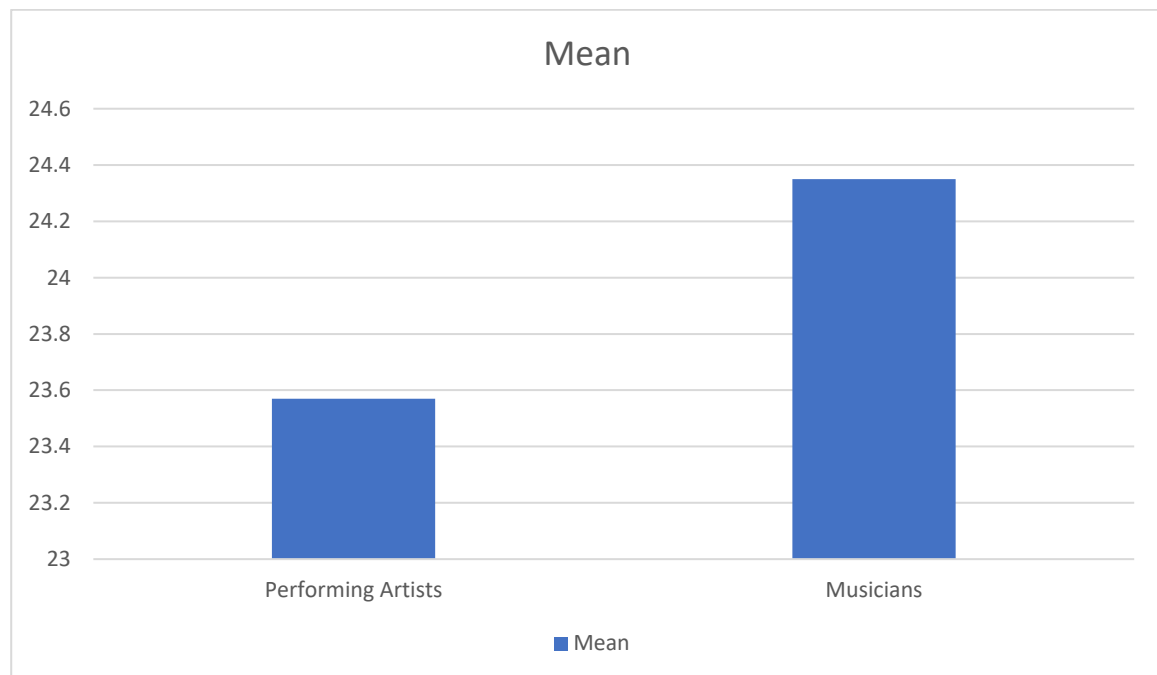
The table represents the F value, Significance, t-value, and difference for the measurement of Emotional Intelligence. The obtained t-value 3.844 whereas, the significance is 0.854. As observed from table 2, F value is 0.034 which makes the difference 118 in equal variances assumed. Hence, the obtained results depicted from SPSS conclude that the emotional intelligence of musicians is not higher than performing artists. Therefore, hypothesis 1 to be termed as rejected.

2nd alternate directional hypothesis:

Performing Artists will have higher emotional distress than Musicians

TABLE 3*Group Statistics*

	Profession	N	Mean	Std. Deviation	Std. Error Mean
Emotional Distress	Performing Artists	60	23.57	7.811	1.008
	Musicians	60	24.35	8.645	1.116

**FIGURE 2**

The table represents the mean, standard deviation, and t-value for the measurement of Emotional Distress. The mean calculated for the participants who have high Emotional Distress is 24.35 and that for the participants who have low Emotional Distress is 23.57

The standard deviation values for individuals who are experiencing high and low Emotional Distress are 7.811 and 8.645 respectively. Observing the numbers mentioned above, it can be perceived that the sample size is equal for both the groups, yet there is a minute gap

between standard error mean. From table 3, it can be understood that the Emotional Distress of performing artists is almost same compared to musicians

TABLE 4

		Levene's Test for Equality of Variances		t-test for Equality of Means		
		F	Sig.	t	df	
Emotional Distress	Equal variances assumed	1.168	.282	-.454	118	
	Equal variances not assumed			-.454	116.475	

The table represents the F value, Significance, t-value, and difference for the measurement of Emotional distress. The obtained t-value is -.454 whereas, the significance is 0.282. As observed from table 4, F value is 1.168 which makes the difference 118 in equal variances assumed. Hence, the obtained results depicted from SPSS conclude that the emotional distress of performing artists is almost same than musicians. Therefore, hypothesis 2 to be termed as rejected.

CHAPTER 5

DISCUSSION OF RESULTS

A successful and happy life is more likely to be led by an emotionally mature, capable, and skilful individual who also enjoys good bodily and mental health. The wellbeing is significantly influenced by feelings and emotions. Individuals who are not using their emotional intelligence abilities are more prone to utilise alternative, less efficient techniques to control their moods. They are twice as likely to struggle with despair, anxiety, substance addiction, and even suicidal thoughts. EI significantly affects people's happiness and fulfilment. By limiting the degree of stress and strain, EQ promotes one's continued health. EI abilities improve the brain's capacity to handle emotional discomfort. It is evident that the emotion aspect has an impact.

Singh and Goel (2014) looked at how self-efficacy and emotional intelligence varied by gender among creative workers. The study involved 50 males and 50 females, including musicians, artists, and dancers. The findings showed that males have better emotional intelligence than females, and there was no discernible difference between male and female creative professionals in terms of self-efficacy. In general, emotional intelligence aids in a person's reasonable understanding and management of their own and others' emotions, which in turn aids in maintaining composure and control in the most trying of circumstances and aids in seeking prevention against potentially harmful physical conditions like high blood pressure, unchecked aggression and conflicts, nervousness, the suicidal tendencies and nervous breakdown, etc., keeping them healthy and strong. It takes awareness of a variety of internal and external signs as well as the evaluation of verbal and nonverbal communication in oneself as well as in others to be able to recognise one's own emotions and understand how others are feeling. It is crucial to provide this emotional awareness enough time and

attention if you want to help artists succeed in a variety of fields. Artists can express themselves more effectively in and outside of their artistic area when they can identify how they are feeling throughout the day in various scenarios. Emotional self-awareness can help one forecast their feelings in different situations and direct their behaviour. The appropriate mood at the right time can increase an artist's inspiration and vitality.

Knowing what triggers emotions and being able to describe a wide range of emotions when explaining how oneself or others may be experiencing are prerequisites for properly understanding oneself and others. It's critical for artists to control their emotions. In some circumstances, it may be preferable to actively deal with or divert oneself from one's own or others' emotions.

A person with emotional intelligence is aware of how to handle the circumstances. The emotional intelligence of artists and musicians is emphasised in the current study. It's crucial to cultivate good emotional health in addition to good mental health. The population that artists and musicians belong to is distinct, and they also have distinctive personality qualities. The ability to recognise and communicate emotions, comprehend emotions, absorb emotions into thought, and control both positive and negative emotions in oneself and others is referred to as emotional intelligence. EI is frequently asserted to play a significant influence in contemporary culture by influencing outcomes in real life. Suppressed emotions impede personal development. Stress is seeming challenging to overcome.

Artists and musicians may experience a variety of emotions when working on a creative project, and those emotions can predict what they will do next.

All kinds of art, including music, art, theatre, film, and sculpture, are primarily based on emotions. In some creative people, EI operates naturally. One can learn how to use their emotions as tools in the creative process by receiving instruction in EI skills.

Typically, emotional instability hampers one's ability to be creative. A path to the sacred and the spiritual is provided through art, which demands good creations. The significance of mental health is a necessary component of human existence in the current environment, especially for artists. There may be variations in the emotional intelligence of creative artists from various categories. Art enthusiasts appreciate many styles of art and are least disturbed by the emotional swings experienced by artists. Serious psychological problems may result from emotional illness. Those with high emotional quotients are observed to have an optimistic outlook, which motivates them to pursue their objectives.

In research titled 'emotional intelligence between artists and non-artists'. The objective was to find out the difference between artists and non-artists on emotional intelligence. Over here, the hypothesis was framed as: 'There will be a significant difference between artist and non-artist on emotional intelligence.' The sample consisted of artists (N=296) and non-artists (N=289) groups, chosen from various districts of Kerala using simple random sampling. The instrument used was 'Emotional Intelligence Inventory' (Thomas & Sushama, 2003).

This inventory contains 50 statements with 5 possible assertions out of which the candidate is directed to tick anyone. The marks are 5,4,3,2, and 1 respectively as for completely agree, agree, undecided, disagree, and completely disagree respectively.

The reliability of the emotional intelligence inventory has been established using Cronbach alpha and the coefficient obtained is 0.88 (N=432). The odd even split-half reliability methods after correction for attenuation is found to be 0.86 (N=432).

TABLE 5*Statistics*

	Category	N	Mean	Std. Deviation	df
Emotional Intelligence	Artists	296	159.24	20.574	583
	Non- artists	289	165.24	14.439	

The explanation for table 5 is as follows: t- test was carried out to compare artist and non-artist groups in terms of mean score on emotional intelligence. Result shows a significant difference between two groups on emotional intelligence. The mean value and standard deviation of artists is found to be lower than (M=159.29 & SD=20.574) that of non-artists (M=165.24& SD=14.439). The t value (t=4.041) reveals that artists are significantly differed from non-artist on emotional intelligence and of which artist have low emotional intelligence than non-artist or they approach emotional conflicts in a less efficacious manner. Stabilizing emotions is often a great burden for artist than non-artist group. Hence, they need to develop an equilibrated mind to label the situations in a right way. The artistic works itself may tend to explain the emotional conflicts of the artists. It is important to label it for the management of emotions among artists, other ways it may lead to severe psychological pressure.

The result further reveals that the creative artists are impulsive and cannot be able to understand and manage emotions properly.

The creation of artistic work viz; paintings, choreography, improvisation, and emotion filled singing etc are expressed out according to the emotional fluctuations. i.e., it intends to explain the relation between the emotion or mood of artists and their artwork. Developing an empathetic mind among creative artists is necessary for keeping an emotionally balanced life situations and even relationships also.

The current study shed light on the requirement for artists to have high emotional intelligence in order to improve their mental health. The value of artists to society is shown in the value of their works. Deep emotional immersion leads to significant psychological problems. So, compared to non-artists, artists need to be more adept at correctly managing their emotions.

This research thus proves that artists have less emotional intelligence compared to non-artists.

Another research titled, Emotional Intelligence and Strategies for Coping With Stress Among Music School Students in the Context of Visual Art and General Education Students addressed, the psychological performance of young individuals who are skilled in the art forms. 354 students, aged 16 to 19, from music, art, and general education schools participated in the study. According to the research's assumptions, the variety of experiences kids have while attending various types of schools may lead to variations in their socio-emotional functioning, with a particular emphasis on traits like emotional intelligence and coping mechanisms. Acceptance, empathy, regulating, and understanding were the variables linked to emotional intelligence, and task-, emotion-, and avoidance-orientation were the variables linked to coping methods.

According to the findings, music students have significantly higher levels of emotional intelligence than art students both overall and on the Acceptance scale, meaning they are better able to express their emotions and make use of their understanding of their own emotions. They are also more aware of both their positive and negative emotions. Also, compared to art students, musicians are substantially more likely to use task-oriented coping mechanisms under pressure and much less likely to resort to alternative behaviours. Therefore, it can be said that music students are higher on emotional intelligence compared to students of arts.

Emotional intelligence has been identified by Goldsmiths University of London researchers as a critical component of effective musical performance. It is commonly known that some athletes and musicians are much more adept at achieving "flow," which has been described as "a psychological

state connected with great fulfilment, optimised performance, health, and well-being." The causes of this have now been linked to personality traits, particularly "trait emotional intelligence."

According to a study conducted by Professor Joydeep Bhattacharya at Goldsmiths University's Department of Psychology, musicians who have higher levels of trait emotional intelligence—the capacity to "competently process strong emotional information"—are better at concentrating on the complexities of musical performance and are therefore more likely to achieve "flow." Participants were surveyed on their perceptions of their own capacities for empathy, happiness, optimism, adaptability, and assertiveness as well as for managing, regulating, and expressing emotion.

Unexpectedly, a personality feature rather than the length of training or age of the first session determines one's capacity to enter "flow." Bhattacharya stated. The "Flow" experience is very emotional and gratifying, and music is also quite effective at communicating feelings and rewarding. So, it stands to reason that those with high emotional intelligence eventually have an easier time "zoning in." The study also discovered that listening to classical music was far more likely to induce "flow" than listening to jazz or other genres. The 76 piano students who participated in Professor Bhattacharya's study came from universities all across the world, including the UK.

Research done by Vaag et al. (2021), *Psychotherapy Use Among Music and Art Students Compared to the General Student Population*, talks about how past epidemiological research have found that professional musicians have higher levels of anxiety and depressive symptoms than the general workforce. Comparable results have been seen for musicians who have used psychotherapy. Large-scale studies on prevalence rates among students of music and the arts are missing yet. A national health student survey for higher education in Norway included 880 students from music and art institutes and faculties (the SHoT study). They were contrasted with a representative sample of the total student body ($n = 48,729$). With the aid of logistic regression analysis, they made age, sex, and semesters of study adjustments. Results: Music and arts students reported higher rates of anxiety [OR

1.60 (1.38–1.85), Prevalence difference (PD) 9.6 (6.3–12.8)] and depression symptoms [OR 1.41 (1.22–1.62), PD 7.9 (4.5–11.2)] compared to the general student force. Similar patterns were observed for self-reported mental disorders [OR 1.71 (1.46–2.01), PD 8.1 (5.3–11.0)], as well as psychotherapy use [OR 1.91 (1.60–2.29), PD 7.4 (4.9–9.9)] in music and arts students.

The study was accomplished since the results are similar with research comparing musicians to the broader workforce and show that difficulties might arise even when students are just starting out in the performing arts, which is crucial when developing health-related policies. These results might help with health care and promotion in the school system.

Research done by Loveday and Musgrave et al. (2022) and wellbeing in professional and nonprofessional musicians' spoke about individuals in the music industry have much higher levels of anxiety and depression than the overall population, but studies have not yet looked into the differences between professional musicians and those who perform music for fun. In this study, 254 musicians from 13 nations filled out questionnaires concerning their professional position, level of achievement, and salary, as well as measures of anxiety, sadness, and wellbeing. About half of the participants in the study showed high levels of anxiety, and one-third were depressed. They discovered that artists who saw music as their primary vocation were more likely to suffer from poor mental health and severe depression. To conclude, low mental wellness of musicians was determined to be a result of working as a professional musician, rather than an innate trait. Future research should look at the underlying beliefs and perspectives of career musicians, as well as other important elements including health practises and social support, with the goal of offering specific suggestions to the music industry and instructors.

CHAPTER 6

CONCLUSION

This chapter will conclude the study by summarising the key research findings in relation to the research aims and questions and discussing the value and contribution thereof. The present study yields that the emotional intelligence of musicians is not more than that of performing artists. The results obtained can be compared to a similar study where musicians have less emotional intelligence than non- musicians. This study also depicts that the emotional distress levels of performing artists are the same as that of musicians. The results further reveal that there will be a significant negative correlation between emotional intelligence and emotional distress. The research was primarily based on theatre artists, mime artists, dancers, musicians, and instrumentalists. There were a variety of participants mainly from regions of Mumbai and Maharashtra. There were participants from other states of India as well such as, but currently residing in Mumbai. Those few participants were from Madhya Pradesh, Rajasthan, Karnataka, Chhattisgarh, Goa, Gujrat, Punjab, West Bengal, Jammu & Kashmir, Assam, and Delhi. During the sample collection, performing artists and musicians ranged from age mid 20's and early 30's, granting the criteria was from 18 to 40 years of age with minimum 2 years of experience. For several years, it was predetermined that performing artists and musicians are those individuals that are passionate about their work and lifestyle, thus their mental health is supposed to be well since they do what they love for a living.

Although, this is not the case in reality. Only when celebrities die or commit suicide, there is a surge of mental health among the youth and older population. Otherwise, mental health is not always taken seriously in the country.

This research highlights the areas where performing artists have more emotional intelligence compared to musicians. It was statistically proven via SPSS that the mean scores of musicians are

lower in emotional intelligence. At the same time, with t-test it was statistically proven that the emotional distress of performing artists and musicians are equal.

There are also certain areas where can the research be improved upon: There were certain ages of participants where no data was received. Ages 18, 19 and late 30's were the ones where no much population was found on the study contributing. At the same time, maximum sample was collected from Mumbai location. For better results, sample can be equally collected from areas of Maharashtra and the number of participants can be increased. Since there was insufficient sample size, both hypotheses have equal probability of getting rejected. Time constraints and budget constraints are one of the reasons of the limitations of this study. Care must be taken that more sample size can be recorded for further studies and the geographic location can be expanded for better understanding of the sample study.

LIMITATIONS

There are various drawbacks to this study. One of them is a problem with the research sample and selection. Considering the snowball sampling approach was used, the majority of the participants were mutually connected and lived in the same geographic vicinity. Even if the survey forms were given at random, there is a good likelihood that the participants' mood when filling out the survey form may affect alterations. It is critical to have an adequate sample size when performing a study in order to make reliable results. The larger the sample, the more precise the results. Due to the restricted time available for dissertation, only 120 participants were chosen here. As a result, the sample size was insufficient for statistical measurements. The base of the literature review for a thesis or study is citing and referencing earlier research studies, and these prior studies provide the theoretical underpinnings for the research issue being investigated. Prior research studies that are pertinent to

the thesis, however, were limited depending on the extent of the research topic. This chosen topic had very little scope. As a result, there is a scarcity of prior research studies on the subject. Following the completion of the research project, it was discovered that the method of collecting replies may have been altered. There was no qualitative data. As a result, asking questions can be used to conduct additional research. Variables like as hope, anger levels, religious beliefs, and so on can also be tested. The study drew the majority of its participants from the Mumbai area. Due to limited access, all areas of Mumbai region were not covered for research. Although the findings are reliable, they may not be extremely valid.

RECOMMENDATIONS

It will be highly recommended that the sample size can be increased for further research purposes. Other methods of sampling approach can also be applied for valid results. Time needs to be managed and adjusted while writing dissertation. It is highly recommended to provide more time for better outcome. It is also suggested to be given more time in order to complete and do statistics. Supplementary research is recommended so that theories and additional information is looked upon. Experimenting with variables, on the other hand can provide the researcher to comprehend the topic more and get an actual understanding of the effects or causes regarding emotional distress and intelligence. Qualitative data can be researched upon. Maharashtra region can be taken up if there are no time constraints for further research studies.

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APPENDICES

INFORMED CONSENT FORM

Greetings! I am Yashashree, pursuing M.A. in Psychology from S.N.D.T. University, Mumbai.

I am conducting research for my dissertation 'Emotional Intelligence and Emotional Distress Among Performing Artists and Musicians' under the guidance of Dr. Nilesh Thakre (Guide) and Ms. Divya Pillai (co-guide)

If you agree to participate, you will be required to respond to 2 questionnaires which will take approx. 8 to 9 minutes to complete. Your views are important and it will help me for research purposes.

The purpose of this study is to understand and gain insight about your emotions, attitudes, motivation, and feelings. There are no right or wrong answers as every person feels different according to certain situations. Therefore, kindly answer as honestly as possible.

This study purports no risk to its participants. Confidentiality will be highly maintained, your participation in the study is voluntary and you may choose to leave the study at any time. Your participation is highly appreciated as it will help the

research to proceed. By signing below, you agree that you have read and understood the above information and would be interested in participating in this study.

Name (Initials):

Age:

M/F/Others:

City:

Which art form have you been practicing? (Dance/Mime/Theatre/Music Composing/Instrument):

Years of experience:

Signature:

SOCIO-DEMOGRAPHIC INFORMATION SHEET

Name (Initials)	Age	City - State	What kind of art do you specifically practice?	Gender	Years of experience?
JK	24	Dhule	Dance	F	3
PK	31	Thane	Dance	F	13
AR	22	Kalyan	Dance	F	15
VD	22	Thane	Dance	F	16
AT	21	Thane	Dance	F	14
SP	25	Mumbai	Dance	F	8
SR	23	Kalyan	Dance	F	2
DT	23	Kalyan	Dance	F	4
AS	22	Madhya Pradesh	Dance	F	10
SS	21	Rajasthan	Dance	F	3
SK	40	Dombivli	Dance	M	2
RI	23	Maharashtra	Dance	M	5
MI	26	Mumbai	Dance	M	10
AD	36	Mumbai	Dance	M	15
VR	22	Mumbai	Dance	M	16
KJ	24	Dhule	Dance	M	3
KP	31	Thane	Dance	M	13

RA	22	Kalyan	Dance	M	15
DV	22	Thane	Dance	M	16
TA	21	Thane	Dance	M	14
PD	24	Dombivli	Theatre	F	6
AD	24	Mumbai	Theatre	F	5
NP	22	Thane	Theatre	F	5
AR	21	Madhya Pradesh	Theatre	F	2
MD	30	Mumbai	Theatre	F	10
AD	27	Dombivli	Theatre	F	9
OP	37	Wardha	Theatre	F	13
AD	22	Dombivli	Theatre	F	6
SC	35	Mumbai	Theatre	F	12
SA	29	Virar	Theatre	F	12
JA	28	Virar	Theatre	F	13
AM	27	Maharashtra	Theatre	F	10
AR	32	Mumbai	Theatre	F	9
TS	18	Virar	Theatre	F	4
IS	22	Pune	Theatre	M	2
DS	21	Gurgaon	Theatre	M	5
SH	30	Karnataka	Theatre	M	5
PS	30	Bangalore	Theatre	M	5
AR	21	Jabalpur	Theatre	M	2
DM	30	Mumbai	Theatre	M	10
DW	27	Dombivli	Theatre	M	9
AS	29	Virar	Theatre	M	12
JA	28	Virar	Theatre	M	13
MA	27	Mumbai	Theatre	M	10
AA	32	Mumbai	Theatre	M	9
ST	18	Virar	Theatre	M	4
SA	22	Pune	Theatre	M	2
AD	24	Mumbai	Theatre	M	5
PA	22	Thane	Theatre	M	5
PQ	22	B ivali	Theatre	M	5
AB	31	Wardha	Mime	M	10
ST	31	Aurangabad	Mime	M	16

AM	22	Dombivli	Mime	M	6
PM	22	Dombivli	Mime	M	6
DP	31	Wardha	Mime	M	10
YK	22	Dombivli	Mime	M	6
ER	22	Dombivli	Mime	M	6
SJ	22	Dombivli	Mime	M	6
SR	22	Dombivli	Mime	F	6
AK	22	Dombivli	Mime	F	6
TL	23	Mumbai	Instrument	F	5
MG	22	Mumbai	Instrument	F	3
PR	22	Thane	Instrument	F	6
DR	27	Delhi	Instrument	F	10
TR	24	Mumbai	Instrument	M	7
MS	25	Kolhapur	Instrument	M	2
DD	28	Dombivli	Instrument	M	4
WM	40	Goa	Instrument	M	30
NB	22	Pune	Instrument	M	10
AG	38	Assam	Instrument	M	5
SJ	28	Jharkhand	Instrument	M	19
OS	23	Navi Mum	Instrument	M	5
BS	18	Goa	Instrument	M	4
YK	21	Madhya Pradesh	Instrument	M	6
AG	24	Jabalpur	Instrument	M	12
GC	28	Chennai	Instrument	M	3
AK	24	Mumbai	Instrument	M	7
SB	23	Mumbai	Instrument	M	5
PP	22	Mumbai	Instrument	M	2
PD	35	Mumbai	Instrument	M	20
SB	32	Mumbai	Instrument	M	4
GA	38	Delhi	Instrument	M	5
MB	22	Mumbai	Instrument	M	2
SJ	22	Mumbai	Instrument	M	2
KV	28	Mumbai	Instrument	M	2
SJ	22	Kerala	Instrument	M	2
MY	30	Chhattisgarh	Instrument	M	2

OS	23	Navi Mumbai	Instrument	M	5
BS	18	Goa	Instrument	M	4
YK	21	Madhya Pradesh	Instrument	M	6
BH	40	Navi Mumbai	Music Composing	M	10
OK	22	Navi Mumbai	Music Composing	M	5
DS	24	Ahmedabad	Music Composing	M	6
JV	30	Mumbai	Music Composing	M	2
AK	21	Maharashtra	Music Composing	M	2
JB	30	Mumbai	Music Composing	M	4
CC	28	Ladakh	Music Composing	M	2
SR	31	Marathwada	Music Composing	M	5
BP	22	Goregaon	Music Composing	M	2
SR	29	Mumbai	Music Composing	F	6
VG	30	Mumbai	Music Composing	F	10
SS	24	Ludhiana	Music Composing	F	5
TY	34	Punjab	Music Composing	F	3
BG	21	Mumbai	Music Composing	F	7
AD	28	Ahmednagar	Music Composing	F	10
MP	22	Karnataka	Music Composing	F	3
AC	22	Noida	Music Composing	F	10
CG	27	Mumbai	Music Composing	F	10
AP	24	Navi Mum	Music Composing	F	3
FW	23	Mumbai	Music Composing	F	2
ST	22	Navi Mumbai	Music Composing	F	2.5
MK	21	MP	Music Composing	F	3
AB	34	JnK	Music Composing	F	4
BP	35	West Bengal	Music Composing	F	4
ST	22	Navi Mumbai	Music Composing	F	2.5
JB	30	Mumbai	Music Composing	F	4
CG	28	Ladakh	Music Composing	F	2
SO	31	Marathwada	Music Composing	F	5
BP	22	Goregaon	Music Composing	F	2
SS	29	Mumbai	Music Composing	F	6

TRAIT EMOTIONAL INTELLIGENCE QUESTIONNAIRE- SHORT FORM

Instructions: Please answer each statement below by putting a circle around the number that best reflects your degree of agreement or disagreement with that statement. Do not think too long about the exact meaning of the statements. Work quickly and try to answer as accurately as possible. There are no right or wrong answers. There are seven possible responses to each statement ranging from 'Completely Disagree' (number 1) to 'Completely Agree' (number 7).

1 2 3 4 5 6 7

Completely Disagree

Completely Agree

	1	2	3	4	5	6	7
1. Expressing my emotions with words is not a problem for me							
2. I often find it difficult to see things from another person's viewpoint.							
3. On the whole, I'm a highly motivated person.							
4. I usually find it difficult to regulate my emotions.							
5. I generally don't find life enjoyable							
6. I can deal effectively with people							
7. I tend to change my mind frequently							

8. Many times, I can't figure out what emotion I'm feeling.							
9. I feel that I have a number of good qualities.							
10. I often find it difficult to stand up for my rights.							
11. I'm usually able to influence the way other people feel.							
12. On the whole, I have a gloomy perspective on most things.							
13. Those close to me often complain that I don't treat them right.							
14. I often find it difficult to adjust my life according to the circumstances.							
15. On the whole, I'm able to deal with stress.							
16. I often find it difficult to show my affection to those close to me.							
17. I'm normally able to "get into someone's shoes" and experience their emotions.							
18. I normally find it difficult to keep myself motivated.							
19. I'm usually able to find ways to control my emotions when I want to.							
20. On the whole, I'm pleased with my life.							
21. I would describe myself as a good negotiator.							
22. I tend to get involved in things I later wish I could get out of.							
23. I often pause and think about my feelings.							
24. I believe I'm full of personal strengths.							
25. I tend to "back down" even if I know I'm right.							
26. I don't seem to have any power at all over other people's feelings.							
27. I generally believe that things will work out fine in my life.							
28. I find it difficult to bond well even with those close to me.							
29. Generally, I'm able to adapt to new environments.							
30. Others admire me for being relaxed.							

KESSLER PSYCHOLOGICAL DISTRESS SCALE

INSTRUCTIONS

These questions concern how you have been feeling over the past 30 days. Tick a number below each question that best represents how you have been.

Q1. During the last 30 days, about how often did you feel tired out for no good reason?

1. None of the time
2. A little of the time
3. Some of the time
4. Most of the time
5. All of the time

Q2. During the last 30 days, about how often did you feel nervous?

1. None of the time
2. A little of the time
3. Some of the time

4. Most of the time

5. All of the time

Q3. During the last 30 days, about how often did you feel so nervous that nothing could calm you down?

1. None of the time

2. A little of the time

3. Some of the time

4. Most of the time

5. All of the time

Q4. During the last 30 days, about how often did you feel hopeless?

1. None of the time

2. A little of the time

3. Some of the time

4. Most of the time

5. All of the time

Q5. During the last 30 days, about how often did you feel restless or fidgety?

1. None of the time

2. A little of the time

3. Some of the time

4. Most of the time

5. All of the time

Q6. During the last 30 days, about how often did you feel so restless you could not sit still?

1. None of the time

2. A little of the time
3. Some of the time
4. Most of the time
5. All of the time

Q7. During the last 30 days, about how often did you feel depressed?

1. None of the time
2. A little of the time
3. Some of the time
4. Most of the time
5. All of the time

Q8. During the last 30 days, about how often did you feel that everything was an effort?

1. None of the time
2. A little of the time
3. Some of the time
4. Most of the time
5. All of the time

Q9. During the last 30 days, about how often did you feel so sad that nothing could cheer you up?

1. None of the time
2. A little of the time
3. Some of the time
4. Most of the time
5. All of the time

Q10. During the last 30 days, about how often did you feel worthless?

1. None of the time

2. A little of the time
3. Some of the time
4. Most of the time
5. All of the time