

**Burnout and its Relations with Social Environmental
Factors, Basic Needs and Motivation among
Vocational Dancers**

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ABSTRACT

Nowadays many vocational dancers consider the dance activity as a business and way to earn money. Not many studies have been done in dance domain. Trainings, stress, not enough rest can lead to atigue, muscular weakness and injuries which cause burnout. Burnout can influence both male and female dancers of all ages and levels of competence, level of profit. The socio-psychological predictors of burnout among dance professionals are very important issue for investigation. The self-determination theory (Deci & Ryan, 1985) was used as a theoretical framework. The potential antecedents of burnout were examined. For the research 150 vocational dancers, 48 males and 102 females from Russia and Cyprus have been chosen. Among them three categories: dance students, employed professionals and dance students who teach the dance.

The primary aim of the study is to investigate the influence of social environment forces on vocational dancers and the relationships between the basic psychological needs, motivational aspects and burnout. Also to examine the relationships between autonomy, competence, relatedness and burnout sub-dimensions: reduced sense of accomplishment, physical and emotional exhaustion and sport devaluation and the role of self-actualization and self-esteem as a mediator. The dancers degree of burnout was evaluated using a version of the 15-item Athlete Burnout Questionnaire (ABQ) (Raedeke & Smith, 2001) which was developed for the dance population. In order to test the BPNS the "Most satisfying event" questionnaire (Sheldon, Elliot & Kasser, 2001) was used.

The concept of burnout considered as an important issue affecting the well-being in any professional activity.

Keywords: self-determination theory, motivation, autonomy support, competence, relatedness, basic psychological needs, vocational dancers.

ÖZ

Günümüzde, dansçılığı meslek olarak seçmiş pek çok kişi bu işi bir meslek ve para kazanma yöntemi olarak icra etmektedir. Dans alanında pek fazla çalışma yapıldığı söylenemez. Eğitimler, stres ve yetersiz dinlenme; yorgunluk, kas zayıflığı ve yaralanmalar tükenmişliğe yol açabilir. Tükenmişlik, hem erkek hem de kadın olmak üzere her yaştan ve her seviyeden dansçıları etkileyebilir. Dans profesyonellerinin yaşadığı tükenmişliğin sosyo-psikolojik belirleyicileri, araştırma için çok önemli bir mevzudur. Self-determinasyon teorisi (Deci & Ryan, 1985) teorik bir çerçeve olarak kullanılmıştır. Tükenmişlik potansiyel öncülleri incelenmiştir. Araştırma için, Rusya ve Kıbrıs'tan 48 erkek ve 102 kadın olmak üzere 150 dansçı seçilmiştir. İçlerinde yer alan 3 kategori; dans öğrencileri, çalışan profesyoneller ve dans eğitmeni olarak görev yapan dans öğrencileridir.

Çalışmanın temel amacı, sosyal çevrenin mesleki dansçılar üzerindeki etkisini ve temel psikolojik ihtiyaçları, motivasyon yönleri ve tükenmişlik arasındaki ilişkileri araştırmaktır. Ayrıca otonomi, kabiliyet, ilintililik ve tükenmişlik alt boyutları olan başarı duygusunda azalma, fiziksel ve duygusal tükenme ve spor devalüasyon ve arabulucu olarak kendini gerçekleştirme ve benlik saygısı rolü arasındaki ilişkileri incelemektir.

Dansçıların tükenmişlik derecesi 15 maddelik Athlete Burnout Questionnaire (ABQ) (Raedeke & Smith, 2001) (Atlet Tükenmişlik Anketi)'nin dansçılar için uyarlanmış bir versiyonu kullanılarak ölçülmüştür. BPNS (Basic Psychological Needs Scale)

Temel Psikolojik İhtiyaçlar Ölçeği için ise “Most satisfying event” yani ”En tatmin edici olay” anketi (Sheldon, et al., 2001) kullanılmıştır.

Tükenmişlik kavramı herhangi mesleki faaliyet refahı etkileyen önemli bir sorun olarak kabul edilmektedir.

Anahtar Kelimeler: self-determinasyon teorisi, motivasyon, otonomi desteği, yetkinlik, ilişkilendirme, temel psikolojik ihtiyaçları, mesleki dansçılar.

*To the loving memory of my grandmother,
Garina Olga Borisovna*

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LIST OF ABBREVIATIONS

ABQ	Athlete burnout questionnaire
BPN	Basic Psychological needs
BPNS	Basic Psychological needs satisfaction
PEE	Physical and emotional exhaustion
RSA	Reduced sense of accomplishment
SDT	Self-determination theory
SPSS	Statistical Package for Social Sciences
SD	Sport devaluation

Chapter 1

INTRODUCTION

“We should consider every day lost on which we have not danced at least once.”

W.H. Auden

1.1 Relevance of Current Topic

Dancer. Is it profession or it is a life style? Why for some people dance is like a drug? And what happens when people in one moment losing all their passion to dance?

Nowadays dance are becoming very popular among young people and among people over the age of maturity. Dancers begin their activity in early childhood and keep on it all their life. Dance is a perfect physical activity and a creative art form at the same time. It can make a significant contribution to physical well-being as well as mental and emotional. Dancing activity excites and motivates people; provides means of expression and communication. By creating a dance people take an opportunity to make individual responses to their world. Dance can express much more than words.

For millions of people around the world dance is a way to earn money. However, the most common stereotypes associated with dancing is that it is - not a job. When to the question “what do you do” people hear "I am a dancer", they are saying “funny, but, seriously, what?”. New dance studios opening everywhere, in recent years it is becoming a mainstream. Dance is not only art but a very profitable business. And

like in other kinds of business stress from dancing and the sense of extreme physical or mental fatigue can arise. The feelings of motivation and satisfaction of needs can be lost that will lead to burnout. It's almost not possible to predict the point where changes in different components of professional activity cause burnout.

Why is it happening? What are the factors affecting dancers' perception of the world and which lead to losing interest toward their activity?

1.2 Background of the Study

The level of burnout is high among dancers caused by low self-esteem, lack of social support and other factors, which make this profession attractive for conducting research. The field of dance has not been researched enough that invited us to start the present study which based on earlier research by Quested and Duda (2009).

Looking back, the concept of burnout has been investigated in numerous studies in different domains including physical activity. The term "burnout" was first used in 1974 by German psychologist Herbert J. Freudenberger in his book "Burnout: the High Cost of High Achievement". The concept of burnout is closely related to satisfaction of psychological needs driven from self-determination theory (SDT) (Deci & Ryan, 1985) and motivation, which used as a general framework for present research. Deci and Ryan developed the self-determination theory, which is designed around the concept of social support. According to their beliefs, socially supportive environment ensures satisfaction of basic needs in autonomy, competence, and relatedness, which positively influence well-being and social development (Ryan & Deci, 2000).

The SDT framework has been supported by range of scientific studies in the different life domains such as work environment (Deci, Ryan, Gagné, Leone, Usunov & Kornazheva, 2001), parenting (Assor, Roth & Deci, 2004), education (Deci, Vallerand, Pelletier & Ryan, 1991), health care (Williams & Deci, 1998).

Physical education (Standage, Duda & Ntoumanis, 2003; Hagger, Chatzisarantis, Barkoukis, Wang & Baranowski, 2005), sport (Reinboth & Duda, 2006), and exercise (Hagger & Chatzisarantis, 2008). Particularly, the SDT in relation to burnout has been analyzed in various contexts. The elite rugby players (Cresswell & Eklund, 2007), young and adult rugby players (Hodge & Lonsdale, 2008), athletes (Li & Wang, 2013; Taylor & Francin, 2012) have been studied. Also a few recent researches on sport studies have tested the role of SDT for burnout among hip hop dancers (Quested & Duda, 2009), elite ballet dancers (Kamarova, 2010).

1.3 Purpose of the Study

In order to explore fundamentality of SDT across cultures the present research has been conducted for dancers from Cyprus and Russia. The project can contribute for further scientific work and elaboration in this field.

The purpose of study is to examine the influence of social environment forces on vocational dancers and the relationships between the basic psychological needs, motivational aspects and burnout. We are interested in examining the hypothesized relationships between BPNS and burnout sub-dimensions: reduced sense of accomplishment (RSA), emotional and physical exhaustion (PEE) and sport devaluation (SD). And also test the self-actualization and assumed mediation role of self-esteem on the path to burnout.

According to the next research questions were asked:

1. Does the self-actualization negatively predict burnout?
2. Is there a positive correlation between the self-esteem and competence and is there a mediation role of competence in the relationships between self-actualization and burnout?
3. Does the autonomy have influence on burnout?
4. Is the self-esteem a mediator between autonomy and burnout?
5. Are there relationships between degree of relatedness and burnout?
6. How the basic psychological needs satisfactions (BPNS) predict the changes in burnout sub-dimensions?

1.4 Outline of the Study

The present thesis consists of seven chapters. The first chapter is the introduction part. The relevance of the chosen topic, background of the study, significance, aims and objectives of the research will be provided.

Chapter two is composed of the information related to literature review and theoretical background of previous studies that have been conducted by scholars all around the world. Empirical evidence from past studies that support the research problem and hypothesized relationships of the current study should be elaborated in this chapter. The dance as a professional activity and art will be explained in chapter three.

Chapter four will explain the theoretical model and hypothesis development process. In chapter five is the method used to carry out the research described. The components of survey, sample information, instruments used to perform the data

collection procedures, as well as questionnaire development will be identified.

Chapter six refers to analysis of the results and findings of the current research.

Finally, chapter seven is a summary of the findings, where the results of research with regard to developed theoretical model and postulate hypothesis will be discussed and recommendations and concludes will be given.

Chapter 2

LITERATURE REVIEW

2.1 The Concept of Burnout

Burnout is a symptom of modern life. It is a state of exhaustion, which leads to loss of energy, negative feelings, accompanied by the level of life enjoyment. This applies not only to the social professions which have been associated with burnout for a long time, but we are realizing that burnout is an issue relevant for other professions and specializations that may not have been studied as much in the past, as well as personal life. Nowadays the burnout syndrome is spreading very fast, because we are living in an era of personal achievements, global competition, consumption and unlimited opportunities. This is the time when we try to take everything from the life and give all our effort and passion to activities that we perform.

The term burnout was first used by an American psychologist Freudenberg in 1974. Burnout is a state of emotional, mental, physical exhaustion, emerging as a result of chronic unresolved stress in the workplace (Freudenberger, 1980). Initially Freudenberg included in this group of professionals working in crisis centers and psychiatric hospitals, and later it united all the professions that involve permanent, close interpersonal communication. Later researchers supposed that the development of burnout syndrome is typical for altruistic professions dominated by concern for others (social workers, doctors, nurses, teachers, and others.). Another leading

researcher of burnout was Christina Maslach - social psychologist, defined this concept as a syndrome of physical and emotional exhaustion, including the development of a negative self-esteem, a negative attitude to work, loss of understanding and empathy towards clients or patients (Maslach, C., 1984).

Individuals have different reaction to stress. Burnout is a reaction and response to chronic job-related sources of stress. This occurs when the demands of the job can exceed one's "endurance and ability to cope" (Sisley, Capel & Desertrain, 1987). The most notable characteristics of burnout are high emotional exhaustion, high depersonalization and low personal accomplishment.

Some researchers believe that basic elements of burnout are the organizational problems (excessive workload, lack the ability to control the situation, the lack of organizational community, lack of moral and material reward, injustice, the lack of significance of the work performed) (Brotheridge & Grandey, 2002; Dimitrios & Konstantinos, 2014). At the same time, other researchers believe that the personal characteristics (low self-esteem, high neuroticism, anxiety, etc.) are more important (Deckard, Meterko & Field, 1994). Thus, there is no common view on the problem and sources of burnout. The criteria to investigate the burnout can be considered in the relation to the particular work specialization.

2.2 Burnout in Sport and Dance Domain

In performance-related physical activity settings such as sport and dance the risk of burnout is inherent. In sport, burnout has been defined as a psychosocial syndrome incorporating emotional and physical exhaustion, sport devaluation and reduced sense of accomplishment regarding the activity in (Raedeke & Smith, 2001).

The investigation of athletes and dancers' burnout involved in full time training is very important, because, currently, athletes begin training at an early age, some even at the age of 4. Specialized training center is almost "home" for young athletes. There they live (usually without their parents) to learn and train to become professionals and champions. In these circumstances, the young athletes are training in average 25-30 hours a week, with a little time for rest. John. Raglin and B. Morgan (1987) during their study of burnout in sport found that athletes often indicate the following causes of overtraining and burnout:

1. Excessive levels of stress and pressure, which is caused by the status of the competition, qualifying characteristics of athletes participating in the competition;
2. Excessive amount of training and competitive activity, which is necessary in order to achieve the best results by athletes.
3. The physical exhaustion that results from undue stress during training activities.
4. The monotony due to too much repetition, which is necessary for the achievements of good results.
5. Lack of proper resting time especially for students or working Athletes.

Thus, researchers (Raglin & Morgan, 1987) found that athletes were in a state of overtraining and burnout at least once during their sports career. Causes of overtraining and burnout are often similar and related to excessive amount of competitive activity, stress, fatigue and monotony. A large amount of training and competitive activity, high training loads, stress, and criticism without proper motivation may lead to burnout.

2.3 Self-determination Theory

SDT is a theory of motivation. It is concerned with supporting our natural or intrinsic tendencies to behave in effective and healthy ways. SDT has been researched by numerous researchers around the world.

The theory was initially introduced by Edward L. Deci and Richard M. Ryan (2000) and has been elaborated and refined by scholars from many countries.

SDT gives a framework for the analysis of human motivation and personality. SDT consists of a meta-theory for framing motivational studies, a formal theory for defining intrinsic and extrinsic motivational sources, and a description of the respective roles of intrinsic and types of extrinsic motivation in cognitive and social development and in individual differences. The important point is that SDT also focus on how social and cultural factors facilitate or undermine people's sense of volition and initiative, in addition to their well-being and the quality of their performance. It represents the three basic psychological needs: autonomy, competence, and relatedness.

A theory developed by Deci and Ryan (1997) addresses one of the complicated problems which is self-determination. In the forefront, there is a problem of self-activity, the capacity for self-direction and self-development. The main idea of the theory postulates that the human must have the abilities and opportunities for healthy and fulfill life. If from the childhood life conditions of the child contribute to the provision of freedom in activity choice, area of interest, a wide range of possibilities without imposing unnecessary restrictions, all this helps to ensure that the child, and later the adult, will be healthy and successful person.

The self-determination is the ability to choose and to have choices, unlike supported reactions, satisfaction of desires and actions under the influence of other forces that may also be considered as determinants of human behavior. This concept gives an opportunity to the person to consider his own internal choice, and the existing restrictions on freedom of choice (physical, physiological, socio-historical, etc.), that avoids the absolutism of both, leading to a dead-end option for the development of any theory.

Deci believes (1980) that self-determination is not only ability, but also need. He defines it as your primary innate dispositions, which leads the organism to be involved in interesting behavior that usually has advantages for the development of skills to implement flexible interaction with the social environment.

2.3.1 Motivation Concept

Motivation is a psychological state, sometimes described as a need, desire or wish that serves to activate or energize behavior, determines its persistence, continuation, intensity, and performance (Biddle & Mutrie, 2001). It has a significant importance when analyzing athletes' success in sports (Gould, Dieffenbach & Moffett, 2002) and exercises persistence (Biddle & Mutrie, 2001), therefore motivation research in dance settings turned out to be its logical sequel. Intrinsic (doing something for its own sake) and extrinsic (doing something as a mean to an end/reward) motivations have been especially highlighted in studies done in sport and physical activity area (Vallerand, Deci & Ryan, 1987).

One type of motivation necessary for the implementation of human development is intrinsic motivation. It can be defined as the free participation in the activity in the absence of external requirements or reinforcements (Deci, 1980). Motivation is not

based on instincts, but this assumes that the internal energy is about the nature of the organism. The individual will try new activities, solves a research problem or effort to master his environment just for the sake of the experience he gets. The process of discovery itself is a reward. Intrinsic motivation concerns active research, in search tasks, the nature of individuals, which plays a decisive role in the acquisition and development of structures and functions (Ryan, 1993).

The distinction between internal and external motivation occurs on the criterion of awards for his ongoing activity. In the case of extrinsic motivation, the reward will be external. When the motivation is internal, then the award will be the activity itself. Deci (Deci, 1980) believes that internally motivated behavior is based on the human needs to be competent and semi determinate when interacting with the environment. All this needs are based on the properties of the Central nervous system.

This need leads to the identification and solution of problems that are optimal for the level of ability “We believe there is an innate and vital movement in the direction of assimilation and synthesis, a typical example of which is spontaneous, internally motivated activity” (Ryan, 1993). The growth of intrinsic motivation for optimal development of the individual depends on the social conditions that support and protect the autonomy of a person or destroys it. Thus, intrinsic motivation and the accompanying symptoms can be undermined in the condition of excessive control or instability.

The model of internal and external motivation was also proposed by porter and Lawler (1968), based on motivational theories of Vroom (1964). Intrinsic motivation

involves people performing an activity because of the fact that they are interested in the activity and they develop spontaneous satisfaction from the activity itself. Extrinsic motivation, in contrast, requires funds between activities and some individual consequences such as tangible or verbal rewards, so satisfaction comes not from the activity itself, but rather from the outside results to which it leads.

Porter and Lawler (1968) supported this structuring of the working environment, due to which effective performance would lead both to internal and external rewards, which will lead to job satisfaction. It can be achieved by the extension of works in order to make it more interesting and thus more satisfying as well as providing evidence for external rewards (such as increased pay and promotion) for effective performance.

2.3.2 Basic Psychological Needs and Motivation

Psychological needs satisfaction is highly related to psychological health and well-being. Basic Psychological Needs Theory (BPNT) argues that psychological well-being and optimal functioning is predicated by autonomy, competence, and relatedness. The theory argues that all three needs are essential and that if any is thwarted there will be distinct functional costs. Because basic needs are universal aspects of functioning, BPNT looks at cross-developmental and cross-cultural settings for validation and refinements (Deci, 2000).

Need for autonomy means that a person strives to be an initiator and to control his behavior. Self-determination in the context of this approach means a sense of freedom against forces of the external environment and internal personal forces. A

person is autonomous when he acts as a subject on the basis of deep feeling. To be an autonomous means that person should be a self-initiating and self-regulating.

The need for competence is the need to feel self-efficacy; a person acts and understands that the actions are correct and satisfactory.

The experience of competence is understood as a type of inner personal satisfaction that ensure the development. It is assumed that humans have a psychological need for a competence when interacting with the external environment. This need has adaptive value and is not associated with biological drives. It is the basis of sustainable behavior which is necessary for decision making. Competence and self-autonomy are the primary psychological needs that underlie internally motivated activities. The need for competence and autonomy allows clearly to explain a wide range of research and performing types of behavior and ideas that individuals seek to develop their interests and abilities (Deci & Ryan, 1991).

The need for relatedness is the need to establish and maintain relationships with others (Ryan, Deci & Grolnic, 1995). This need appears very early. From childhood we are experiencing this need. It provides a basis for development of other needs. For example, if in the experiment, the children work on an interesting task in the presence of the adult who is unresponsive to them, a decrease in intrinsic motivation and the task will be seen. They were interested in the task initially, when parents ignore these interests of the child, especially at a younger age, they start to fade.

The need for relatedness should be met because it is a basis of intrinsic motivation. If the activity is driven by internal motivation, it is most effective. Internal motivation provides the most favorable conditions for human activity. Internal motivation is an

inherent need that forces a human to look for new ways, new challenges, and difficulties to look for and deal with them.

2.3.4 The Self-determination Continuum

Deci and Ryan (1980) placed the extrinsic and intrinsic motivation in the continuum. Continuity – there are no rigid boundaries between internal and external motivation.

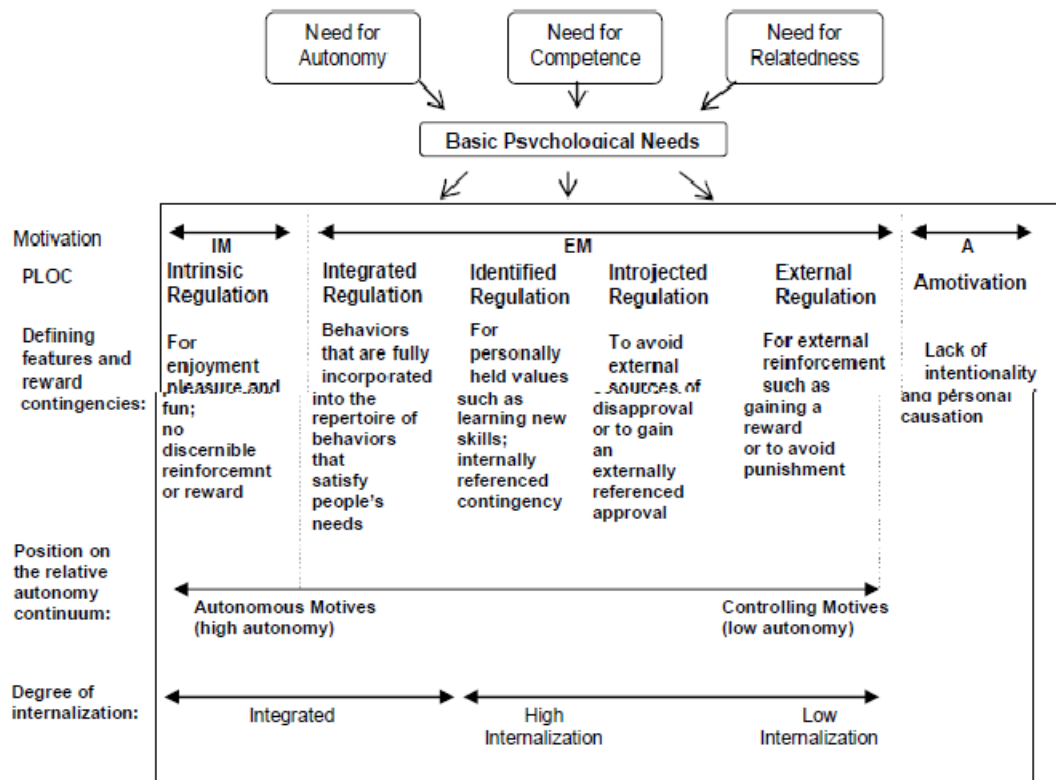


Figure 1: The Self-determination Continuum and Forms of Motivation Regulation (Chatzisarantis & Hugger, 2007)

Internal (intrinsic) motivation by Deci (1980; 1995) is the desire to do the activity for its own sake, for the sake of the reward that the activity contains itself. Internal motivation is the type of motivation in which initiating and regulating factors occur inside the human ego and entirely contained within the behavior. Internally motivated activities have no reward except the participation in the activity itself.

People involve in particular activities not to achieve any external awards. This activity is a goal itself rather than a source to achieve some other goal.

Extrinsic motivation is a motivation in which the factors affect the behavior of the individual, outside of the personal ego or behavior. When the initiating and controlling factors became external all the motivation becomes external.

In the case when there is a motivational regulation the locus of control occurs and we will have amotivation. “Amotivation refers to a state of lacking any motivation to engage in an activity, characterized by a lack of perceived competence and/or a failure to value the activity or its outcomes” (Jennett, 2008). The amotivation is the extreme type of motivation. The person can be amotivated when he cannot achieve a desire outcome in the activity. (Markland & Ingledew, 2007). Amotivated people have no purpose with respect to the activity and consequently have neither intrinsic nor extrinsic motivation to perform it (Vallerand, 2007). The research evidence of SDT applications showed that athletes display very high levels in both extrinsic and intrinsic motivation (Chantal, Guay, Dobрева-Martinova & Vallerand, 1966).

2.4 SDT Applications

SDT have been applied in different life domains. The next sections give an explanation of SDT application in cultural, sport and dance fields.

2.4.1 Cultural Applications

According to SDT the person in the process of operating in the environment in which he or she lives has a growth and development oriented point of view and tempts to actualize the potential that has. Carl Rogers developed a humanistic theory that postulates that social development can be achieved when a person has freedom in

self-expression, beliefs, values, emotions regardless cultural differences (Rogers, 1980; Piaget, 1971). The organismic theories (Rogers, 1980; Piaget, 1971) view development as the process through which humans internalize, elaborate, refine, and integrate inner structures or representations of themselves and their world (Deci & Ryan, 2008).

According to SDT people feel autonomous when they are extrinsically motivated. According to SDT people feel autonomous when they are extrinsically motivated. The theory of self-determination highlights that internalization and integration will function more or less effectively, depending on the degree to which people experiences ambient supports for basic psychological need satisfaction. The basic psychological needs for autonomy, competence and relatedness are universal for all cultures (Deci & Ryan, 1985, 2000, 1991, 2008; Deci, 2001; Ryan, 1999). The cross-cultural psychologists (Markus & Kitayama, 1991; Markus, Kitayama, & Heiman, 1996; Ryan & Deci, 2006) believed that the needs are learned within cultures. Thus, cultural relativists supported the idea that autonomy is a Western idea that is taught in Western cultures focused on individualism but is not important in Eastern cultures such as Asian countries (Chirkov, Ryan, Kim & Kaplan, 2003). They also argue that relatedness is the important need in cultures that emphasize collectivism and interdependence. The SDT view, however, suggests nevertheless cultures influence people in profound ways but that all humans have certain needs (Deci & Ryan, 1985, 2000). The way the needs tend to get satisfied may differ by culture, but the fact of their needing to be satisfied for people to experience optimal well-being does not depend on culture (Deci & Ryan, 2008). Researchers define needs as nutriments necessary for growth, integrity, and well-being(Deci & Rayn, 2008). The needs,

whether it is essential or not will have an impact, it will show the negative effects in terms of motivation and wellness if the person will not satisfy it and will show enhancement if he will satisfy it (Deci & Ryan, 2007).

The studies of autonomy, competence and relatedness have been conducted in different cultures. The concept of SDT can be applied in the similarly to the Eastern and Western cultures (Deci & Rayn, 2007; Hagger 2003; Rayn & Deci, 2006). For example the results of the research in Russia states that strong extrinsic motives, associated with lower autonomy, predicts the poorer psychological well-being (Rayan, La Guardia, Solky-Butzel, Chirkov & Kim, 2008). Despite the differences in cultural values the all cultures have a very basic and common BPN and their effect on well-being (Chirkov & Rayan, 2001). Another research found that psychological health related to more internalized cultural values (Chirkov, et al., 2013).

2.4.2 SDT Application for Sport and Exercise

The motivation is a very important issue to be analyzed in sport and exercise domain. The numerous studies have been done in order to test the application of STD in sport. The autonomous motivation in the physical activity goes hand by hand with the intrinsic goals (being healthy and fit) and extrinsic goals (to be more attractive, to get a price) satisfaction (Simons, Soenens & Lens, 2004).

The study of Reinboth and Duda was investigating the relationships between perception of motivational environment, basic need s fulfillment and well-being in team sports (2006). They found that the increase in perception of task-involving climate positively affect the satisfaction of the needs for autonomy, competence and relatedness. The satisfaction of needs have a positive influence on self-determination, self-esteem and well-being (Sarason, Pierce, Shearin & Walts, 1991).

2.4.3 SDT in Dance Settings

The investigation of burnout in dance has been scarce. The reason for that the fact that dancing activity cannot be considered as sport or exercise; it contains the elements of physical activity and art. To show the results dancers must use their body abilities up to the physical limits, be creative in order to exceed the demands of the aesthetic art and imagination of choreographer. Self-expression is very important for vocational dancers. Self-expression is related to the creativity and competence. Daily trainings, rehearsals, performances affect the dancer's perception of environment, particularly relatedness need satisfaction. The lack of social-support may result in low self-esteem and negative body image (Beetle, 2001). But Ryan and Deci found that in some conditions the dance environment not significantly contribute to the dancers well-being (Ryan & Deci, 2000). The STD framework allows to test perception of autonomy support, well-being outcomes, for example emotional and physical fatigue, among dancers. The figure 2 gives better understanding of the mechanism used in SDT.

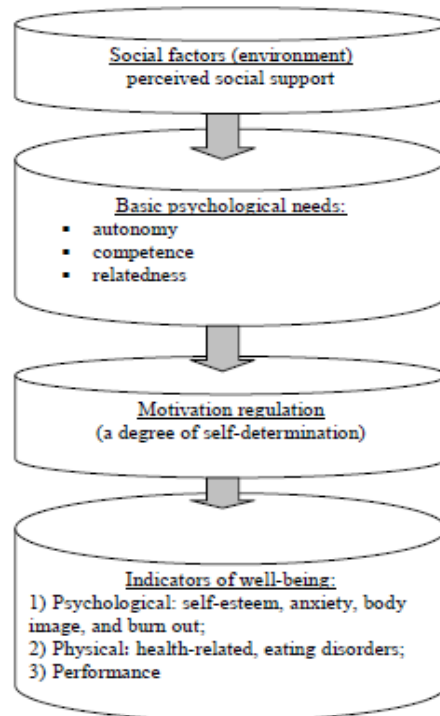


Figure 2: A Model of SDT in Application to Dance Setting

Chapter 3

DANCE AS ACTIVITY

3.1 Choreography

What is choreography? What do we mean by this word?

Choreography - (from the Greek, Chorea - dance and graphite - write), originally is the dance record, and then - the art of dance works (Saorsa, 2012). But the meaning of the word has become much wider, and the term "choreography" now includes everything that relates to the art of dance: professional classical ballet and folk dances, ballroom and modern - this is called choreography.

The concept of choreography encompasses various types of dance, where the artistic image is created using conventional expressive movement (McCutchen, 2006).

Dance is an art form in which the means of creating an artistic image are movements, gestures and position of the dancer's body. The dance originated from a variety of movements and gestures associated with labor processes and emotional experiences a person has from the outside world. Movement is gradually exposed to the artistic generalization, resulting formed art dance, one of the earliest manifestations of folk art. Originally associated with the word and song, dance gradually acquires independent significance. Also, it is an expression of thoughts and feelings by means of conventional movements-gestures and poses.

Dance has always been taken a huge place in our everyday life and culture. The prerequisites for its occurrence were basic human needs for work, play, and hunt.

The dance is a traditional art of many nations; it is deeply rooted in the cultural traditions of countries and nations of the world. Together with the state, it changed and transformed into something new and different. The national dance is a reflection of the cultural development of a community. Over the millennia, it was coined by a huge number of styles, types and forms of dance.

During dancing people express their emotions, their religion, social status and show a sport level (Martin, 1947). Dance has existed and yet exists in the cultural traditions of all human beings and societies. The main features of the dance were depended on religious belief inherent in a particular nation. Since mainly dances were part of the ritual activity. Therefore, political and social changes are also reflected in the development of this art form.

Dance was formed in the course of employment through the emotions from the outside world, using movements and gestures used by the people during the labor process. All events in the life of people accompanied the dance process are such as wars, birthdays, deaths or celebrations. Through dance, people expressed their emotions; it is dance for rain, sun prayer, and the prayer of the fertility of the land, the protection and forgiveness for sins.

In addition, dance is democratic. It invites the body to the conversation, giving a chance to speak. Dance helps to expand the creative and personal potential, to get rid of various complexes disappear fear of public speaking, learn to relax.

The style of dance in certain cultural era depended not only on the development of mankind, but also on the development of other types of art. So, the dance of the single historical period can be comparable with the architecture tendencies of this period.

The emergence of new types of dances does not depend only on the development of culture in general. Many dance styles emerged as a result of synthesis of already known dance styles or due to the continuity of certain features of this art from other cultures.

Modern scientists have proved that the movements of dancer can explain a lot about him. The dance unconsciously reflects the personality of the person and if you look closely, you can tell a lot about the character of the dance, the dancer's habits, fears, features of interaction with different people and with himself, his imagination, the attitude toward himself and to the world, and much more.

Nowadays dancing activity is fashionable. Modern entertainment industry and particularly the dance industry has become a powerful weapon of psychological influence. A large number of adults go to clubs, dance schools, dance groups to learn how to dance. Many parents take the children to dance schools from the early childhood. Increasingly dance is used in TV and radio advertisement, promotion, programs where with the help of movement, expression, music the moods, emotions, and even instilled style and taste of modern life transmitted for people.

Dance can become a meaning of life, because it helps the person to be relaxed and achieve inner harmony. It helps the person to be involved in a certain type of art and

also in a certain culture. Dance helps to understand the culture and to be familiar with it.

3.2 Dance as a Kind of Art

In the Renaissance the art of dance among the other arts starts to take its position in people minds. Dance became very popular and reaching in its development unprecedented success. If before, dance was just a part of cultural or general entertainment, in the Renaissance, in choreographic art raised new features and new attitudes. It became a compulsory membership of social life and one of the most significant human skills for the well-educated. Under the influence of music dance turned into a professional art.

The art of dance has been ordered into sets of certain rules and regulations, practices and structural forms. The dancing activities have been divided to the different kinds: folk (peasant) and courtly (aristocratic feudal) dance, which began in the Middle Ages (Hugel, Cadopi, Kohler & Perrin, 1999). This process has been gradual and has been linked with the growing stratification of society and the ensuing differences between the way of life of ordinary people and the nobility

If folk dances retain their laid-back, rough character, style court dances becomes more solemn, measured, partly stiff. This is due to several factors. Firstly, lush and heavy style of feudal rule energetic movements, the sharp jumps. Second, the strict regulation of manners, rules of conduct and etiquette of dance all leads to the exclusion of the pantomime dance and improvisational elements.

There was a significant change in the art of dance: a balance between the movement and rhythm of dance, ordered periods of oscillation of the movement and from rest to

stress, the rhythm of alternation in one dance. In addition, the technique changed: in place of the round dance, and dance with linear composition came pair (duet) dances, which are based on complex movements and figures, having the character of a more or less overt lovemaking. The basis of the pattern becomes choreographic episodes of rapid change, the nature of the various movements and the number of participants.

The need for regulation of dance etiquette promotes the formation of professional dancing masters. A dancing master from the ancient times was creating the special form of dance and then was teaching the society members. The dance professionals were supposed to contribute their knowledge to textbooks, which are systematized movement and fix the dance compositions. The first dance professionals were from Italy. Balls in Florence XV-XVI centuries are a sample of grandeur, brilliance, ingenuity. Italian dance teachers have been invited in different countries. Teachers were particularly interested in establishment of schools for dancing. And in the XV century in Italy there were many special schools established by professional dance teachers. Thus it is likely that Italy, in the XVI century, was the queen of dance. The first Italian dance art theorist was Domenico da Piacenza.

3.3 Dance Styles

The main dance forms, the description of which has been preserved in literature and documents are national, religious, social, theatrical, etc. These is a wide variety of dance styles (Martin, 1968).

Classical ballet. This theatrical dance traditions which were laid in the seventeenth century (France and Italy). **Ballet** is a theatrical performance, where the nature of the character, feelings, emotions and thoughts are expressed by the artist through

dance movements, dance gestures and facial expressions. These are the following types of ballet: classical, romantic and modern.

Folk dance. Its origins are the folk tradition, characteristic of eras of class stratification. The variety and expressions of costumes, music, choreography techniques make people's style very expressive. Every nationality has their dances that reflect the nature, traditions and customs of the people.

Ballroom dances include two types of programs: standard (Viennese waltz, tango, slows Foxtrot, slow waltz, quickstep) and Latin (cha-cha-cha, Samba, Paso Doble, Rumba, Jive). It is a pair of man and woman dance. Ballroom dances are known and popular all over the world.

Historical dances. These are dances of the past centuries, which have come to us from the Renaissance (allemande, contradance, Pavana), Baroque (minuet) and from the 19th century (Mazurka, Polonaise).

Swing is the direction that was born in the early 20th century on the basis of African-American dance traditions. Almost all the dances in this direction suggest syncopated jazz rhythm. Types of swing: a Charleston, Blues, Jive, rock'n'roll, Boogie-woogie and others.

Hustle dance performing by couples with the disco style music. It is very simple to learn how to dance hustle, because it is based on improvisation. Variations of hustle: sports, freestyle, show hustle, Jack-n-Jill, double hustle, ladies hustle.

Belly dance. A Dance that is suitable for girls and women of any age and with any complexion. The dance orientation is are always beautiful, slim and have desirable body.. Belly dance is very useful for women's health.

Modern styles (Johnson, Oldroyd, Barron& Crozier, 2002). Some people prefer only the newest and most modern types of dance styles. A list of the most relevant today styles in youth environment are as follows:

- electrodes;
- house;
- trans;
- tecktonik;
- go-go;
- jumpstyle;
- shuffle;
- R&B;
- hip-hop;
- breakdance
- popping;
- jazz;
- modern;
- postmodern;
- contemporary.

Club dances: electrodes, house, jump style, R&B, trance and tectonic is the directions for disco and club parties.

Electrodes and trance dance with electronic music. The movements are energetic and expressive, and performed at high speed and with large amplitude.

Tectonic is a combination of elements of electro dance, popping, techno and hip-hop, that is, jumps, leg swings and active hand movements. The dance is very energetic, and it is mostly suitable for young people.

Street dance. Dance styles related to street are hip hop, breakdance, popping, locking. Hip-hop is not just a dance, it is a youth subculture, which involves own style not only in music and dance, but in dressing way, the use of slang. It has its own philosophy. Hip-hop combines different dance styles. The dance looks very simple but actually it is difficult enough to learn how to dance hip hop, it needs hard training. This dance requires a good physical conditions and endurance..

Break dance is not only a dance; it is combination of dance movements and elements of acrobatics and gymnastics. Breakdance develops strength, endurance, confidence, plasticity, and form a beautiful muscular body.

Modern ballet. Types of dance styles based on classical ballet, which is called modern ballet, jazz-modern, postmodern and contemporary. In fact it is a modern interpretation of classical ballet, only with less stringent standards. Modern requires the excellent physical shape from dancers, stamina and a good stretch. Contemporary, in contrast, does not impose strict requirements to start this kind of dance at any age, peak fitness, physical health and flexibility is not important. At the heart of contemporary dance are the martial arts of the East. Contemporary is a solo, duet, pair, or group dance. The self-expression is the key element of this dance style.

Latin dances. Types of dance styles Hispanic origin: Bachata, Argentine tango, Merengue, Mambo, Salsa, Lambada, Flamenco, Capoeira, Bolero.

Bachata is one of the most popular Latin American dances, as well as capoeira. Capoeira is the Brazilian martial art that combines acrobatics, kicks and is performed with musical accompaniment. A very popular Latin American dance where you stomp your feet and clap hands. For instance, the famous flamenco which is performed by guitar with the use of percussion, and sometimes the dancers use castanets.

Chapter 4

THEORETICAL MODEL AND HYPOTHESIS DEVELOPMENT

4.1 Theoretical Model

After a long years of performing and teaching, vocational dancers can lose the feelings of motivation and satisfaction from their work participation. There are numerous sources and factors that lead to burnout. Not many reserchers have studied burnout among dancers.

This field is relatively new for the investigation of burnout, particularly. Among a few studies that have been conducted on burnout in dance, how dancers' autonomy, competence and relatedness mediates the relationship between their perceived support and burnout have been studied (Quested & Duda, 2010).

The theoritical models of the current reseach was developed with the purpose to investigate the significance of BPNS on the way to burnout sub-dimensions: RSA, PEE, SD as well as global burnout. The role of self-esteem and self-actualiztion on the path to burnout.

It is important to notice that other pychological needs satisfy: physical thriving, securityand popularity-influence was accessed in current research.

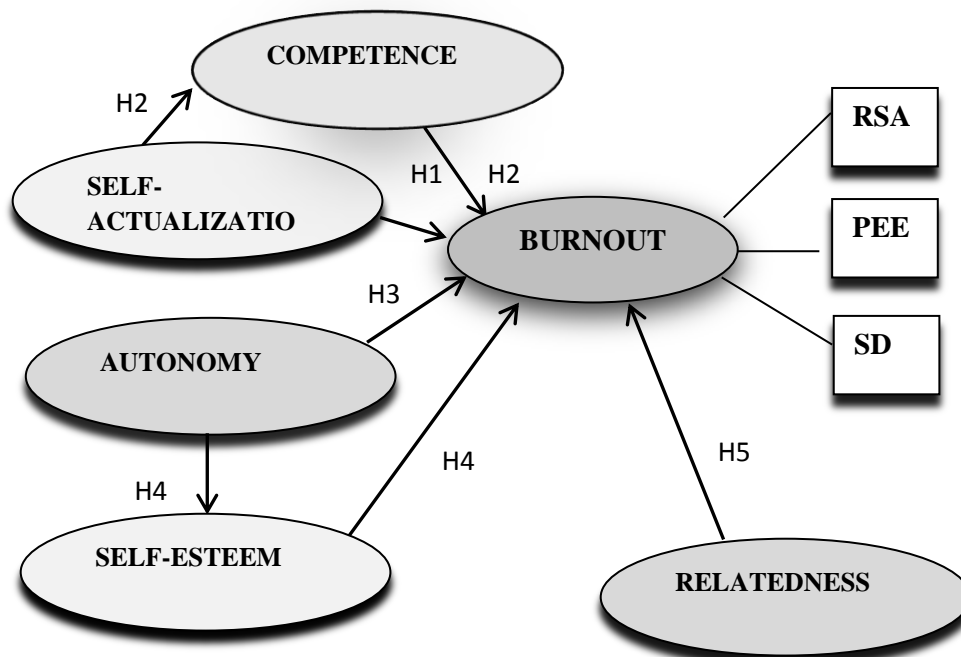


Figure 3: Theoretical model 1: Hypothesized Relationships between PNS and Burnout

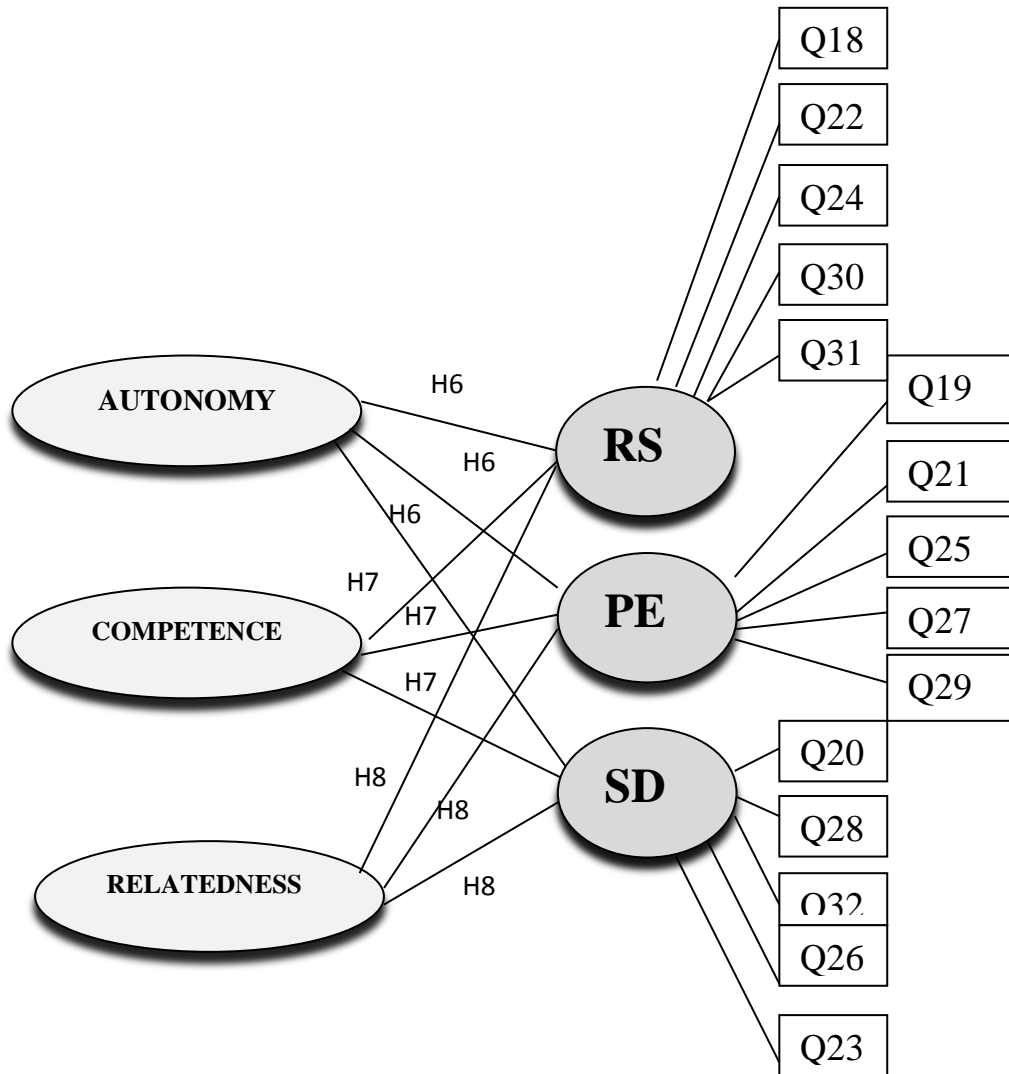


Figure 4: Theoretical model 2: Hypothesized Relationships between BPNS and Sub-dimensions of Burnout.

4.2 Hypotheses Development

In order to conduct a study in this chapter the theoretical hypotheses about the relationships between study varies: basic psychological needs and burnout.

4.2.1 Self-actualization, Competence and Burnout

Self-actualization is the highest need according to Maslow's need hierarchy. Self-actualization has been defined as the perceived competence to satisfy the basic needs over the time (Huitt, 2004).

The previous investigation of relationships between self-actualization and competence found that those who reported higher level of general competence are more likely to report higher level of self-actualization. This implies that the more competent people who are in their general metacognitive knowledge and regulation, they are more self-actualizing (Landine, Jeffrey & Stewart, 1998).

Another study of high school teachers reported the negative correlation between self-actualization and burnout (Malanowski & Wood, 1984). This suggests the professional development; self-fulfillment is a prerequisite for coping with emotional burnout and intrapersonal conflict.

Among vocational dancers we believe that when a dancer has high level of self-actualization, they will be more resilient to the pressures of the vocation. We believe that this will be especially true since the dancers who have higher levels of self-actualization and are more competent will be stronger in the face of physical and emotional difficulties.

According to this, the next hypothesis was formed in present thesis:

H1: There is a negative relationship between self-actualization and burnout.

H2: The competence will mediate the relationships between self-actualization and burnout.

4.2.2 Autonomy and Burnout, the Mediation role of Self-esteem

Autonomy refers to the ability to make certain decisions freely, self-directed, independent, to be self-responsible. We believe that when the dancers have more autonomy in their choice, as an example they make the dance composition on their own and express themselves freely, it will increase their self-esteem, and they will feel more successful. The psychological autonomy need satisfaction will lead enjoyment from the professional activity and will lead to high achievements.

Considering the need for autonomy as a central need of an individual, which determines psychological well-being, optimal functioning and healthy development of a personality (Deci & Ryan, 2010), we hypothesized:

H3: Autonomy will negatively predict burnout

Several studies have found a negative correlation between the components of burnout and self-esteem (Byrne, 1994). However, as W.B. Schaufeh observed, although low self-esteem predisposes burnout, but in general it can be a reflection of environmental factors, or even a reflection of the burnout impact (1999). It has been found that performance-based self-esteem was the strongest predictor of burnout over time, followed by private life stressors. (Blom, 2012). In another study, self-esteem was considered as an antecedent, moderator, or consequence of employee burnout. Self-esteem was highly related to burnout, probably as both cause and consequence. However, there was no found self-esteem act as a "buffer" to protect individuals from becoming burned out (Rosse, Boss, Johnson & Crown, 1991).

In similar research of ballet dancers, it was found that autonomy has a significant positive correlation with self-esteem and negative with burnout (Kamarova, 2010).

Autonomy support correlated positively with positive outcomes (self-esteem and positive affect) and negatively with unfavorable ones (burnout, negative affect and physical symptoms).

According to the developed research model the next hypotheses have been made:

H4: The self-esteem of dancers mediates relationship between autonomy and burnout.

4.2.3 Relatedness and Burnout

Relatedness is the feeling of connection and close relationships with relatives and colleagues. The researchers supposed that the high level of sport involvement can lead athletes to experience loneliness and interpersonal problems within and outside sport activity (Gould, Tuffey, Udry & Loehr, 1996). Disconnection with parents and close people in outside environment and the feeling of lost connection with friends and colleagues inside the sport will lead to burnout. One of the keys to a successful dance career is strong relationships in a dance couple or team. A team, which has been dancing together a long time, shows the best results, due to a high level of understanding each other, emotionally as well as physically. Mostly, conflicts arise because of misunderstanding of each other's interests. The conflicts influence the dancer's desire to attend the trainings and competitions. Family problems have a significant influence to the dancer's emotional conditions. It does not allow concentrating on the professional activity.

Therefore, the hypothesis 5 is:

H5: Changes in the dancer's perception of relatedness will negatively affect the changes in reported burnout over time

4.2.4 The Relationships between BPNS and Burnout Sub-dimensions

In the previous research has been found that not all of the three basic needs are same relevant to sub-dimensions of burnout: reduced sense of accomplishment, sport devaluation and emotional and physical exhaustion. In past studies autonomy was only one predictor of sport devaluation from all basic needs (Lonsdale, 2009) The Quested and Duada in their study found that all three needs predict changes in the dancer's devaluation. They also found the significant negative relationships between autonomy support and exhaustion.

In the study of adult athletes, the moderate relationships have been found between autonomy and competence satisfaction and the athletes's reduced sense of accomplishment and global burnout (Lonsdale, Hodge, & Rose,2009). Only autonomy significantly predicted reported sportdevaluation. Weak but significant negative paths linked each need with emotional and physical exhaustion. Hodge et al. (2008) found inconsistencies in the strength of relationships between the basic needs and the three characteristics of athlete burnout. Autonomy, competence and relatedness satisfaction were unrelated toemotional and physical exhaustion reported by the adult rugby players.

We believe that if dancers are free in their self-expression, they are competent, can successfully complete difficult tasks and challenges and have the close interpersonal relationships with people arround, they are not likely to experience the feeling of

burnout, the reduced sense of accomplishment and dance devaluation. We hypothesise :

H6: The relationship between autonomy and emotional and physical exhaustion will be weaker than those relationship the other dimensions of burnout and global burnout.

H7: The path between competence and PEE will be less than those path linking competence and dance devaluation and reduced sense of accomplishment.

H8: The path from relatedness to physical and emotional exhaustion would be poorer than the path between relatedness and dance devaluation and reduced sense of accomplishment as well as global burnout.

Chapter 5

RESEARCH METHODOLOGY

5.1 Questionnaire Design

The major work on which this research based, has been done by Eleanor Quested and Joan Duda (2007) who test applicability of SDT framework to vocational dancers. Their research was conducted in UK. The studies indicated that features of social environment in dance settings (e.g., views of the autonomy provided and task- and ego-involving features of the motivation) predicted inequality in such well-being outcomes as effective states, emotional and physical weakness and self-evaluative tendencies of elite dancers (Quested & Duda, 2007).

The research was employed via three parts. At the beginning of the questionnaire participants were required to give some general demographic information and information related to their dance practice.

The second part of the questionnaire was evaluating the dancers' perceptions of psychological needs satisfaction in their activity by answering the questions starting with "In my dance activity, I feel..." (Sheldon, Elliot & Kasser, 2001).

The last part of the questionnaire analyzed the degree of burnout, which was assessed by using a version of the 15-item ABQ (Raedeke & Smith, 2001) modified for the dance population.

5.2 Sample Population and Data Collection Procedures

The study has been undertaken among vocational dancers who were currently engaged in full-time vocational training both in TRNC and Russia. There was no any specific dance school chosen. The dancers were involved in different dance activities, performing different dance styles. In order to reach the data, 200 questionnaires have been distributed, from them 150 participants of different ages and nationalities were analyzed. The respond rate is 75%. The years and hours per week spending for dancing differ among dancers. In gender term of the targeted population 48 of males and 102 of females were considered.

Three occupational levels of full-time vocational dancers were taken into consideration (dance students, employed professionals and dance students who also teach dance). The data was obtained via questionnaires which was distributed physically and also through internet-medium.

Each measure was translated into Russian according to the standard back translation techniques (Brislin, 1986) to develop Russian questionnaires. This procedure is necessary because there are Russian speakers among participants.

5.3 Confidentiality and Ethical Issues

The volunteer vocational dancers were asked to participate and fill the questionnaires individually. It was explained that the questionnaire analyzed motivation and measured dance environment, motivational processes and well-being in dancers. The dancers who participated in the survey were informed that there was no right or wrong answers and their information would remain confidential. The study was

carried out anonymously; no one except researchers would have access to the data obtained. Therefore, each respondent could complete the questionnaire one time.

5.4 Data Analysis

In order to test data obtained in the research the Statistical Package for Social Sciences (SPSS) software have been used. The correlation and hierarchical multiple regression was employed to check the hypothesized relationships among study variables. The means, standard deviations and frequencies used to get descriptive information about sample.

5.5 Demographic Information

In this part dancers engaged to the study were asked to give some personal information. Demographic questionnaire has been specially designed and consist of 5 questions. Vocational dancers were required to answer some biographical information such as age, gender, nationality.

The demographic part contains next questions:

Table 1: Demographic Questions

QN	Question title	
Q1	What age did you initially start to dance?	Fill the blank
Q2	Are you a dance student and teaching dance or professional choreographer	Tick the box
Q3	How old are you?	Fill the blank
Q4	Gender	Tick the box
Q5	Nationality	Fill the blank

The following table shows the questions about respondents' dance participation time.

They were supposed to think and give free answers by filling the blank:

Table 2: Hours Spent for Activities

Q6	Question title
Q6.1	How many hours per week you spend for dancing in the class?
Q6.2	How many hours per week you spend for dancing in your free time?
Q6.3	How many hours per week you spend for any other physical activities?
Q6.4	How many hours per week you spend for dance work that is <u>NOT physically active</u> (e.g. study, choreography etc.)?
Q6.5	How many hours per week you spend for doing any other physical activities?

Question 7 identifies the type of dance specialization and consists of 8 optional boxes and the space to fill if there is no appropriate answer. The 8 types of dance are listed below:

1. Contemporary
2. Folk dance
3. Latin dance
4. Jaz-modern
5. Ballroom
6. Ballet
7. Belly dance
8. Hip-Hop

5.6 The “What is Satisfying about the Activity” Questionnaire.

The questionnaire considers 10 psychological needs:

1. Autonomy
2. Competence
3. Relatedness
4. Self-actualization-meaning

5. Physical thriving
6. Pleasure-stimulation
7. Money-luxury
8. Security
9. Self-esteem
10. Popularity-influence

In the “What is satisfying about my activity” questionnaire” (Sheldon, et al., 2001) respondents described what is satisfying about their dance work. They were next asked to make rating about the event, concerning “a variety of complex thoughts and feelings”. Participants responded to thirty descriptive statements, three for each of ten postulated needs, using rating Likert scale of 1=not at all, 2=not really, 3=undecided, 4=somewhat, 5=very much. All descriptions began with the sentence “In my dance activity I feel...”

First the vocational dancers were asked to respond to 3 items for each reflecting of their perceptions of autonomy (“that my choices were based on my true interests and values”), competence (“that I was successfully completing difficult tasks and projects”), relatedness (“a sense of contact with people who care for me, and whom I care for”), the three basic psychological needs. Question 11 reflects self-actualization-meaning analyze the degree in which respondents understand themselves and purpose of their life. Q 12 considers the need of physical thriving (the sense of well-being in the sport). The level of stimulation and physical enjoyment and the sense of security in the dance school have been measured by Q13 and Q14. Question 15 assesses the self-esteem need and measure the sense of self-respect and satisfaction of respondents with their own personality. Q16 considers the

personality-influence, which has significant influence for dance teachers affecting their perception of their work.

The examination of competence, autonomy, and relatedness drew from self-determination theory (Ryan & Deci, 2000), and were among the top needs, in terms of both their salience and their association with event-related affect. Self-esteem was also important; however self-actualization or meaning, physical thriving, popularity or influence, and money–luxury were less important. Self-actualization, security, self-esteem measures came from Maslow’s theory of personality (1954). In addition Sheldon, Elliot and Kasser, also used Epstein’s cognitive-experiential self-theory (1990) and theory of human needs the “American dream” which postulates that happiness results when individuals acquire popularity-influence and money-luxuries (Derber, 1979).

In order to test hypothesized relationships among variables according to SDT, if the environment fails to provide autonomy support, it will block the basic need satisfaction (a positive correlation between perceived autonomy support and needs satisfaction). In turn, the latter should influence a motivation regulation since as more satisfied fundamental needs, the closer regulation to autonomous versus controlled on the continuum. Finally, higher scores in controlled motivation regulation estimated to result in low positive well-being outcomes (positive affect and self-esteem) and high negative ones (burnout, physical symptoms, and negative affect).

5.7 The 15-item Athlete Burnout Questionnaire (ABQ)

The dancers' degree of burnout was analyzed using a version of the 15-item ABQ (Raedeke & Smith, 2001). The questionnaire was modified specially for dance population. Participants responded to individual items on a five-point Likert-scale anchored by descriptors ranging from 1 "almost never" to 5 "almost always".

The items of ABQ introduced below:

Table 3. The Items of Athlete Burnout Questionnaire (ABQ)

№	Scale Items
Q18	I'm accomplishing many worthwhile things in my dance
Q19	I feel so tired from my training that I have trouble finding energy to do other things
Q20	The effort I spend in my dance would be better spent doing other things
Q21	I feel overly tired from my dance participation
Q22	I am not achieving much in dance
Q23	I don't care as much about my sport performance as I used to
Q24	I am not performing up to my ability in my sport
Q25	I feel – wiped out from my sport
Q26	I am not into dance like I used to be
Q27	I feel physically worn out from my dance
Q28	I feel less concerned about being successful in my dance that I used to
Q29	I am exhausted by the mental and physical demands of my dance
Q30	It seems that no matter what I do I don't perform as well as I should
Q31	I feel successful at my dance
Q32	I have negative feelings toward my dance

The items contribute to each of the three subscales namely:

1. Reduced sense of accomplishment- RSA (“I have not much achievement in dance”).
2. Sport Devaluation- SD (“I am not involved in dance activity like I used to be”)
3. Emotional and Physical Exhaustion – PEE (“I feel overly tired from my dance participation”)

Table 4: The Burnout Sub-dimensions

Name of subscale	Question number	Question item
RSA	Q18	I’m accomplishing many worthwhile things in my dance
	Q22	I am not achieving much in dance
	Q24	I am not performing up to my ability in my sport
	Q31	I feel successful at my dance
	Q30	It seems that no matter what I do I don’t perform as well as I should
SD	Q20	The effort I spend in my dance would be better spent doing other things
	Q28	I feel less concerned about being successful in my dance that I used to
	Q32	I have negative feelings toward my dance
	Q26	I am not into dance like I used to be
	Q23	I don’t care as much about my sport performance as I used to
PEE	Q19	I feel so tired from my training that I have trouble finding energy to do other things
	Q21	I feel overly tired from my dance participation
	Q29	I am exhausted by the mental and physical demands of my dance
	Q25	I feel – wiped out from my sport

The concept of SDT was also used as a framework to explain burnout. The sense of overtraining or burnout is resulted when dancers are not motivated, experience feelings of constant fatigue, stress.

Motivation would mediate the negative relationships between basic needs satisfaction and athlete burnout.

Chapter 6

ANALYSIS AND EMPIRICAL RESULTS

The data has been tested using the Statistical Package for Social Sciences (SPSS) software. The primary tools for data analysis in order to determine reliability was Cronbach Alpha and correlation as well as means, standard deviations and frequencies, were used to get descriptive information on the sample. To test the independent and dependent variables relationships the hierarchical multiple regression analyses have been used. The burnout and its dimensions: reduced sense of accomplishment, physical and emotional exhaustion and dance devaluation were considered as dependent variables which were influenced by independent variables- basic philological needs: autonomy, competence and relatedness.

6.1 Descriptive Statistics

In order to run the research 150 random vocational dancers 57 from Cyprus and 93 from Russia have been required. The overall number of female dancers 102 (68%) exceeds the overall number of male participants 48 (32%). It can be suggested that there is a tendency that females are more likely participate in dance activity. From analyzed sample we can see that in Cyprus the number of males and females dancers is almost same.

Table 5: The Gender Distribution of Respondents

Gender	Country of living				Total	Frequency
	Cyprus		Russia			
Male	27	47.37%	21	22.58%	48	32
Female	30	52.63%	72	77.42%	102	68
Total	57	100%	93	100%	150	100

The age distribution of respondents participated in survey fluctuate from 14 till 44.

Most of analyzed dancers concentrate in the age group from 21 to 25.

Table 6: Age Distribution of Respondents

Age group (years)	Frequency	Percent (%)
0-15	3	2.00
16-20	25	16.70
21-25	53	35.40
26-30	41	27.30
31-35	11	7.33
36 -40	13	8.66
41 and more	4	2.66
Total:	150	100

Some of the dancers start their career in early childhood 2 -3 years, some in 30. But the probability to become a professional choreographer decrease with the age. From the survey we can see that most of the dancers in Russia start dance at 3-6 years old and in Cyprus 5-10. The 31.58 % of respondents from Cyprus and 38.7 % from Russia start dance at 2-5 years old. Majority of dancers from Cyprus start their activity at 6-10 years. Different reasons for that can be found. Dance as an activity is very popular in Russia since long time ago. The great varieties of dancing schools are

represented in each single subject of Russian Federation. And it is difficult to find someone who wouldn't be dancing at least for short time in his or her life. The opposite situation in Cyprus, there is only a few dance schools. All the schools are private and teachers are not professionals, have no specialization in dance. Most of the people involved in dance activity are University students of Dance Art faculty. There is a dance classes for kids in schools as well. In Cyprus the great attention paid to folk dance. The participants of folk group dancers are professionals but the dance activity is their hobby.

There was no any respondent in Cyprus who started dance after 20. In Russia the majority of people started dance at first 10 years of their life. Among all dancers analyzed, the preferable age of starting is before 10 years old.

Table 7: Age of Starting Dance

Age of starting dance	Country of living				Total	Frequency
	Cyprus		Russia			
2-5	18	31.58%	36	38.7 %	54	36
6-10	27	47.37%	35	37.64%	62	41.4
11-15	10	17.55%	10	10.75 %	20	13.4
16-20	2	3.50 %	4	4.30 %	6	4
21-25	0	0%	5	5.38 %	5	3.34
26 and more	0	0%	3	3.23 %	3	2
Total	57	100%	93	100%	150	100

From a dancers participated in the current research 17(29.8%) out of 57 are dance students, 19 (33%) are professional dance teachers and 21(37%) at the same time teaching dance and studying. In Russia from overall number of respondents (93), 40

(43%) are dance students, 18 (19%) are professional choreographers and 35 (38%) are students who teach the dance. In total 38% of all respondents are students, 25% professionals and 37 % studying and teaching dance.

Table 8: Distribution of Participants According Specialization and Country of Living

Specialization	Country of living				Total	Frequencies
	Cyprus		Russia			
I am a dance student	17	29.8%	40	43.02%	57	38
I am a professional dance teacher	19	33.3%	18	19.35%	37	24.67
I am a dance student and at the same time teaching the dance	21	36.8%	35	37.63%	56	37.33
Total	57	100%	93	100	150	100

For many people dance is type of professional activity for all their life and the way to earn money. From our sample 16 (28%) dance student, 37 (100%) dance professional and 49 (87,5%) dancers who combines dance and teaching are getting money from their activity. 68 % of Cyprus dancers are getting money from their activity and 66,7% satisfied with their salary. In Russia 66 % are getting salary and 59% of this dancers satisfied with it.

Table 9: Distribution of Participants According Specialization and Profit Gaining

Specialization	I am getting money from my dance participation				Total
	Yes		No		
I am a dance student	16	28.07%	41	71.93%	57
I am a professional dance teacher	37	100%	0	0%	37
I am a dance student and at the same time teaching the dance	49	87.5%	7	12.5%	56
Total	100		50		150

Dance is a body language. All the movements in the dance have a meaning, it is not just a set of movements, it is a way to say something to other people. Nowadays there are a huge number of dance styles. Ballet, ballroom, , folk dance, contemporary, Latin, hustle, etc. Among respondents from Cyprus the most popular dance style is Contemporary- one of the new directions of modern dance that combines elements of Western dance, classical, modern jazz and the art of movement. This dance has no define shape And this is the dance that has no definite style, because the main thing in it is self –expression. Russia is a big country and it is easy to find the representatives of all dance styles. The recent years the following dance styles: contemporary, hip-hop jazz-modern. And other, such as wacking, ragga, house, breakdance, tektonik, krump, c-walk.

Table 10: Type of Dance Specialization among Dancers from Russia and Cyprus

Type of dance specialization	Country of living				Total	Frequencies
	Cyprus		Russia			
Contemporary	13	38.46 %	7	7.53%	20	13.33
Jaz-modern	8	14.04%	7	7.53%	15	10
Belly dance	6	10.52%	8	8.6%	14	9.33
Folk dance	2	3.51%	13	13.98%	15	10
Ballroom	4	7.02%	9	9.68%	13	8.67
Hip-hop	8	14.04%	15	16.13%	23	15.34
Latin dance	8	14.04%	12	12.9%	20	13.33
Ballet	5	8.77%	5	5.38%	10	6.67
Other	3	5.26%	17	18.28%	20	13.33
Total	57	100	93	100	150	100

6.2Hypothesized Relationships Testing

This section discloses the analysis of correlation between study variables and demographic variables and the analysis of correlation between BPNS and burnout among vocational dancers.

6.2.1 Correlations Between Study Variables and Demographic Variables

Table 18 presents means, standard deviations, Cronobach's Alfa Coefficients and correlations between all study psychological needs and burnout and its sub-dimensions. In order to measure the strength of linear relationship between variables Pearson correlation coefficient has been applied.

Table 11: Means, Standard Deviation and Correlations between Study Variables and Demographic Variables

Variables	Mean	SD	1	2	3	4	5	6	7	8	9	10	11
1. Age of starting dance	8.33	5.59	-										
2. Specialization	1.99	0.87	-0.070	-									
3. Age	26	6.73	-0.104	-0.223**	-								
4. Gender	1.68	0.47	-0.119	-0.104	-0.025	-							
5. Hours spend for dance	20.41	16.55	-0.055	0.248**	-0.159	-0.191*	-						
6. Competence	4.01	0.93	-0.011	0.044	0.026	0.020	0.024	-					
7. Autonomy	4.23	0.96	0.034	0.168*	-0.044	0.109	-0.045	0.640**	-				
8. Relatedness	4.13	0.94	0.126	0.155	0.035	0.093	0.048	0.695**	0.556**	-			
9. RSA	2.54	0.98	0.165*	-0.120	0.069	0.098	-0.244**	-0.570**	-0.472**	-0.434**	-		
10. PEE	2.80	1.35	-0.012	-0.051	-0.024	0.025	-0.163*	-0.301**	-0.203*	-0.240**	0.672*	-	
11. SD	2.61	1.15	-0.003	-0.084	0.015	0.029	-0.147	-0.385**	-0.306**	-0.319**	0.813*	0.892**	-
12. Global burnout	2.65	1.10	0.036	-0.085	0.013	0.047	-0.189*	-0.422**	-0.324**	-0.335**	0.855*	0.946**	0.975*

For specialization, 1 – dance student, 2 – dance teacher, 3 – dance student teaching dance. For gender 1 – male, 2 – female.

According to table 11 there was no significant correlation found between autonomy, competence, relatedness and study variables. Only specialization had a relationship with autonomy.

We observe the correlation of reduced sense of accomplishment and age (0.165*). Strong negative correlation found between sense of accomplishment and hours spend for dance (-0.244**). Emotional and physical exhaustion as well as global burnout also correlated with hours that respondents spend for dance. Other demographic variables have no significant influence to global burnout and its sub-dimensions.

6.2.2 Correlation between Basic Psychological Needs and Burnout

We can observe that burnout and its sub-dimensions: RSA, PEE and SD have a negative correlation with all considered psychological needs. The strong correlation was found between burnout and autonomy (-0.324**), burnout and competence and burnout and relatedness (-0.335**). The significant correlation of BPN and burnout has been predicted in past studies as well.

Table 12: Means, Standard Deviation and Correlations between Basic Psychological Needs and Burnout Sub-dimensions

Variables	Mean	SD	α	1	2	3	4	5	6	7	8	9	10	11	12
1.Competence	4.01	0.93	0.878	-											
2.Autonomy	4.23	0.96	0.876	.640**	-										
3.Relatedness	4.13	0.94	0.853	.695**	.556**	-									
4.Self-actualization	4.01	0.97	0.878	.583**	.730**	.531**	-								
5.Physical thriving	4.19	0.90	0.822	.572**	.728**	.596**	.739**	-							
6.Pleasure-stimulation	4.17	0.94	0.862	.585**	.772**	.562**	.773**	.814**	-						
7.Security	3.77	0.87	0.755	.287**	.413**	.288**	.416**	.492**	.412**	-					
8.Self-esteem	4.11	0.92	0.871	.460**	.642**	.452**	.649**	.606**	.652**	.695**	-				
9.Popularity-influence	3.74	1.13	0.911	.432**	.452**	.297**	.497**	.402**	.459**	.570**	.706**	-			
10.KSA	2.54	0.98	0.652	-.570**	-.472**	-.434**	-.428**	-.415**	-.389**	-.226**	-.291**	-.291**	-		
11.PEE	2.80	1.35	0.944	-.301**	-.203*	-.240**	-.067	-.172*	-.108	-.022	.000	-.026	.672**	-	
12.SD	2.61	1.15	0.855	-.385**	-.306**	-.319**	-.223**	-.289**	-.227**	-.130	-.125	-.116	.813**	.892**	-
13.Burnout	2.65	1.10	0.935	-.422**	-.324**	-.335**	-.222**	-.290**	-.232**	-.116	-.121	-.129	.855**	.946**	.975**

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

According to research hypotheses H6, H7, H8, the relationships between autonomy, competence and relatedness and PEE are weaker than those with other sub-dimensions of burnout. From the table 19 we can see that our hypotheses supported. The autonomy need satisfaction negatively predict changes in reduced sense of accomplishment (-0.472), emotional exhaustion (-0.203) and sport devaluation (-0.306), but with physical and emotional exhaustion autonomy report the weaker relationships.

The satisfaction of need for competence will lead to low level of burnout. The significant negative relationships we can observe between competence and sense of accomplishment (-0.570), emotional exhaustion (-0.301) and sport devaluation (-0.385). We can conclude that H6 is supported and the relationships between competence and PEE are weaker than those with other sub-dimensions.

There is an analogical situation with correlation between relatedness satisfaction and sense of accomplishment, exhaustion, and dance devaluation. The strong negative correlation was found between study variables, but the correlation of relatedness and exhaustion are weaker than correlation between relatedness and sport devaluation and sense of accomplishment. Thus, the hypotheses H6, H7 and H8 have been proved.

6.3 Hierarchical Multiple Regressions

We use hierarchical multiple regression in order to examine the independent variables relationship and mediation between study variables. The hierarchical regressions have been used in order to test H1, H2, H3, H4 and H5.

The five hypotheses will be tested in this section. The relationships between competence, self-actualization and burnout. Then we will indicate the mediation role of self-esteem for autonomy and burnout and will show us the effect of relatedness to burnout.

In the table below we consider the regression of control variables, then self-actualization and finally competence on burnout. We are planning to investigate the influence of competence when self-actualization was controlled. First, we enter four control variables: age of starting dance, year of birth, gender, hours spend for dance. We found that only hours spend for dance predicts the changes in burnout. The more hours dancers spend for their activity the less probability of experiencing burnout.

At the second step the self-actualization was entered. And at the step 3 the competence was entered. These variables have a significant influence on burnout.

Table 13: Hierarchical Regression Results for the Influence of Control Variables and Self-actualization followed by Competence

Variables	Burnout				
	R^2	R^2 change	β	t-statistics	p-value
Step 1: controls	0.037	0.037		0,275	
Age of starting dance			0.026	0.308	0.759
Year of birth			-0.014	-0.172	0.864
Gender			0.014	0.164	0.870
Hours spend for dance			-0.187	-2.213	0.028
Step 2:	0.099	0.062		0,112	0.911
Age of starting dance			0.018	0.229	0.819
Year of birth			0.013	0.034	0.973
Gender			0.050	0.608	0.544
Hours spend for dance			-0.208	-2.520	0.013
Self-actualization			-0.254	-3.142	.002
Step 3:	0.211	0.112		0.202	0.840
Age of starting dance			0.025	0.324	0.746
Year of birth			-0.001	-0.011	0.992
Gender			0.025	0.328	0.744
Hours spend for dance			-0.173	-2.227	0.027
Self-actualization			-0.002	-0.021	0.983
Competence			-0.417	-4.513	0.000
N	150				

3,7 % of the change in burnout is explained by step 1 demographic variables. 9,9% of the change in the burnout is explained by the variables in the step 2 demographic variables and self-determination. 21 % of the change in the burnout explained by the in the step 3, where we added the competence.

We can conclude that the first hypothesis that there is a significant relationship between self-actualization and burnout was supported ($\beta = -0.254$). The self-actualization is negatively predicts burnout. It means that when a dancer fully can express his/her potential, independence, creativity then the degree of burnout from professional activity will be low.

To investigate the hypothesis 2, at the step 3 we enter the competence. In our hypothesis we are trying to investigate the mediate role of competence for the relationship between self-actualization and burnout. We found that when we entered competence ($\beta = -0.417$) the self-actualization ($\beta = -0.002$) lost its significance. The competence as well as self-actualization negatively predicts changes in burnout. We can conclude that competence mediates the relationships of self-actualization and burnout that support the H2.

Table 14: Hierarchical Regression Results for the Influence of Control Variables and Autonomy followed by Self-esteem

Variables	Burnout				
	R^2	R^2 change	β	t-statistics	p-value
Step 1: controls	0.037	0.037			
Age of starting dance			0.026	0.308	.759
Year of birth			-0.014	-0.172	.864
Gender			0.014	0.164	.870
Hours spend for dance			-0.187	-2.213	.028
Step 2:	0.151	0.114			
Age of starting dance			.0040	0.529	.598
Year of birth			-0.028	0.507	.613
Gender			0.050	-0.361	.719
Hours spend for dance			-0.197	0.635	.527
Autonomy			0-.341	-4.405	0.000
Step 3:	0161	0.010			
Age of starting dance			.045	.575	.566
Year of birth			-.032	-.407	.684
Gender			.041	.520	.604
Hours spend for dance			-.192	-2.406	.017
Autonomy			-.424	-4.222	.000
Self-esteem			0.130	1.292	0.199
N	150				

From the table 21 we see that 3,7 % change in the burnout explained by step 1, 15.1 % change explained by step 2 and 16.1 % change by step 3. With full evidence ($p=0.000$) we can conclude that our third hypothesis that autonomy need satisfaction ($\beta=-0.341$) predicts burnout is supported. The autonomy has a negative influence on burnout.

To test the H4, the mediation role of self-esteem, we looked at model 3 (step 3). It was investigated that self-esteem itself has no significant influence on burnout, but it is contribute to autonomy and makes it influence stronger. ($\beta=-0.421$). The self-esteem disappeared in autonomy. Thus, the mediation role of self-esteem was not supported. The autonomy is the strongest predictor of changes in burnout.

In order to check the hypothesis 5 we have to look at the results in table 22. Two steps hierarchical regression was applied. At the first step the demographic variables as controls was entered and at the second stage relatedness.

Table 15: Hierarchical Regression Results for the Influence of Control Variables and Relatedness.

Variables	Burnout				
	R^2	R^2 change	β	t-statistics	p-value
Step 1: controls	0.037	0.037			
Age of starting dance			0.026	0.308	.759
Year of birth			-0.014	-0.172	.864
Gender			0.014	0.164	.870
Hours spend for dance			-0.187	-2.213	.028
Step 2:	0.150	0.113			
Relatedness			-0.343	-4.385	0.000
N	150				

According to the table 22 the changes in burnout predicted by 3,7 % with demographic factors-control variables at the step 1 and by 15 % by relatedness at the step 2.

By looking to the p-value (0.000) we conclude that relatedness significantly predicts burnout. The high level of relatedness need satisfaction will negatively predict burnout ($\beta=-0.343$). Hypothesis 5 is proved.

Chapter 7

DISCUSSIONS AND CONCLUSION

Previous studies, grounded in SDT, has supported the hypothesized associations between motivation regulations and burnout (Cresswell & Eklund, 2005; Gould , 1996; Lemyre, 2007; Raedeke & Smith, 2001).The research in sport domain (Cresswell & Eklund, 2007; Hodge, 2008) has shown the relevance of basic needs (Ryan & Deci, 2000) to variability in athlete burnout.

The purpose of this research was to examine the influence of social psychological factors and motivation on burnout among vocational dancers. The thesis was based on self-determination theory (SDT) (Deci & Ryan, 1985, 2000) and on the previous research in this area (Quested & Duda, 2010). The groups of participants from Cyprus and Russia have been analyzed. First the differences in demographic factors between dancers from two countries were investigated: age of starting dance, gender, specialization, age of participant, hours spend for dancing. Then, the relationships between variables were studied.

7.1 The Dancing Activity in Russia and Cyprus

Dance nowadays have become a very popular activity all around the world. In this research we choose a sample of dancers from Cyprus and Russia. Of course we cannot compare these two countries, but we can compare the dancer's perception of their activity in Cyprus and Russia. Thus, we found that in Russia dancers start their activities from early childhood, even before starting primary school. In Cyprus the

age of starting dance is 6-10. Dance as a professional activity is a way to earn good money. Dancers can start to earn money early by their participation in different kinds of competitions and performances or from teaching others. Almost 67 % of dancers in Cyprus from those who earn money from their activities are satisfied with it. In Russia only 59% are satisfied with their salaries for teaching dance. The mean score for burnout in Cyprus is 2.27 and in Russia 2.9. It means that dancers in Russia are more likely to experience burnout from their activity than dancers from Cyprus.

7.2 How BPNS Predicts Burnout

The previous studies with athletes (Adie et al., 2008; Amorose, 2007) and dancers (Quested & Duda, 2010) supported the relationship between psychological needs satisfaction and burnout. Present study indicates the expected associations. The three basic psychological needs contribute to the dancers well-being. The basic psychological needs satisfaction and burnout found to be predictable by hours spend for dancing activity. Well-being of dancers associated with long hours spent for practice. It can be related to the fact that in current research the vocational dancers were analyzed. Dance is not same with any other works because initially, it is art and hobby, which becomes a profession. Normally if people are involved in any art activity, they are enjoying spending time on that. The more time they spend, the more they enjoy, the less they will burnout. Another factor is that mostly professional dancers were considered who earn money from the dance participation, which means, the more time they spend for dance, the more they will earn. The reward is a very significant tool for stimulation of well-being, and negative predictor of burnout.

Current research supports the evidence that who reported higher level of general competence is more likely to report the higher level of self-actualization. (Landine, Jeffrey & Stewart, 1998). The competence mediates relationship between self-actualization and burnout.

The three basic physiological needs: autonomy, competence and relatedness negatively affect burnout and its sub-dimensions: RSA, PEE and SD. It has been proved that the path linking the BPN and PEE is weaker than the path to other sub-dimensions. These support the results of studies of different cultures where the BPNS was found to have a weak or insignificant relation with the emotional and physical exhaustion of dancers (Quested & Duda, 2010) and athletes (Hodge, 2008; Lonsdale, 2009).

The need for autonomy has been considered as a central need of SDT (Gagné & Deci, 2005).

Autonomy support correlated positively with positive outcomes (self-esteem and positive affect) and negatively with unfavorable ones (burnout, negative affect and physical symptoms) (Kamarova, 2010). In this thesis we proved that the satisfaction of need for autonomy negatively predicts burnout. When we considered the self-esteem in correlation to burnout we found that there is no significant correlation, but the satisfaction of need for self-esteem is positively correlated with autonomy and disappeared in it on the way to burnout.

Relatedness is the sense of contact with people. Fulfilling needs of relatedness represents a viable mechanism for promoting sustained involvement to the activity

and motivation (Gray & Wilson, 2008). This idea was supported in current research. It was found that the feeling of relatedness leads to the well-being of vocational dancer and negatively associated with burnout.

As the result it is seen that the hypothesized relationships from the research model were investigated, and applicability of SDT to vocational dancers has been proved. The hypotheses support the past researches.

7.3 Limitations of the Study

The findings of the thesis have some limitations for future research. The sample of vocational dancers was not big enough and representative. The respondents were analyzed through one-time survey, which can distort the results, because the dancers can experience a certain feelings at one time and another feeling at another time. Also the research was conducted through online questionnaire and no any observation was made. But on the other hand, that allows investigating the dancers from different dance schools and from different parts of Russia and Cyprus. That helps us to look at problem of burnout more complex.

7.4 Future Research

Not many similar researches have been conducted in Russian language in sport or dance domain. In general the SDT concepts are not widely explained in Russian literature. The data collected in this thesis are contributing to the cross-cultural project running by Joan Duda and Eleanor Quested. For the future research it can be suggested to be more specific and analyze dancers from concrete dance specialization or from a specific location.

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APPENDICES

Appendix A: Questionnaire (English)

The following questionnaire created for full-time vocational dancers both dance students and employed professionals

1. Please fill information about YOURSELF

Fill the blank or tick the box

Q1. What age did you initially start to dance? _____

Q2. I am a dance student and teaching dance

I am employed choreographer

Q3. How old are you? _____

Q4. Gender

Male Female

Q5. Nationality _____

Q 6. How many hours per week you spend for

Q 6.1. Dancing in the class _____ hours

Q 6.2. Dancing in your free time _____ hours

Q 6.3. Doing any other physical activities _____ hours

Q 6.4. Doing dance work that is NOT physically active (e.g. study, choreography etc). _____

Q 6.5 Doing work (e.g. part-time job etc) that is not dance related

Q 7. In which type of dance you specialize?

Contemporary Folk dance Latin dance

Jaz-modern Ballroom Ballet

Belly dance Hip-Hop other _____

2. Please think back over past few weeks of your life and answer the next questions. Rate your answers using scale from 1 (not at all) to 5 (very much).

All the statements start with "In my dance activity, I feel..."

Q 8 Autonomy

	In my dance activity, I feel...	Not at all	Not really	Undecided	Some what	Very much
Q8.1	That my choices based on my true interests and values	1	2	3	4	5
Q8.2	Free to do things my own way	1	2	3	4	5
Q8.3	That my choices express my "true self"	1	2	3	4	5

Q 9 Competence

	In my dance activity, I feel...	Not at all	Not really	Undecided	Some what	Very much
Q9.1	That I am successfully completing difficult tasks and projects	1	2	3	4	5
Q9.2	That I am taking on and mastering hard challenges	1	2	3	4	5
Q9.3	Very capable in what I do	1	2	3	4	5

Q 10 Relatedness

	In my dance activity, I feel...	Not at all	Not really	Undecided	Some what	Very much
Q10.1	A sense of contact with people who care for me, and whom I care for	1	2	3	4	5
Q10.2	Close and connected with other people who are important to me	1	2	3	4	5
Q10.3	A strong sense of intimacy with people I spend time with	1	2	3	4	5

Q 11 Self-actualization-meaning

	In my dance activity, I feel...	Not at all	Not really	Undecided	Some what	Very much
Q11.1	That I am "becoming who I really am"	1	2	3	4	5
Q11.2	A sense of deeper purpose in life	1	2	3	4	5
Q11.3	A deeper understanding of myself and my place in the universe	1	2	3	4	5

Q12 Physical thriving

	In my dance activity, I feel...	Not at all	Not really	Undecided	Some what	Very much
Q12.1	That I have enough exercise and I'm in excellent physical condition	1	2	3	4	5
Q12.2	That my body is getting just what it needed	1	2	3	4	5
Q12.3	A strong sense of physical well-being	1	2	3	4	5

Q 13 Pleasure-stimulation



	In my dance activity, I feel...	Not at all	Not really	Undecided	Some what	Very much
Q13.1	That I'm experiencing new sensations and activities	1	2	3	4	5
Q13.2	Intense physical pleasure and enjoyment	1	2	3	4	5
Q13.3	That I have new sources and types of stimulation for myself	1	2	3	4	5

Q 14 Money-luxury

	In my dance activity, I feel...	Not at all	Not really	Undecided	Some what	Very much
Q14.1	That I'm able to buy most of the things I want	1	2	3	4	5
Q14.2	That I have nice things and possessions	1	2	3	4	5
Q14.3	That I'm getting plenty of money					

Q 15 Security

	In my dance activity, I feel...	Not at all	Not really	Undecided	Some what	Very much
Q15.1	That my life is structured and predictable	1	2	3	4	5
Q15.2	Glad that I have a comfortable set of routines and habits	1	2	3	4	5
Q15.3	Safe from threats and uncertainties	1	2	3	4	5

Q 16 Self-esteem

	In my dance activity, I feel...	Not at all	Not really	Undecided	Some what	Very much
Q16.1	That I have many positive qualities	1	2	3	4	5
Q16.2	Satisfaction with who I am	1	2	3	4	5
Q16.3	A strong sense of self-respect	1	2	3	4	5

Q17 Popularity-influence

	In my dance activity, I feel...	Not at all	Not really	Undecided	Some what	Very much
Q17.1	That I am a person whose advise others seek out and follow	1	2	3	4	5
Q17.2	That I strongly influence other's beliefs and behavior	1	2	3	4	5
Q17.3	That I have strong impact om what other people do	1	2	3	4	5

3. Please answer to the next questions by using rating scale from 1 (almost never) to 5 (almost always). Express your feelings regarding your dance activity.

Nº	Scale Items	Almost never		Some times		Almost always
Q18	I'm accomplishing many worthwhile things in my dance	1	2	3	4	5
Q19	I feel so tired from my training that I have trouble finding energy to do other things	1	2	3	4	5
Q20	The effort I spend in my dance would be better spent doing other things	1	2	3	4	5
Q21	I feel overly tired from my dance participation	1	2	3	4	5
Q22	I am not achieving much in dance	1	2	3	4	5
Q23	I don't care as much about my sport performance as I used to	1	2	3	4	5
Q24	I am not performing up to my ability in my sport	1	2	3	4	5
Q25	I feel – wiped out from my sport	1	2	3	4	5
Q26	I am not into dance like I used to be	1	2	3	4	5
Q27	I feel physically worn out from my dance	1	2	3	4	5
Q28	I feel less concerned about being successful in my dance that I used to	1	2	3	4	5
Q29	I am exhausted by the mental and physical demands of my dance	1	2	3	4	5
Q30	It seems that no matter what I do I don't perform as well as I should	1	2	3	4	5
Q31	I feel successful at my dance	1	2	3	4	5
Q32	I have negative feelings toward my dance	1	2	3	4	5

Q 33. Country of living _____

Appendix B: Questionnaire (Russian)

1. Пожалуйста, заполните информацию о СЕБЕ

Напишите ответ или поставьте галочку

Q1. В каком возрасте вы начали заниматься танцами? _____

Q2. Я занимаюсь танцами Я профессиональный хореограф

Я одновременно занимаюсь танцами и преподаю

Q3. Сколько вам лет? _____

Q4. Пол

Мужской Женский

Q5. Национальность _____

Q6. Сколько часов в неделю вы тратите на

Q6.1 Занятия танцами в классе _____ часов

Q6.2 Танцы в свое свободное время _____ часов

Q6.3 Другую физическую нагрузку _____ часов

Q6.4 На не физически активную работу, но связанную с танцами
(учеба, преподавание) _____ часов

Q6.5 Работу (полная/неполная занятость), не связанную с
танцами _____ часов

Q7. На каком танцевальном стиле вы специализируетесь?

Контемпорари Бальные танцы Латина

Народные танцы Восточные танцы Балет

Джаз-модерн Хип-хоп Другое _____

2. Пожалуйста, подумайте о нескольких последних неделях вашей жизни и ответьте на следующие вопросы. Для ответа используйте шкалу от 1 (совершенно не согласен) до 5 (полностью согласен).

Q8. Автономия

	В моей танцевальной деятельности, я чувствую ...	Совершенно не согласен	Скорее не согласен	Затрудняюсь ответить	Скорее согласен	Полностью согласен
Q8.1	Мой выбор основан на моих истинных интересах и ценностях	1	2	3	4	5
Q8.2	Могу поступать так, как считаю нужным	1	2	3	4	5
Q8.3	Мой выбор отражает мое "истинное я"	1	2	3	4	5

Q9. Компетенция

	В моей танцевальной деятельности, я чувствую ...	Совершенно не согласен	Скорее не согласен	Затрудняюсь ответить	Скорее согласен	Полностью согласен
Q9.1	Я успешно выполняю сложные задачи и проекты	1	2	3	4	5
Q9.2	Я берусь за сложные задачи и осваиваю их	1	2	3	4	5
Q9.3	Компетентен, в том, что делаю	1	2	3	4	5

Q10. Связи и отношения

	В танцевальной школе (классе), я чувствую ...	Совершенно не согласен	Скорее не согласен	Затрудняюсь ответить	Скорее согласен	Полностью согласен
Q10.1	Контакт с людьми, которыми работаю и которые работают со мной	1	2	3	4	5
Q10.2	Близость и связь с людьми, которые важны для меня	1	2	3	4	5
Q10.3	Сильное чувство близости с людьми, с которыми я провожу время	1	2	3	4	5

Q11. Самореализация-значимость

	Благодаря танцевальной деятельности ...	Совершенно не согласен	Скорее не согласен	Затрудняюсь ответить	Скорее согласен	Полностью согласен
Q11.1	Я становилась тем, "кто я есть на самом деле"	1	2	3	4	5
Q11.2	Чувство глубочайшей цели в жизни	1	2	3	4	5
Q11.3	Более глубокое осознание себя и места в этом мире	1	2	3	4	5

Q12. Физическое преуспевание

	Благодаря танцевальной деятельности ...	Совершенно не согласен	Скорее не согласен	Затрудняюсь ответить	Скорее согласен	Полностью согласен
Q12.1	Я получаю достаточную физическую нагрузку и нахожусь в отличной физической форме	1	2	3	4	5
Q12.2	Мое тело получает то, что ему необходимо	1	2	3	4	5
Q12.3	Хорошее физическое состояние	1	2	3	4	5

Q13. Удовольствие-стимуляция

	Занимаясь танцами ...	Совершенно не согласен	Скорее не согласен	Затрудняюсь ответить	Скорее согласен	Полностью согласен
Q13.1	я испытываю новые ощущения и выполняю новые действия	1	2	3	4	5
Q13.2	Получаю физическое удовольствие и наслаждение	1	2	3	4	5
Q13.3	я нахожу новые источники и виды самостимуляции	1	2	3	4	5

Q14. Деньги-благополучие

	В моей танцевальной деятельности, я чувствую ...	Совершенно не согласен	Скорее не согласен	Затрудняюсь ответить	Скорее согласен	Полностью согласен
Q14.1	Могу позволить себе купить большинство вещей, которые хочу	1	2	3	4	5
Q14.2	Я имею хорошие вещи и имущество	1	2	3	4	5
Q14.3	Я получаю достаточный доход	1	2	3	4	5

Q15. Безопасность

	В моей танцевальной школе(классе), я чувствую ...	Совершенно не согласен	Скорее не согласен	Затрудняюсь ответить	Скорее согласен	Полностью согласен
Q15.1	Что, моя жизнь структурирована и предсказуема	1	2	3	4	5
Q15.2	Что имею комфортную, привычную среду	1	2	3	4	5
Q15.3	Что огражден от угроз и неопределенности	1	2	3	4	5

Q16. Самооценка

	В моей танцевальной деятельности, я чувствую ...	Совершенно не согласен	Скорее не согласен	Затрудняюсь ответить	Скорее согласен	Полностью согласен
Q16.1	Что проявляю свои положительные качества	1	2	3	4	5
Q16.2	удовлетворенность тем, кто я	1	2	3	4	5
Q16.3	Сильное чувство собственного достоинства	1	2	3	4	5

Q17. Влияние популярности

	В моей танцевальной деятельности, я чувствую ...	Совершенно не согласен	Скорее не согласен	Затрудняюсь ответить	Скорее согласен	Полностью согласен
Q17.1	Что я тот, чьи советы нужны другим и чьим советам следуют	1	2	3	4	5
Q17.2	Что я оказываю влияние на убеждения и поведение других	1	2	3	4	5
Q17.3	Что я оказываю влияние на действия других	1	2	3	4	5

3. Пожалуйста, ответьте на следующие вопросы, используя шкалу от 1(почти никогда) до 5(почти всегда). Выразите свои чувства относительно вашей танцевальной деятельности.

№	Вопросы	Совсем не согласен				Полностью согласен
Q18.	Я достигаю многого в своей танцевальной деятельности	1	2	3	4	5
Q19.	Я чувствую себя очень уставшим от танцевальных тренировок, что мне очень сложно найти силы на выполнение других дел	1	2	3	4	5
Q20.	Усилия потраченные мной на танцы, лучше было бы потратить, занимаясь чем-то другим	1	2	3	4	5
Q21.	Я чувствую себя слишком уставшим от занятий танцами	1	2	3	4	5
Q22.	Я не достигаю много в своей танцевальной деятельности в настоящий момент	1	2	3	4	5
Q23.	Меня не волнует мое танцевальная деятельность так, как раньше	1	2	3	4	5
Q24.	Я не выступаю сейчас в полную силу своих танцевальных способностей	1	2	3	4	5
Q25.	Я чувствую себя обессиленным из-за танцев.	1	2	3	4	5
Q26.	Я не так увлечен занятием танцем, как раньше.	1	2	3	4	5
Q27.	Я чувствую себя физически утомленным танцами	1	2	3	4	5
Q28.	Я чувствую, что стремление стать преуспевающим в танцевальной деятельности беспокоит меня меньше, чем раньше.	1	2	3	4	5
Q29.	Я изнурен психическими и физическими требованиями танца	1	2	3	4	5
Q30.	Кажется, что бы я ни делал, я не выкладываюсь в танцах так, как должен	1	2	3	4	5
Q31.	Я чувствую себя успешным в танцевальной деятельности	1	2	3	4	5
Q32.	у меня есть негативные чувства относительно моей танцевальной деятельности	1	2	3	4	5

Страна, в которой вы сейчас живете _____