Independent Study Module

Passion and its impact on the mental health and wellbeing of professional musicians

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Name: Claire Cannon

Student ID: 2217694

Module: BMPF7013

Claire Cannon
2217694
BMPF7013

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Claire Cannon
2217694
BMPF7013

Part One – Portfolio.

Passion and its impact on the mental health and wellbeing of professional musicians.

Chapter 1: Introduction and rationale

1.1: Introduction.

The purpose of this paper is to examine the extent to which passion contributes to the mental health challenges of working musicians. It will explore the concept of passion and the current understanding of its role in the motivation, commitment, and identity of professional musicians. Throughout this process I hope to develop further understanding into how the fostering of passion may contribute to the working musician's vulnerability to burnout syndrome.

Passion has been defined as "a strong feeling toward a personally important value/preference that sparks intentions and behaviours which express that value/preference" (Jachimowicz et al., 2018, p. 9980). Bonneville-Roussy et al found that 99% of expert musicians are passionate (2011), with the activity of music making often becoming self-defining and central to one's identity (Vallerand, Sverdlik, and Bonneville-Roussy, 2021). This high level of perseverance through passionate engagement should be indicative of higher levels of well-being (Czerwiński et al., 2023), yet for over a decade we have witnessed a decline in the mental health of working musicians (Vaag et al., 2016; Gross and Musgrave, 2016, 2017, 2020, 2023; Musgrave, 2023; Musgrave, Gross and Klein, 2024).

Responding to a 2016 survey, 2,211 self-selected musicians reported poor working conditions, lack of recognition, gender bias and constant critical feedback as just a few of the issues faced by many working in the music industry (Gross and Musgrave, 2016). The number of musicians disclosing mental health struggles and suicidal ideations is higher than that of the general population and has risen since covid19 (Vertava Health, 2021; Support Act, 2022). This is evidenced by the rising number of musicians requesting mental health support in 2022 (Thraves, 2022; Help Musicians, 2023).

I am a vocal coach working with singers of all ages and abilities based out of my home studio in the north-west of England. Most of my home-based students are professional singers working in the industry, however I also work in educational institutions helping fledgling singers prepare for a career in music. Whilst my undergraduate students are often enthusiastic about vocal training and driven to pursue a career in the performance industry, I

have witnessed the detrimental impact of occupational stress on my professional clients who are striving to establish themselves in the music industry. One strong link between both groups is that they consistently credit passion as a driving force behind their musicianship.

Whilst much has been done to highlight the benefits of recreational music making (Sutcliffe, Du and Ruffman, 2020; Welch et al., 2020; Chapman, 2023; Grab, 2024), the decline in the mental health of working musicians needs further exploration (Musgrave, 2023). “The narrative at the moment is “Music is amazing for everybody’s wellbeing,” yet people who work in music seem to struggle more than most with their mental health” (Richter, 2021, par. 14). This perceived mental health decline is particularly important for musicians to confront since stress and negative emotions can undermine an artist’s creativity (Vallerand, Sverdlik, and Bonneville-Roussy, 2021). Music making has been shown to have a positive effect on wellbeing (DeNora, 2016; Daykin et al., 2017; Daykin et al., 2018; Kreutz and Bonshor, 2021), however more needs to be done to investigate the impact on working musicians, “making music is therapeutic, making a career from music can be traumatic” (Gross and Musgrave, 2020 p.123).

Musicians report that their work provides them with purpose, belonging and identity (Banks, 2014; Gross and Musgrave, 2020; Littleton et al., 2012), yet emerging evidence suggests that the goals that many musicians strive towards could be detrimental to their mental health (Brodsky, 2006). Studies show that musicians are more likely to accept help from others who understand the music industry (Clash Music 2023), meaning those working closely with musicians may need to address their practice with urgency (Musgrave, 2023).

1.2: Rationale.

Arriving at my current topic of study was relatively straight forward as it is a continuation of my previous research into musician burnout. Burnout has been a topic of study for scholars for over 50 years, however it has still not been classified as a medical condition (World Health Organisation, 2019). Despite it being included in the 11th edition of the International Classification of Diseases (ICD-11) in 2019, there has been a decrease in available peer reviewed literature on burnout syndrome in recent years (Demerouti et al., 2021). Burnout syndrome was initially identified as a hazard amongst human service providers but was later accepted to be relevant to any profession where intense involvement from the worker is required (Leiter, Frank and Matheson, 2009).

Little is known about musician burnout specifically, however extensive burnout research by Maslach and Leiter has identified 6 areas of work-life which can influence

burnout vulnerability (2003). This structured approach encourages the importance of context when identifying burnout in any occupational setting (Demerouti et al., 2021). Results from my work-based project investigating burnout symptoms in vocalists identified that 73% of respondents claim to have suffered with anxiety due to their work (Cannon, 2023). The study, which included an online survey and a Likert scale questionnaire, was undertaken by 18 working vocalists (Cannon, 2023). Results showed that the participants scored relatively low in 5 of the 6 areas of work-life (workload, control, reward, community, and fairness), however 100% of respondents reacted positively when responding to statements questioning their 'values' in the industry (Cannon, 2023). This made me wonder whether passion could play a significant role in shaping one's values and if this could potentially lead to an emotional imbalance in individuals who prioritise their passion over considering any negative impact this might have.

Values is the area of work-life which indicates a job person mismatch (Maslach and Leiter, 2003). Loss of one's values can result in lack of engagement, indicating burnout vulnerability (Schaufeli et al., 2002). Passion is considered a "prerequisite for any musical endeavour" (Bonneville-Roussy and Vallerand, 2020. Par. 2) and values are the driving force upon which passion and purpose are built (Cozma, 2023). A study undertaken on burnout in athletes by Defreese and Smith, warns against the assumption that burnout and engagement present as opposites (2013). They suggest that high levels of engagement could still indicate burnout and could be easily missed by practitioners based on current burnout measurement tools (Defreese and Smith, 2013). I propose that the high values of vocalists shown in my research could be an example of a burnout-engagement anomaly in need of further exploration.

As part of my 2023 online survey, participants voluntarily provided comment on their experience of working in the music industry. Upon further investigation of this data, I noticed that all positive feedback given was in reference to the act of singing whilst negative feedback was focused on the industry and singing as a career (Cannon, 2023). High levels of intrinsic motivation can negate burnout (Sabagh et al, 2018), however reliance on financial compensation in an unstable environment can negatively affect intrinsic motivation (Gennetian and Shafir 2015). This paradox is important to address as music educators are tasked with the difficult job of encouraging participation in music whilst witnessing the emerging reality of a potentially emotionally damaging industry (Musgrave 2022).

As a coach who has always encouraged passion in my students, it would benefit my own teaching, and perhaps the wider coaching community, to understand the nuances of passion in working musicians and how it can be best managed by coaches to protect the mental health of their clients. Could the rising cultural popularity of the adage “follow your passion” be adding to the declining mental health of our musicians, or are we protecting clients from potential burnout by nurturing their passion as a main driver towards career goals? Initially, I intend to conduct a review of current literature around passion and its effects on musicians’ mental health and well-being. Eventually I hope to contribute to this emerging discourse by conducting a study on best coaching practices to help professional vocalists avoid potential burnout hazards.

Chapter 2: Proposed timeline of study

	January	February	March	April	May
Meet with tutor and discuss topic					
Identify research question					
Complete introduction and aims					
Portfolio write up					
Identify relevant literature					
Chart data					
Conclusion and reflection					
Proof read					
Submit draft					
Edit, rewrite and final submission					

2.1: Project aims.

- Collate available research on effects of passion on the mental health and well-being of working musicians.
- Identify themes in the literature.
- Discover ways in which passion is measured in current literature.

2.2: Research objectives.

- Evaluate scope of current available literature on passion and its relation to mental health in working performers.
- Discover the objectives behind current research into music and passion.

- Understand the methodology behind current studies into musician mental health and passion.

2.3: Aims for future projects.

- Investigate various coaching methods and how they might affect the mental health of professional performers.
- Investigate links between passion and burnout in singers.
- Develop a program to assist in burnout awareness and management for musicians.

Chapter 3: Research design.

Understanding the philosophical foundations of research in social science helps provide clarity on the decisions made during the process (Moon and Blackman, 2017). This literature review will sit in my chosen paradigm of interpretivism. Most of the data available from research on this topic is self-reported by participants which can cause response bias (Rosenman, 2011), hence the results of any studies reviewed cannot be subject to positivists assumptions (Longhin, 2012; Rehman and Alharthi, 2016: Guba and Lincoln, 2005). Despite this complexity, evidence-based research, and its continual reviewal by practitioners, is vital to illicit further understanding when attempting healthy client interventions (Chirico and Magnavita, 2020). Whilst this review aims to provide an overview of current literature on the effects of passion on musician's mental health and wellbeing, it is important to remember that research is never stable and results should continue to be scrutinised (Walliman, 2005).

As a researcher I hold a relativist ontological position and argue that it is the human beings lived experience, relationships and values that create the reality (Moon and Blackman, 2017). Awareness of possible bias is considered throughout the data collection process however my subjectivist position assumes that no object can be researched without being affected by the researcher (Rehan and Alharthi, 2016). The intended aim is to understand how a vocal coach working with singers can harness the energy and excitement that comes from passion through the transition from amateur to professional. By continuing 'in action research' using the process 'look, think, act (Bradbury and Reason, 2003), I will investigate whether high values from passion can have a detrimental effect on a singer's mental health. This will then add to my ability to 'act' by creating and implementing a process to help better coach individuals with this in mind.

Chapter 4: Methodology

A literature review is the act of collecting, evaluating, and presenting available research evidence (Arksey and O'Malley, 2005). The success of further research relies on a thorough understanding of the current scope and context of the topic (Boote and Beile, 2005), therefore it is essential that I become familiar with the existing literature before embarking on any investigative study (Rumrill, Fitzgerald and Merchant, 2010; Boote and Beile, 2005). "Literature review analysis is a core component of developing discourse" (Winter, 2022. p.2), a well-informed literature review will help me discover any gaps in the research whilst avoiding expired concepts (Schryen, 2015).

A scoping review can help to identify characteristics, concepts, and current discourse around a particular phenomenon (Peters et al., 2020). Whilst a research question must be set before conducting a systematic review (Boell and Cecez-Kecmanovic, 2010), a scoping review is beneficial when researching an emerging field (Winter, 2022). Arksey and O'Malley introduce the concept as "a technique to 'map' relevant literature in the field of interest" (2005, p.20), with the intention of sampling literature for planning purposes (Booth, 2016). A scoping review will examine the emerging evidence around the topic of passion in musicians without a requirement to assess the quality of the included studies (Levac et al., 2010). The purpose is solely to analyse and reinterpret the literature (Arksey and O'Malley, 2005). This may enable future scholars to move forward into a systematic review to address, more rigorously, the quantity and quality of the literature around the influence of passion on musicians' mental health (Arksey and O'Malley, 2005; Tricco et al., 2016; Peters et al., 2020).

This scoping review will rely on the framework set by Arksey and O'Malley (2005) with updates from Levac et al (2010), alongside the JBI manual for evidence synthesis (Peters et al., 2020). During my review I will be using the PRISMA-ScR checklist to ensure that all steps are transparent and applicable to the scoping review framework (Tricco et al., 2018). Priori-protocol is a necessary step when completing a scoping review as it will define the methods, objectives of the review and ensure transparency in the process (Peters et al., 2020).

Chapter 5: Methodological framework

A transparent methodological framework is important to validate findings, provide guiding perimeters and evidence necessary rigor (Arksey and O'Malley, 2005; Booth, 2016).

Arksey and O'Malley identify six stages when completing a scoping review (2005), five of the stages are considered necessary with the last stage, consultation, deemed to be optional (Arksey and O'Malley, 2005; Levac et al, 2010). I will follow the first five stages which are as follows:

5.1: Identify the research question.

In qualitative research the question can change and evolve relative to the apparent urgency of the findings (Boell and Cecez-Kecmanovic, 2010). The question can be broad (Munn et al., 2018). The objective is not to seek an answer, but rather to explore existing research on the relationship between passion, mental health, and musicians, to determine the current stage of the research in this area (Levac et al., 2010; Arksey and O'Malley 2005). The question must be novel enough to inspire new paths but mature enough to warrant an in-depth interrogation of current literature (Alexander, 2020).

The PCC mnemonic (Population, Concept, Context) is recommended to ensure clarity and meaning in the research question (Peters et al., 2020), this will also help identify inclusion criteria to collate relevant studies (Pollock et al., 2023). The research question can then easily be divided into the three elements to assist in the data search (Levac et al., 2010). The title should include the style of the review to give clarity to readers (Peters et al., 2020).

5.1.1: Population – Working/professional musicians. My preliminary research into the mental health of musicians focused on musician burnout. As burnout is an occupational condition (Maslach and Leiter, 2006), I will continue to focus on the mental health of professional and working musicians who rely on the income generated by their performance work.

5.1.2: Concept – Passion. Music making is particularly likely to awaken passion (Bonneville-Roussy, Lavigne and Vallerand, 2011; Stenseng, 2008). Musicians will often credit passion as a driving force towards success in their musical endeavours (Bonneville-Roussy, Lavigne and Vallerand, 2011; Schulte-Holthaus and Kuckertz, 2020). However, research has found that passion and occupational stress have been linked to negative well-being and performance anxiety in musicians (Portía et al., 2021). Passion goes beyond enjoyment and interest in an activity, it is a special bond between the person and the subject (Portía et al., 2021).

5.1.3: Context – Mental health and wellbeing. Initial intentions were to conduct a scoping review on the influence of passion on musician burnout, however,

despite the high reports of mental health issues amongst professional musicians (Gross and Musgrave, 2016, 2023; Musgrave, 2023; Cannon, 2023), there is a scarcity of research around burnout in this population (Psyc for musos, 2020). The information found in this evidence synthesis will act as a precursor to further my exploration into musician burnout.

5.2: Identify relevant studies.

The breadth and depth of available literature will determine the ability to conduct a comprehensive review (Levac et al., 2010). The literature collated for this scoping review will be limited to include only peer reviewed papers which are generally considered a sound foundation to build upon for future research (Harris, 2019). It is important to investigate where the studies are being sourced, conducted and what the research objectives are (Adams et al., 2017). Following a preliminary search across various search engines I decided that searches will be made using only Google scholar, ResearchGate, and Sage journal. This boundary was set due to the ease of access to the search engines and the lack of membership needed to view articles on these platforms. Developing a search string is a crucial step when seeking literature as it will determine the quality of the resulting review (Marcos-Pablos and García-Peñalvo, 2018). The process should be documented in full so that searches can be replicable, small changes in search terms can provide different results (Gusenbauer and Haddaway, 2020).

Search string 1 – passion; musicians; burnout.

This initial search string did not provide any peer reviewed papers when searched in February 2024. Whilst this does mean that more research is needed in this area, it also meant that the search string needed to be amended to produce more literature (Marcos-Pablos and García-Peñalvo, 2018). Information from this scoping review can then be combined with previous research on burnout to help bridge the gap and develop a path for future enquiry.

Search string 2 – passion; musicians; mental health.

The second search string provided more results and became the perimeters within which the scoping review was conducted. Failing to identify relevant keywords may mean that important studies are missed during the researching process (Rumrill, Fitzgerald and Merchant, 2010; Marcos-Pablos and García-Peñalvo, 2018). My ongoing aim is to investigate the impact of passion on the mental health of working singers and its overall

association to burnout syndrome. The keywords chosen for this review reflect not only the limitations in the current available peer reviewed literature but also time limit on this project.

5.3: Study selection.

Study selection can be a time-consuming process (Arksey and O'Malley, 2005; Levac et al., 2010). It is recommended that this is completed by a team however this is not considered imperative (Levac et al., 2010). Developing a strong framework for inclusion and exclusion criteria can help efficiently narrow down relevant literature (Marcos-Pablos and García-Peñalvo, 2018). Depending on the scope of literature identified, this can be done during the search process (Arksey and O'Malley, 2005). Papers that are selected in the initial search but do not meet the specific inclusion criteria will be listed in the appendix for future researchers should they wish to conduct a more comprehensive study (Arksey and O'Malley, 2005). Due to the time constraints of the study, and to increase rigour, I decided that studies pre 2016 would not be included. This perimeter was set as musicians' mental health issues started to get scholars' attention following results from a 2016 study on 2,211 musicians commissioned by the charity Help Musicians (Musicians Union, 2023; Gross and Musgrave, 2016). There is always potential that using this method will eliminate relevant papers (Arksey and O'Malley, 2005).

5.4: Chart the data.

The primary research will then have a common analytical framework applied and standard information on each study will be collected for comparison (Arksey and O'Malley, 2005). A narrative, descriptive or qualitative content analysis approach can be used when charting the data (Levac et al., 2010). The extracted data must remain consistent with the research question (Levac et al., 2010). Researchers should not only present the data but also note how the data was gathered (Boote and Beile, 2005).

5.5: Collate, summarise, and report results.

Thematic analysis will be utilised in this scoping study to synthesise the large qualitative data sets (Vaismoradi et al., 2016). This process can help identify the dominance of research with regards to the location, themes, and researchers' objectives (Arksey and O'Malley, 2005). A thematic framework is necessary to present findings, however researchers do not need to analyse the quality of the evidence akin to a systematic review (Arksey and O'Malley, 2005). Levac et al recommend three stages in this fifth stage, "analyzing the data, reporting results, and applying meaning to the results" (2010, p.6). Any conclusions made following the review will be grounded in the information resulting from the thematic data collection (Alexander, 2020).

Chapter 6: Reflection

I believe that the profession of vocal coaching resides in the “swampy lowlands” (Schön 1983. p.43), where practical application of vocal technique is often complicated by the psychological element of performance. Since the field of coaching is continuously evolving (Wilson, 2007), it is particularity important to practice continuous reflection. Schön recommends practicing both reflection on action (reflection after the fact) and reflection in action (reflection during the process) to enable better preparation for upcoming challenges when navigating individual interventions (1983).

6.1: Self-reflection.

Before reflecting on the research process itself, I felt it was important to practice some self-reflection (Travers et al., 2015). Children are often labelled as either creatively gifted or academically gifted (Getzels and Jackson, 1962), as someone who grew up identifying as a creative, the practice of academic study is not one that I assumed I would engage in. As such I believed that my commitment to this process would rely on early identification of an area of interest that would benefit my larger goal (Schiefele, 1991). Throughout this process I realised that it is indeed my passion for the subject of burnout that gave me the motivation to fully engage in this pathway (Stoeber, et al., 2011). This is a difficult realisation since the focus of this review was passion itself, hence this could give me an additional level of insider bias (Greene, 2014).

Insider bias can cause a researcher to overlook data which is inconsistent to their personal beliefs and shift focus to data which confirms their experience (Smith and Noble, 2014). My position as an insider on this topic is threefold, as a passionate musician, a passionate teacher, and a passionate researcher. As I reflect on my career I believe that my endeavours up to this point have been driven by passion. This bias could have presented as a challenge and was the main reason I employed a structured framework for both my literature review and this reflection exercise. To critically reflect upon my experience, I will be using Gibbs reflective cycle, which is a comprehensive frame, facilitating a repetitive cycle of continuous self-reflection (Gibbs, 1998).

Gibbs reflective cycle diagram (Silistraru and Viorelia, 2021).

6.2: Description.

The goal of this independent study module was to design and implement a study into an area of interest that may benefit my own personal development and that of my vocal coaching clients. By reflecting on my previous experience with prior assignments I found that I was less productive when trying to utilise small gaps in my workday. To address this, I developed a GANTT chart to help establish a timeline for my study and set a weekly study schedule (Ramachandran and Karthick, 2019). I then spent the first 4 weeks identifying a research question and investigating various research methodologies. Following this I conducted a preliminary search of the literature which helped quantify the volume of peer reviewed research available within my participant pool.

I decided to conduct a literature review into passion and its effect on musicians' mental health using the scoping review framework. This framework seemed to be sufficiently comprehensive and applicable to my primary goal of narrowing down the research into a manageable data set using strict inclusion and exclusion criteria (Peters et al., 2020). The context of my study changed during this process, from burnout to mental health, this flexibility was a beneficial element of the scoping review framework (Boell and Cecez-Kecmanovic, 2010). I then followed the PRISMA-ScR checklist to build my literature review (Tricco et al., 2018), whilst continuously using reflection in action to review and check accuracy in data collected to efficiently shape the project as it progressed (Schön, 1983).

6.3: Feelings.

My main objective at the beginning of this process was to find a structured method of data collection to facilitate a clear route through the literature. The scoping review framework and the discovery of the PRISMA-ScR were a welcome relief from the complexity of the

project as it gave me a guide to follow and provided a structure for my review (Tricco et al., 2018). This framework also removed some of the self-doubt around my academic intuition and helped me to avoid procrastination.

There were many moments of overwhelm following the decision to conduct a scoping review. I found the JBI manual extremely helpful in providing clarification on this relatively new method of data synthesis (Peters et al., 2020). The information found in this manual was clear and concise and by breaking the review process into sections it made this project seem less overwhelming.

The process of data charting proved to be frustrating. Collection of the data took longer than I initially assumed which left me with less time to conduct the thematic analysis. My experience during previous research projects is that I achieve a flow state when I feel in control of the overall direction of the project (Csikszentmihalyi, 2013), this is personally important for me to avoid procrastination (Lee, 2005). Synthesising data from multiple papers without the ability to follow threads beyond strict criteria left me feeling frustrated and often unable to achieve a productive flow state.

6.4: Evaluation.

On reflection I feel that the pros of employing such a rigid framework outweighed the cons in this instance. My fascination for the subject meant that I was continuously finding new paths of enquiry which may have informed my overall research objective but would ultimately distract from the goal of this specific project. Whilst sometimes frustrating, the strict criteria allowed me to stay on track with this time sensitive assignment. Conducting a scoping review under strict time constraints was difficult. Creating a GANTT chart was helpful to stay on track (Ramachandran and Karthick, 2019), however my inexperience in completing scoping reviews meant that following the timeline I had set was not always possible. This required reflection in action to adjust my personal deadlines (Schön, 1983).

I may have lessened the wider generalisability of my findings due to the limitations I placed on the inclusion and exclusion criteria, however I feel I have achieved my goal of conducting an exploration of the literature within defined perimeters relevant to my professional practice. My inexperience with qualitative data synthesis tools also meant that charting of the data was done using Excel. Excel is an appropriate and effective tool for data collection (Bree and Gallagher, 2016), however I feel the process could be done quicker by expanding my knowledge of, and access to, qualitative coding programs. This is something I will address before future projects. Whilst this review did provide valuable insight, the resulting data alone does not further my exploration of burnout without additional research.

6.5: Analysis.

The impact of any knowledge gained from this study on my practice will be gradual. As this review was a small part of my overall objective of understanding musician burnout there weren't many concrete findings that would further inform my coaching methods. I do however find great value in the information I found around harmonious and obsessive passion (Vallerand et al., 2003). The frequency at which these elements were mentioned in the small sample of papers included in my review, evidences the importance of understanding the nature of these behaviours. It was interesting to identify the ways in which many elements of passion and burnout intertwine, but how little the population, context, and concept I highlighted have been examined in their totality.

Throughout this process I have learned that a predefined framework, when undertaking research and self-refection, is most beneficial for me. I intend to use the skills I have developed during this process as I continue to investigate possible links between passion and burnout, and its impact on an industry that is lesser explored in the literature.

6.6: Conclusion.

Despite feeling that I am unable to use much of the resulting information in my current practice, this process has armed me with a new confidence in conducting reliable and rigorous academic research. As I further my exploration into this topic I am motivated by the vast array of emerging literature around burnout, passion and the issue of musicians declining mental health, which sits in stark contrast to the small amount of literature connecting all three elements. I intend to further my skills in qualitative data coding as a matter of urgency and feel confident that this will strengthen the quality of my future projects.

6.7: Action plan.

- Continue in-action reflection in all future projects.
- Use GANTT charts as flexible guidelines to reduce pressure.
- Utilise frameworks when possible.
- Discover and learn more about data collection tools/excel.
- Further investigate the possible link between obsessive passion and musician burnout.

Claire Cannon
2217694
BMPF7013

Part Two.

Passion and its impact on the mental health and wellbeing of professional musicians - A scoping review.

Abstract

This scoping review aims to identify current literature investigating passion and its impact on the mental health of professional musicians. Three databases were searched gathering a total of 62 peer reviewed papers. Of these, five met the following relevant inclusion criteria; (i) must investigate working musicians AND (ii) must discuss mental health AND (iii) must reference passion. Four thematic categories were then explored: (i) types of passion, (ii) passion and occupation, (iii) measurement of passion, (iv) passion and identity. Whilst results of the papers were largely incomparable the criteria around measurement of passion using an adaptation of the Passion Scale (PS) seems consistent in several of the selected studies. The main objective of this review is to discuss previous reporting of the effects of passion on mental health in musicians to encourage further research.

Chapter 1: Introduction

The purpose of this review is to examine the scope of the current research on the effects pf passion on the mental health of working musicians. Passion is a quality found in 99% of musicians who make a living in the music industry (Bonneville-Roussy et al, 2011). With many musicians starting their journey into music as youngsters (Dobrow, 2006), the nurturing of passion to develop musical talent can become central to one's identity (Vallerand, Sverdlik, and Bonneville-Roussy, 2021). Musicians report that their work provides them with purpose and belonging (Banks, 2014; Gross and Musgrave, 2020; Littleton et al., 2012), yet emerging evidence suggests that this pursuit of purpose could be detrimental to their mental health (Brodsky, 2006). By completing this review, I hope to learn more about whether musicians who depend on passion as their primary source of motivation may face mental health challenges and be more susceptible to burnout syndrome.

1:1: Rationale.

Many studies evidencing the wellbeing benefits of music making are focused on recreational musicians (Kreutz and Bonshor, 2021, Grab, 2024), yet the number of working

musicians requesting mental health support has risen since 2020 (Thraves, 2022; Help Musicians, 2023). Reported incidents of suicidal ideations is higher in music industry than that of the general population (Vertava Health, 2021; Support Act, 2022), with symptoms of anxiety and depression also higher in musicians compared to other occupations (Vaag et al., 2016). In the past year the corporate world has started to focus on burnout syndrome (BOS) as a possible explanation for stress related absence, as 91% of workers in the general workforce report experiencing high or extreme levels of stress (Mental health UK, 2024). With over 72% of music performance and visual artists identifying as self-employed (Morgan and Dugher, 2019), the current lack of research into musician burnout could be due to the freelance nature of the work undertaken by many professional musicians.

Burnout is “a psychological syndrome characterised by exhaustion, reduced accomplishment and depersonalisation” (Defreese and Smith, 2013, p.108). Extensive research into the syndrome resulted in the creation of the Maslach Burnout Inventory (MBI) (Maslach, Jackson and Leiter, 1997), the first scientific measure of burnout for those working in the helping professions (Maslach and Leiter, 2021). For burnout syndrome to be identified, emotional exhaustion (EE) must be accompanied by participants perceived reduced accomplishment (RA) and depersonalisation (cynicism) (DP) (Maslach et al., 1997; DeFreese and Smith, 2013).

Maslach and Leiter later went on to develop the areas of work-life study (AWS), a structured approach to identify possible burnout hazards for employees in the areas of workload, community, control, reward, fairness, and values (2003). Their findings suggest that the critical point of burnout is the job person mismatch, where a person’s values are not reflected in their work, resulting in cynicism for the worker (Maslach and Leiter, 2003). Values are the driving force upon which passion and purpose are built (Cozma, 2023). My previous research into the work-life of vocalists shows that 100% of respondents held positive values around their work, despite many declaring mental health issues in relation to their vocation (Cannon, 2023).

Many scholars have focused on lack of engagement as a core element of burnout (Maslach and Leiter, 2004; Schaufeli and Salanova, 2007). Passion enhances engagement and is therefore acknowledged as a positive emotion in many burnout studies (Maslach and Leiter, 1997: Schaufeli and Salanova, 2007; Ilona van Beek et al., 2013). As research on burnout expands into other occupations, it is important to investigate whether high levels of engagement could exacerbate the syndrome in some occupational contexts. Defreese and Smith warn against the idea that burnout and engagement present as opposites, suggesting

that high levels of engagement could still indicate burnout (2013). This makes one question whether it is the level of engagement or the quality of the engagement that matters when measuring burnout vulnerability in musicians. Considering existing research highlighting the mental health risks for professional musicians, scholars should now focus on identifying appropriate responses to these risks so that practitioners can effectively support and treat this population (Visser et al., 2022).

The decision to conduct a scoping review was made due to the investigative nature of the subject which sits within an emerging field (Winter, 2022). My overarching intention is to add to the ongoing discourse on the declining mental health of professional musicians (Vertava Health, 2021; Thraves, 2022; Help Musicians, 2023; Support Act, 2022; Musgrave, 2023), by investigating the psychological impact of passion when used as a primary motivator in an occupational context.

1.2: Objectives.

This scoping review was conducted using the Preferred Reporting Items for Systematic reviews and Meta Analysis extension for Scoping Reviews (PRISMA-ScR) (Tricco et al., 2018) *(Appendix 1).* Studies were selected based on pre-defined inclusion and exclusion criteria without any assessment of the quality of the included studies (Levac et al., 2010). The PCC mnemonic (Participants, Concept, Context) was used to identify inclusion and exclusion criteria and to ensure clarity and meaning in the research question (Pollock et al., 2023)

1.2.1: Participants - professional musicians. For the purposes of this review participants were considered “professional musicians” if they were financially supported by their work in music performance or creation. This is an important distinction as there are many studies highlighting the positive effect of recreational music making on mental health and well-being (DeNora, 2016; Daykin et al., 2017; Daykin et al., 2018; Kreutz and Bonshor, 2021). These studies sit in stark contrast to the few studies suggesting negative effects of recreational music making (Kreutz and Brünger, 2012). Since the objective is to understand passion in an occupational context, studies on amateur or recreational music makers were excluded.

1.2.2: Concept - passion. Musicians will often credit passion as a driving force towards success in their musical endeavours (Bonneville-Roussy, Lavigne and Vallerand, 2011), however further research has found that passion and occupational

stress have been linked to negative well-being and performance anxiety in working musicians (Portía et al., 2021).

1.2.3: Context - mental health. All papers discussing the effects of passion on mental health of working musicians were included regardless of whether the passion was deemed a positive or a negative concept.

Chapter 2: Methods

2.1: Design

Arksey and O'Malley identify six stages when completing a scoping review (2005), five of the stages are considered necessary with the last stage, consultation, deemed to be optional (Arksey and O'Malley, 2005; Levac et al, 2010). The researcher will follow the first five stages which are as follows: (i) identify the research question, (ii) identify the relevant studies, (iii) select studies, (iv) chart the data, (v) summarize and report results (Arksey and O'Malley, 2005).

2.2: Eligibility criteria.

Musicians' mental health issues started to get scholarly and industry attention following results from a 2016 study commissioned by the charity Help Musicians (Musicians Union, 2023; Gross and Musgrave, 2016). Due to the short timescale of this project and the rapidly evolving nature of the music industry (Sefa, 2020), studies pre 2016 were excluded. Papers must consider all three PCC elements *(musicians, mental health, passion).* Only peer reviewed literature was considered due to its increased reliability which is necessary when informing future research (Harris, 2019). The decision to avoid grey literature was made due to the varying reliability of this data pool (Alexander, 2020). Studies must be available in English to be included as this is the native language of the researcher. The researcher understands that quality data may be missed using these perimeters (Arksey and O'Malley, 2005), however it is assumed that limiting the criteria to include only peer reviewed articles will help strengthen the quality of the resulting data (Alexander, 2020). Due to these limitations the information in this review is not assumed to be exhaustive. Excluded papers are listed in the appendix should future researchers wish to conduct a more comprehensive study (Arksey and O'Malley, 2005) (Appendix 2).

2.3: Information sources and search strategy.

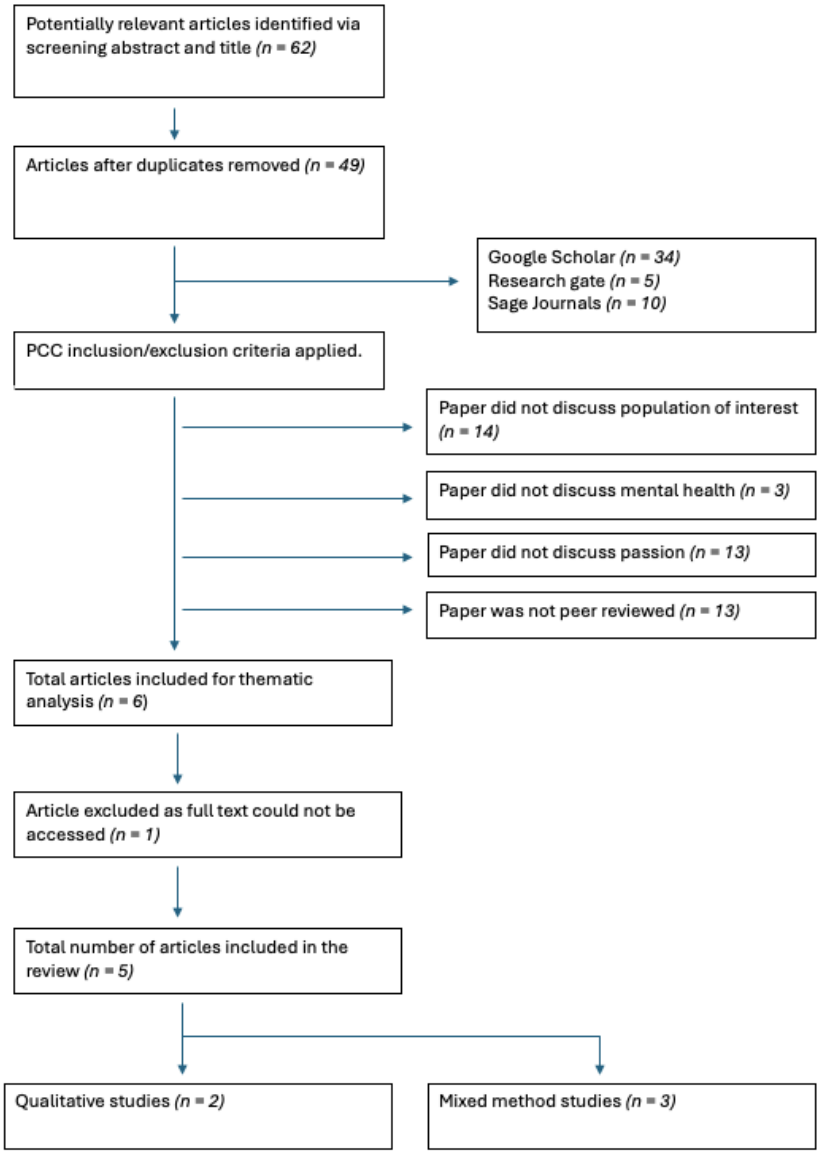
Google scholar was initially utilised to collate and qualitatively analyse peer reviewed papers published between 2016 – 2024. The search terms "musicians" AND "mental health"

AND “passion” were used collectively, this resulted in 16,400 results. Due to the unmanageable number of results often created by web search engines (Bates et al., 2017), the researcher set extra perimeters by limiting inclusion screening to include only the first 200 papers (listed by relevance). Papers were initially screened by abstract and title (Visser et al., 2022), and a search strategy was identified for replication. Further searches were then completed using this strategy on two other databases (Research gate and Sage journal). These databases were chosen due to their cross section of available interdisciplinary research and ease of access for the researcher. The choice to search only 3 databases was guided by the short timescale allotted for the review process (Peters et al., 2020). The preliminary extraction process was completed by 19th March 2024.

2.4: Study selection.

62 papers were identified at the initial stage across three databases *(Appendix 2)*. 13 duplicates were removed and the remaining 49 were further explored to establish population, concept, and context. In the secondary screening process 43 papers were removed due to the following reasons: (i) participants were not working musicians (14), (ii) the study did not consider mental health (3), (iii) the study did not discuss passion (13), (vi) the paper was not peer reviewed (13). 1 further paper (Vallerand, Sverdlik and Bonneville-Roussy, 2021) was excluded as the full text could not be accessed by the researcher despite attempts to contact the author directly. 5 papers met all the inclusion criteria *(see table 1*). Critical appraisal of the selected studies is not a required part of the process when conducting a scoping review (Visser et al., 2022), however any limitations identified by the authors will be noted later in this review.

Table 1 – Study selection - flow chart. Adapted from Visser et al., (2022).



2.5: Charting data process and synthesis of results.

Data was charted independently by the researcher using an excel spreadsheet. Consideration was made for the following elements in each included study: (i) Location, (ii) study objectives (iii) sample size (iv) participant profiles and (v) study design. Following charting of the source data, thematic analysis was conducted. In depth qualitative analysis of the data tends to produce more meaningful results when looking to inform practical application (Alexander, 2020).

Chapter 3: Results

3.1: Selection of sources of evidence.

3.1.1: Location. Five international studies met the inclusion criteria: Two phenomenological qualitative studies (King and Pierce, 2019; Schulte-Holthaus and Kuckertz, 2020), and three mixed method studies (Bonneville-Roussy and Vallerand, 2020; Portí et al., 2021; López-Íñiguez et al., 2022). All the studies identified were published post 2019. Included studies originated from the UK (1) (Bonneville-Roussy and Vallerand, 2020), USA (1) (King and Pierce, 2019), Spain (1) (Portí et al., 2021), Germany (1) (Schulte-Holthaus and Kuckertz, 2020) and Latin America and Europe (1) (López-Íñiguez et al., 2022).

3.1.2: Study objectives. Two of the studies explored the connection between occupational engagement and intrinsic motivation (King and Pierce, 2019; López-Íñiguez et al., 2022). King and Pierce set out to analyse the way participants identified as musicians, what challenges they faced and how they met those challenges (2019), whilst López-Íñiguez et al's post covid19 study was designed to investigate the impact of the global pandemic and its subsequent closure of performance venues on passionate engagement (2022). The latter was an exploration into whether passion can be challenged by economic fragility during periods of great uncertainty (López-Íñiguez et al., 2022). Three of the studies included investigation into the importance of healthy passionate engagement with music (Bonneville-Roussy and Vallerand, 2020; Schulte-Holthaus and Kuckertz, 2020; López-Íñiguez et al., 2022). Two of the included studies explored the musician's approach to 'practice' as their measurement of engagement (Portí et al., 2021; López-Íñiguez et al., 2022). All five studies pointed to high occupational demands in the life of a musician as part of their motivation for the research topic ((King and Pierce, 2019; Bonneville-Roussy and Vallerand, 2020; Schulte-Holthaus and Kuckertz, 2020; Portí et al., 2021; López-Íñiguez et al., 2022).

3.1.3: Sample size. Sample sizes varied across the five studies. The largest sample included 483 Spanish musicians who were identified as passionate by the researchers (Portí et al., 2021). López-Íñiguez et al explored the experiences of 309 professional classical musicians across Europe and Latin America (2022). 225 passionate classical musicians were studied by Bonneville-Roussy and Vallerand however only 35 participants in that sample were deemed as professional musicians

(2020). Both qualitative studies utilised smaller sample sizes, 9 male rock musicians (King and Pierce, 2019) and 11 successful German artists (Schulte-Holthaus and Kuckertz, 2020). There were no case studies included. Four of the five studies included both male and female participants whilst King and Pierce focused on only male subjects (2019). There was no mention of any trans, non-binary, or gender non-conforming participants in any of the included studies.

3.1.4: Participant profiles. The 11 participants in the study undertaken by Schulte-Holthaus and Kuckertz, were selected due to their high critical acclaim and successful music careers (2020). King and Pierce actively recruited participants by placing flyers in rock performance venues and by utilising snowball sampling (2020). Their inclusion criteria called for musicians who have regularly received payment for playing music, resulting in nine participants with varying levels of experience (King and Pierce, 2020). Participants in the López-Íñiguez et al study were captured via an online survey (2022). The 309 participants were self-selected and declared themselves to be working classical musicians with careers ranging from 1-58 years, 20 were still in their final years of music education whilst also performing professionally (López-Íñiguez et al., 2022). Portí et al sought participants via a paper and online survey distributed amongst music students, music teachers and members of professional bands (2021). Of their 483 participants, all were working musicians with 57.1% considering themselves full time musicians (Portí et al., 2021). Only one study was included where all participants were not deemed as working musicians (Bonneville-Roussy and Vallerand, 2020). Of their 225 participants only 35 were considered professional, the rest were studying in one of four highly acclaimed music schools in the UK (Bonneville-Roussy and Vallerand, 2020). Since the participant pool was varied, data extracted for this review was only in relation to the working musicians (Pollock et al., 2023).

3.1.5: Study design. The two smaller sample qualitative studies included semi structured interviews with a duration of around 60-120 minutes (King and Pierce, 2019; Schulte-Holthaus and Kuckertz, 2020). King and Pierce used open ended questions to allow thematic development (2019), responses were audio recorded and transcribed. Schulte-Holthaus and Kuckertz conducted interviews in person (6), phone (3), and video calls (2), where interviewees were probed on their subjective experiences of passion in relation to their work as a musician (2020). The three mixed methods studies used various questionnaires and Likert scales to

identify relevant data. Bonneville-Roussy and Vallerand (2020) utilized the Passion Scale (PS) (Vallerand et al., 2003) adapted for music, the Satisfaction with Life scale (Diener et al., 1985), and the Environmental Mastery and the Personal Growth subscales of the Psychological Well-being scale (Ryff and Keyes 1995). Portí et al (2021) used sociodemographic and professional questionaries, The Job Content Questionnaire (Karasek et al., 1998) and the Effort-Reward Imbalance Questionnaire (Siegrist et al., 1996). López-Íñiguez et al utilised a 7-point Likert scale based around the Passion Scale for Music (PSM) (Bonneville-Roussy and Vallerand, 2020), conducted via an online survey plus a 5-item criterion subscale along with open ended questions (2022).

3.2: Descriptive findings of study characteristics.

The five studies were examined for thematic focus (Vaismoradi et al., 2016). Themes emerged organically during the literature search process and were collated into collective data groups (Alexander, 2020). Many themes were present however this review will focus on those relevant to the research question (Visser et al., 2022). These themes were grouped into the following categories, (i) types of passion (ii) passion and occupation (iii) measurement of passion (iv) passion and identity.

***3.2.1: Types of passion*.** Much of this research expands on the dualistic model of passion (DMP) (Vallerand et al., 2003), a blueprint which posits the presence of two types of passion, harmonious passion (HP) and obsessive passion (OP) (Vallerand, 2015). Four out of the five studies mention HP and/or OP and its relation to musicians' well-being (Bonneville-Roussy and Vallerand, 2020; Schulte-Holthaus and Kuckertz, 2020; Portí et al., 2021; López-Íñiguez et al., 2022). Three of the five studies explicitly show that HP is linked to positive well-being whilst OP has a negative relation to well-being (Bonneville-Roussy and Vallerand, 2020; Schulte-Holthaus and Kuckertz, 2020; Portí et al., 2021).

For López-Íñiguez et al the process of distinguishing between HP and OP helped understand the influence of intrinsic v's extrinsic factors governing participants professional music involvement (2022). Their study observed that the more years of industry experience participants had, the less OP they displayed (López-Íñiguez et al., 2022). Those with OP were goal orientated, causing them to practice even through injury, with one participant stating that their effort was "never enough" (López-Íñiguez et al., 2022. P7), whilst those with HP were observed to put their effort into more process orientated practice. Schulte-Holthaus and Kuckertz also

suggest that HP is intrinsically motivated, and OP is largely extrinsically motivated (2020).

Portí et al observed a moderate positive correlation between overcommitment and OP, overcommitment was found to negatively impact well-being whilst positive well-being was associated with HP (2021). HP for music provides a brightness in musicians which positively effects performance, persistence and enhances general well-being (Bonneville-Roussy and Vallerand, 2020). Collectively these studies suggest that the quality of the passion is more important that the presence of it. This might strengthen the case for researchers to consider passion when studying musician burnout.

3.2.2: Passion and occupation. The career musician shows a level of passion that is not considered usual in the overall working population (Bonneville-Roussy and Vallerand, 2020). Schulte-Holthaus and Kuckertz discuss the concept of Entrepreneurial Passion (EP) as “a positive psychological state caused by and directed towards entrepreneurial activities that have become a constituent part of an individual’s identity over time” (2020. p.1338). Music is considered a non-entrepreneurial passion; however, the ability to create social connections, share knowledge and financially support oneself whilst doing what you love, can turn music making into an entrepreneurial journey (Schulte-Holthaus and Kuckertz, 2020). This can cause internal conflict when a creatively driven, passionate artist is required to compromise on quality or efficiency to meet an economic demand (Schulte-Holthaus and Kuckertz, 2020).

Using passion as a driver can override other personal commitments which may negatively affect a person’s mental health and well-being (Schulte-Holthaus and Kuckertz, 2020). Bonneville-Roussy and Vallerand discuss the links between overcommitment and occupational stress as a result of an imbalance of effort and reward (2020). Their results showed that musicians scored higher in ‘job demands’ than the average for other professions, however their participants did not seem to experience occupational stress (Bonneville-Roussy and Vallerand, 2020). One important note is that ‘solo musicians’ made up only 10.1% of the participant total and social support and community was a factor that many credited for mediation of occupational stress (Bonneville-Roussy and Vallerand, 2020). Community is an area highlighted in the AWS (Maslach and Leiter, 2003), where higher satisfaction can lessen burnout vulnerability.

3.2.3: Measurement of passion. The Passion Scale (PS) (Vallerand et al., 2003) was adapted to music (PSM) by three of the included studies to measure passion in their participants (Bonneville-Roussy and Vallerand, 2020; Portí et al., 2021; López-Íñiguez et al., 2022). 93% of Bonneville-Roussy and Vallerand's original participant pool was found to be passionate according to the PSM and were included in the study (2020). Portí et al excluded 17 of their original 500 participants as they did not meet the criteria on the PSM (2021). Schulte-Holthaus and Kuckertz defined passion as a "source of motivation and inspiration that drives individual development and entrepreneurial performance" (2020. p.1335). This theory is well established in the literature (Marsh et al., 2013; Bonneville-Roussy and Vallerand, 2020), which allowed them to assume passion to be a trait in the selected participants, all of whom were deemed to have had successful careers in the music industry. King and Pierce did not make passion a prerequisite to their study, however the concept was offered up by the participants during the phenomenological study and therefore became a topic of interest for the researchers (King and Pierce, 2020).

3.2.4: Passion and identity. Passion is driven by personality traits and life contexts (Schulte-Holthaus and Kuckertz, 2020). The practice of music making is a self-defining activity which can become central to one's identity (López-Íñiguez et al., 2022), similarly, "identity and occupation are inextricably linked" (King and Pierce, 2020. p.2). Portí et al found that most of their respondents considered their profession as 'musicians' a large part of their identities (2021), a sentiment echoed by many of the respondents in King and Pierce's qualitative study where many stated that "being a musician was essential to their identities" (2020. p.4). This acceptance of a passion as an 'identity' is often due to early identification of talent by parents and family, which then causes the passion to develop autonomously (Schulte-Holthaus and Kuckertz, 2020). Passion recognised early will often enable purposeful action to take place (Schulte-Holthaus and Kuckertz, 2020). Notably, it was not the 'job' that King and Pierce's participants were passionate about, but rather the act of being a musician and for many of them "music became woven into their sense of self' (2020. p.5). When passion is identified at an early age, professional ambitions need to be adjusted as one's lifestyle changes to allow for healthy personal development (Schulte-Holthaus and Kuckertz, 2020). King and Pierce state that participants "demonstrated harrowing levels of dedication to pursue the craft with which they so closely identified" (2020. p.9). When tied so closely with one's identity, passion can

drive an individualistic pursuit of goals which can cause conflict with partners, family and friends and can result in self-isolation (Schulte-Holthaus and Kuckertz, 2020).

Chapter 4: Discussion

4.1: Summary of findings.

Nearly all the participants in King and Pierce's study described their work as "all-consuming" (2020. p.9). Conflicts that occur when building an occupation from one's passion must be identified early and acted upon, however conflicts can lose their negative affects when understood and accepted (Schulte-Holthaus and Kuckertz, 2020). This suggests that educating artists on the personal sacrifices often required from a professional musician could mitigate the impact of those difficulties on their mental health. Portí et al did not find high levels of occupational stress in their sample of musicians however they did find high scores for effort and low scores for reward which can cause overwork or demotivation (2021), this is evident in the higher occurrence of OP in these participants. Portí et al's results also show a large correlation between lack of control and OP (2021).

Three of the papers explicitly state that the influence of passion in musicians needs to be investigated further (Schulte-Holthaus and Kuckertz, 2020; Bonneville-Roussy and Vallerand, 2020; King and Pierce, 2020). Contemporary music artists were only represented in the three smaller studies (King and Pierce, 2020; Schulte-Holthaus and Kuckertz, 2020; Portí et al., 2021), with the participants in the two larger studies being classified as classical musicians (Bonneville-Roussy and Vallerand, 2020; López-Íñiguez et al., 2022). Whilst there have been large scale studies into the wellbeing of professional contemporary music artists (Gross and Musgrave, 2016), the lack of larger scale studies into the effects of passion on professional contemporary musicians may highlight a need for more specific study to help inform professional practice, "We cannot assume that the health and well-being experiences of professional popular musicians, or the support that they require, echo that of classical musicians" (Heyman et al, 2019. p.176).

4.2: Limitations of evidence.

Whilst it is not a requirement to appraise the papers considered in a scoping review (Levac et al., 2010), it seems prudent to highlight limitations mentioned by the original authors. Schulte-Holthaus and Kuckertz use of 'successful' subjects may highlight positive nature of passion referred to by the participants in their study and raises the issue of

"survivor bias" (2020. p.1350). "Studying only the top performers in a given domain . . . can lead to systematic misperceptions about the efficacy of those performers' strategies." (Eldridge, 2023. par 6). Qualitative data from semi structured interviews depends on utterances of respondents, therefore results should be considered subjective (Schulte-Holthaus and Kuckertz, 2020).

Many of the findings in the included studies are self-reported by the participants and are therefore not immune to bias (Bonneville-Roussy and Vallerand, 2020). Bias can exist in both the researcher and the participant and introduces the risk of responses being distorted due to demand characteristics (Nichols and Maner, 2008). There is, however, an important role for self-report in research, especially when the topic relates to an individual's emotions, perceptions, and experiences (Paulhus and Vazire, 2007). Publication bias can affect the results of systematic literature reviews due the tendency of journals to prioritize the publication of studies with interesting results (Eldridge, 2023).

4.3: Ideas for practical application.

The information around HP and OP may be useful for further exploration by those working with professional musicians. HP is shown in three of the studies to have a positive effect on musician's wellbeing (Bonneville-Roussy and Vallerand, 2020; Schulte-Holthaus and Kuckertz, 2020; Portí et al., 2021). Since OP is often determined by external pressure and interpersonal conflicts (Schulte-Holthaus and Kuckertz, 2020), it is likely to have a negative effect on one's wellbeing. Developing methods to measure musicians' perception of external pressures, and monitor how passion is expressed during interventions, could highlight any possible OP. It would be beneficial for those working with musicians to be aware of the signs of OP in clients, whether that be practicing through injury (López-Íñiguez et al., 2022), overcommitment (Portí et al., 2021), or over reliance on their musicianship for financial security or social acceptance (Schulte-Holthaus and Kuckertz, 2020). This awareness may enable practitioners to understand some of the psychology behind any mental health or motivation challenges in musicians, however further data is needed before this can safely inform any practical engagement (Bonneville-Roussy and Vallerand, 2020).

Chapter 5: Limitations

When undertaken by a single researcher, a scoping review can result in less rigour and more opportunity for missed literature during searches than those undertaken by a team (Levac et al., 2010). The limit on databases used and restrictions applied to search criteria were necessary boundaries due to the limited time available. The exclusion of grey literature

could have resulted in emerging evidence being missed (McAuley, 1999). The tight perimeters set for the inclusion and exclusion criteria could limit results and exclude important evidentiary data (Samson et al., 2006; Marcos-Pablos and García-Peñalvo, 2018).

Chapter 6: Conclusion and recommendations.

In summary this scoping review with the specified inclusion criteria found five peer reviewed papers. An overview of the included data shows that, whilst there is attention being given to passion and its association with musician's well-being, there is limited research around contemporary music artists, specifically solo artists. Popular music artists are an important group to consider independently when researching musicians' mental health due to the specific needs of the industry (Visser et al., 2022). Objectives and outcomes were varied, however all five of the included studies mentioned the demanding nature of the music industry and the excessive pressure that it puts on working musicians.

Passion on its own is shown to have a substantial effect on the mental health and well-being of working musicians (Bonneville-Roussy and Vallerand, 2020). The dualistic model of passion (DMP) is used in many of the reviewed studies and is an important model for further exploration into musicians' mental health. Bonneville-Roussy and Vallerand's study resulted in a validated tool for passion measurement in musicians (PMS) (2020), a valuable tool for further exploration of this concept. This, in collaboration with other tools, such as the Areas of Work-life Scale (AWS) (Maslach and Leiter, 2003) and the Maslach Burnout Inventory (MBI) (Maslach, Leiter and Jackson, 1997), could provide useful for further studies on possible links between passion and musician burnout.

Many of the included studies mention elements of the six areas of work-life highlighted in Maslach and Leiter's burnout research (2003). Positive emotions around the areas of control (Portí et al., 2021), reward (Portí et al., 2021; López-Íñiguez et al., 2022), community (Schulte-Holthaus and Kuckertz, 2020), workload (Portí et al., 2021), and values (Portí et al., 2021) are considered important to encourage HP. Further exploration into the relationship between burnout syndrome and OP could benefit practitioners working with artists, by arming them with the skills to encourage and support harmonious actions and behaviours in working musicians.

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Appendices

(i) PRISMA-ScR Checklist

SECTION	ITEM	PRISMA-ScR CHECKLIST ITEM	REPORTED ON PAGE #
TITLE			
Title	1	Identify the report as a scoping review.	18
ABSTRACT			
Structured summary	2	Provide a structured summary that includes (as applicable): background, objectives, eligibility criteria, sources of evidence, charting methods, results, and conclusions that relate to the review questions and objectives.	18
INTRODUCTION			
Rationale	3	Describe the rationale for the review in the context of what is already known. Explain why the review questions/objectives lend themselves to a scoping review approach.	18
Objectives	4	Provide an explicit statement of the questions and objectives being addressed with reference to their key elements (e.g., population or participants, concepts, and context) or other relevant key elements used to conceptualize the review questions and/or objectives.	20
METHODS			
Protocol and registration	5	Indicate whether a review protocol exists; state if and where it can be accessed (e.g., a Web address); and if available, provide registration information, including the registration number.	N/A
Eligibility criteria	6	Specify characteristics of the sources of evidence used as eligibility criteria (e.g., years considered, language, and publication status), and provide a rationale.	21
Information sources*	7	Describe all information sources in the search (e.g., databases with dates of coverage and contact with authors to identify additional sources), as well as the date the most recent search was executed.	21
Search	8	Present the full electronic search strategy for at least 1 database, including any limits used, such that it could be repeated.	21
Selection of sources of evidence†	9	State the process for selecting sources of evidence (i.e., screening and eligibility) included in the scoping review.	22
Data charting process‡	10	Describe the methods of charting data from the included sources of evidence (e.g., calibrated forms or forms that have been tested by the team before their use, and whether data charting was done independently or in duplicate) and any processes for obtaining and confirming data from investigators.	23
Data items	11	List and define all variables for which data were sought and any assumptions and simplifications made.	23
Critical appraisal of individual	12	If done, provide a rationale for conducting a critical appraisal of included sources of evidence; describe	N/A

SECTION	ITEM	PRISMA-ScR CHECKLIST ITEM	REPORTED ON PAGE #
sources of evidence§		the methods used and how this information was used in any data synthesis (if appropriate).	
Synthesis of results	13	Describe the methods of handling and summarizing the data that were charted.	26
RESULTS			
Selection of sources of evidence	14	Give numbers of sources of evidence screened, assessed for eligibility, and included in the review, with reasons for exclusions at each stage, ideally using a flow diagram.	26
Characteristics of sources of evidence	15	For each source of evidence, present characteristics for which data were charted and provide the citations.	25
Critical appraisal within sources of evidence	16	If done, present data on critical appraisal of included sources of evidence (see item 12).	N/A
Results of individual sources of evidence	17	For each included source of evidence, present the relevant data that were charted that relate to the review questions and objectives.	N/A
Synthesis of results	18	Summarize and/or present the charting results as they relate to the review questions and objectives.	28
DISCUSSION			
Summary of evidence	19	Summarize the main results (including an overview of concepts, themes, and types of evidence available), link to the review questions and objectives, and consider the relevance to key groups.	28
Limitations	20	Discuss the limitations of the scoping review process.	30
Conclusions	21	Provide a general interpretation of the results with respect to the review questions and objectives, as well as potential implications and/or next steps.	30
FUNDING			
Funding	22	Describe sources of funding for the included sources of evidence, as well as sources of funding for the scoping review. Describe the role of the funders of the scoping review.	N/A

(ii) Results from primary search (with duplicates removed)

	Searc	Author(s), Year	Included excluded	Title of paper
1	GS	Cupido (2016)	Passion is not considered	Learning from experience: Exploring the wellbeing of professional opera singers.
2	GS	Renfrew, M.C (2016)	Not peer reviewed	Exploring the 'I'in musician: Investigating musical identities of professional orchestral musicians.
3	GS	Ascenso, Williamon and Perkins (2017)	Passion is not considered	Understanding the wellbeing of professional musicians through the lens of Positive Psychology
4	GS	J, Star (2017)	Wrong population	How the Conservatory Paradigm Impacts Mental Health?
5	GS	Benjamine, E (2017)	Not peer reviewed	The creative artist, mental disturbance, and mental health.
6	GS	Lalande, Vallerand, Lafrenière, Verner-Filion, Laurent, Forest and Paquet (2017)	Wrong population	Obsessive passion: A compensatory response to unsatisfied needs.
7	GS	Lamont (2017)	Not peer reviewed	Musical identity, interest, and involvement.
8	GS	Vallerand, R.J. (2017)	Wrong population	On the two faces of passion: The harmonious and the obsessive.
9	GS	Pecen, Collins and MacNamara (2018)	Passion is not considered	"It's your problem. Deal with it." Performers' experiences of psychological challenges in music.
10	GS	Kunat (2018)	Wrong population	Passion and Creativity–Together or Separately?.
11	GS	St-Louis, A.C., Verner-Filion, J., Bergeron, C.M. and Vallerand, R.J. (2018)	Wrong population	Passion and mindfulness: Accessing adaptive self-processes.
12	GS	Willis, Neil, Mellick and Wasley (2019)	Passion is not considered	The relationship between occupational demands and well-being of performing artists: A systematic review.
13	GS	King and Pierce (2020)	Included	"Music is life": Identity, challenge, and passion in the occupational patterns of male young adult rock musicians.
14	GS	Gross and Musgrave (2020)	Not peer reviewed	Can Music Make You Sick?: Measuring the Price of Musical Ambition
15	GS	Schulte-Holthaus and Kuckertz (2020)	Included	Passion, performance and concordance in rock "n" roll entrepreneurship.
16	GS	Bonneville-Roussy and Vallerand (2020)	Included	Passion at the heart of musicians' well-being.
17	GS	Ranaweera (2020)	Not peer reviewed	The role of leisure activities in the wellbeing of musicians
18	GS	Vallerand, Sverdlik and Bonneville-Roussy (2021)	Full text unavailable	The Role of Passion in the Arts and Humanities: How Quality of Engagement Matters.
19	GS	Cohen and Ginsborg (2021)	Passion is not considered	The experiences of mid-career and seasoned orchestral musicians in the UK during the first COVID-19 lockdown.
20	GS	Mudło-Głagolska, K. and Larionow, P. (2021)	Wrong population	The role of harmonious and obsessive work passion and mental health in profes-sionally active people during the COVID-19 pandemic in Poland: th
21	GS	Portía, Parradob, Cladellasb and Chamarrob (2021)	Included	Health outcomes of occupational stress in passionate musicians
22	GS	Bartos, Funes, Ouellet, Posadas and Krägeloh (2021)	Wrong population	Developing resilience during the COVID-19 pandemic: Yoga and mindfulness for the well-being of student musicians in Spain.
23	GS	Lee, B.M.K., (2021)	Not peer reviewed	Passion and bread: The calling and career of musicians
24	GS	Musgrave, G. (2022)	Not peer reviewed	'Losing Work, Losing Purpose': Representations of Musicians' Mental Health in the Time of COVID-19.
25	GS	Wang, G., Fram, N.R., Carstensen, L.L. and Berger, J (2022)	Passion is not considered	Characterizing the relationship between the COVID-19 pandemic and US classical musicians' wellbeing
26	GS	Ascenso, S., (2022)	Not peer reviewed	Musicians' wellbeing: a cross-sectional investigation within the framework of Positive Psychology
27	GS	López-Íñiguez, McPherson, Zarza Alzugaray and Angel-Alvarado (2022)	Included	Effects of passion, experience, and cultural politics on classical musicians' practice during the COVID-19 pandemic.
28	GS	Visser, A., Lee, M., Barringham, T. and Salehi, N.(2022)	Passion is not considered	Out of tune: Perceptions of, engagement with, and responses to mental health interventions by professional popular musicians—A scoping review.
29	GS	Musgrave, G.(2023)	Passion is not considered	Music and wellbeing vs. musicians' wellbeing: examining the paradox of music-making positively impacting wellbeing, but musicians suffering from p
30	GS	Gross, S.A. (2023)	Not peer reviewed	For the Love of Music-Crossing the technological divide; an examination of the impact of digital disruption on issues of social reproduction, mental he
31	GS	Twinamatsiko, H. (2023)	Not peer reviewed	Music, depression, job productivity among youth musicians in Makidye
32	GS	Michaelidou, M. (2023)	Not peer reviewed	Impact of COVID-19 Pandemic on Musician's Wellbeing and Mental Health
33	GS	Musgrave, G., (2023)	Passion is not considered	Musicians, their relationships, and their wellbeing:
34	GS	Djuanto, A.S. and Suyasa, P.T.Y., (2023)	Mental health not explored	Psychosocial Experiences of Indonesian Performing Musicians In Building a Sustainable Career.
35	SJ	Czerwiński, S. K., Lawendowski, R., Kierzkowski, M., & Atroszko, P. A. (2023)	Wrong population	Can perseverance of effort become maladaptive? Study addiction moderates the relationship between this component of grit and well-being among
36	RG	Musgrave, Gross and Carney (2023)	Passion is not considered	When Music Speaks: Mental Health and Next Steps in the Danish Music Industry. Part 1 - Danish Music Creators' Subjective Wellbeing and Mental
37	RG	Loveday, Musgrave and Gross (2023)	Passion is not considered	Predicting anxiety, depression, and wellbeing in professional and nonprofessional musicians
38	RG	Czaja-Chudyba and Kowalska (2023)	Mental health not explored	Experiencing Passion as an "essentia vitae" of Educational Biographies of Eminent Musicians From Cracow.
39	SJ	Musgrave, G., Gross, S. A., & Klein, M (2024)	Passion is not considered	The dark side of optimism: Musical dreams, belief, and gambling.
40	SJ	Westerlund, H., & Karttunen, S (2024)	Mental health not explored	The protean music career as a sociopolitical orientation: The mutually integrated, non-hierarchical work values of socially engaged musician
41	SJ	Biasutti, M., Antonini Philippe, R., & Schiavio, A. (2024)	Wrong population	"A choir is a social organism that needs human contact." Conducting a choir during the COVID-19 lockdown period.
42	SJ	Stachó, L. (2018)	Passion is not considered	Mental virtuosity: A new theory of performers' attentional processes and strategies
43	RG	Sybil, Goreal, Cameron, Hoosain and Grinham (2019)	Not peer reviewed	The Hidden Prevalence of Musicians' Poor Mental Health
44	SJ	Lawendowski, Bereznowski, Wróbel, Kierzkowski, & Atroszko (2020)	Wrong population	Study addiction among musicians: Measurement, and relationship with personality, social anxiety, performance, and psychosocial functioning.
45	SJ	Doxat-Pratt, S. (2021)	Wrong population	Musical communities in the society of captives: Exploring the impact of music making on the social world of prison
46	SJ	Powell, Olsen, Vallerand and Thompson (2022)	Wrong population	Passion, music, and psychological well-being
47	SJ	López-Íñiguez, G., Burland, K., & Bennett, D. (2022)	Wrong population	Understanding the musical identity and career thinking of postgraduate classical music performance students
48	RG	Ascenso, Delle Fave, Perkins and Williamon (2022)	Not peer reviewed	Fostering Musicians' Wellbeing.
49	SJ	Atroszko, Buźniak, Woropay-Hordziejewicz, Kierzkowski,& Lawendowski, (2023)	Wrong population	Identifying individual vulnerabilities and problematic behaviors hindering musicians' development: Obsessive–compulsive personality disorder versu