PASSION, PURPOSE AND CIRCUS ARTISTS: A MULTIFACETED SYSTEM REVEALED USING MIXED METHODS

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Statement of originality

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ABSTRACT

Passion and purpose are motives constituting ‘doing-well’ within eudaimonic well-being (EWB). This study investigated the role of passion and purpose in becoming, and career maintenance of, an understudied population: freelance circus artists. Using a mixed-methods explanatory, sequential design, the passion scale separated eight participants into two homogenous groups (high harmonious passion (HP) + low obsessive passion (OP) vs high HP + high OP) based upon the dualistic model of passion (DMP; Vallerand, 2015), prior to semi-structured interviews and thematic analysis. The highest OP participant experienced pronounced negative phenomena supporting existing literature, the lowest OP participant experienced growth paralysis showing the maladaptive nature of low OP + high HP, contrasting existing literature. The root cause in both cases was ignoring the inner voice. The passion scale correctly identified extremes but overall lacked content validity. A new model was proposed: the multifaceted system of passion and purpose (MSPP), ontologically aligned with complexity theory and critical realism. Passion and purpose combined facilitate full actualization: passion externalizes identity whereas purpose internalizes meaning, directing passion toward five major purpose orientations specific to circus artists (training, teaching, community, performance, career). Circus is a multifaceted tool, facilitating life’s purpose: continuous evolvement of the authentic self, itself multifaceted, explaining purpose’s elusive nature.

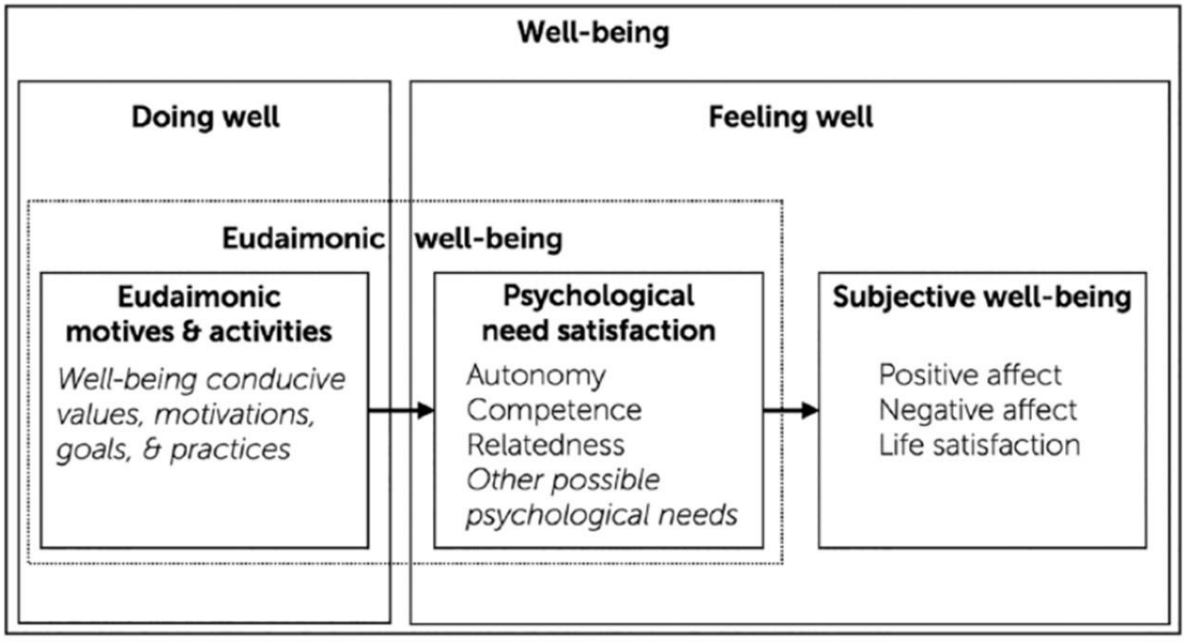
1. Introduction

1.1 BACKGROUND

Eudaimonia, a term first used by Aristotle (Rackham, 1996) describes a life of “doing well”; the pursuit of noble activities serving the good of society. Eudaimonic well-being (EWB) differs to hedonic happiness and satisfaction captured within subjective well-being (SWB) (Martela & Sheldon, 2019). EWB results from deep joy and meaning experienced through overcoming challenges during adversity and self-actualization of one’s full potential within the daimon or “true self” (Waterman, 1993a), this actualization benefits others whether

altruism is intended or not (Kashdan, Biswas-Diener & King, 2008). SWB results from fulfilment of immediate wishes or material desires mainly based on external circumstances (Yukhymenko-Lescroart, & Sharma, 2019). Whilst SWB is most used in psychology to measure psychological well-being (PWB) (Martela & Sheldon, 2019), EWB is increasingly seen as an important dimension to PWB and optimal functioning (Delle Fave & Bassi, 2009) to measure not only whether one 'feels well' but if they are 'doing well' (Martela & Sheldon, 2019). In the eudaimonic activity model (EAM), Martela and Sheldon (2019) posit that eudaimonic motives and activities (mediated by psychological need satisfaction) predict SWB (see figure 1). In self-determination theory (SDT; Deci & Ryan, 2000), engagement in activities can satisfy three innate psychological needs of autonomy (activity corresponds with integrated self and is undertaken willingly by the self), competence (the activity is enacted effectively), and relatedness (desire for connectedness with others). Fulfilment of these needs is essential for optimum PWB and whilst existing within EWB they are not the *motive* behind activity engagement. Two motives, upon which this research is focussed, are passion and purpose, propelling the organism into action or toward something (Martela & Sheldon, 2019).

Figure 1.
The Eudaimonic Activity Model and the distinction between doing well and feeling well (Martela & Sheldon, 2019)



1.2 PASSION DEFINITION

In Vallerand's (2015) dualistic model of passion (DMP), passion for an activity (or work; Vallerand & Houlfort, 2019) is defined as: specific toward a particular activity/s, which is loved, highly valued, motivational, self-defining, requiring high levels of persistence and dualistic (influencing adaptive or maladaptive outcomes). The DMP is founded on SDT (Deci & Ryan, 2000) whereby people are active, growth-oriented organisms, creating an increasingly complex integrated self through interrelations of self-elements and internalization of environmental elements (Vallerand, Rousseau, Grouzet, Dumais & Grenier, 2006). An autonomous or controlled internalization of the activity into the self, dictates the passion type experienced: autonomous internalization leads to harmonious passion (HP), whereby the activity is pursued willingly, in harmony with other aspects of life, whilst controlled internalization leads to obsessive passion (OP), the activity (internalized through external pressures) takes over life, conflicting with other self-aspects (Vallerand et al., 2003).

1.2.1 SUPPORTING LITERATURE (PASSION)

Nearly all DMP studies are correlational, results do not reveal causation and must be treated cautiously. High valuation of basketball in competitive basketball players, predicted both HP and OP, however, high valuation, and a controlled personality (avoiding guilt/disappointing others) predicted OP whilst high valuation and an autonomous personality (self-improvement/enjoyment) predicted HP (Vallerand et al., 2006) leading to lower and higher SWB respectively four months later. OP associated with increasing negative feelings in footballers across the footballing season, rigid persistence in cyclists (continuing winter cycling despite icy roads) (study 2 and 3; Vallerand et al., 2003), and chronic injuries in dancers (failing to seek adequate treatment) (Rip, Fortin & Vallerand, 2006). However, these participants were non-professional; professional athletes possibly manage training more cautiously.

Showing mixed adaptive/maladaptive outcomes: OP associated with needs satisfaction but also conflict and burn-out in low-high skilled athletes (Lopes & Vallerand, 2020), however specific items within the conflict and passion scales converged, confusing content validity. Both OP and HP fuelled deliberate practice (autonomous physical practice/mental visualization without supervision) in comedians, leading to higher performance later in

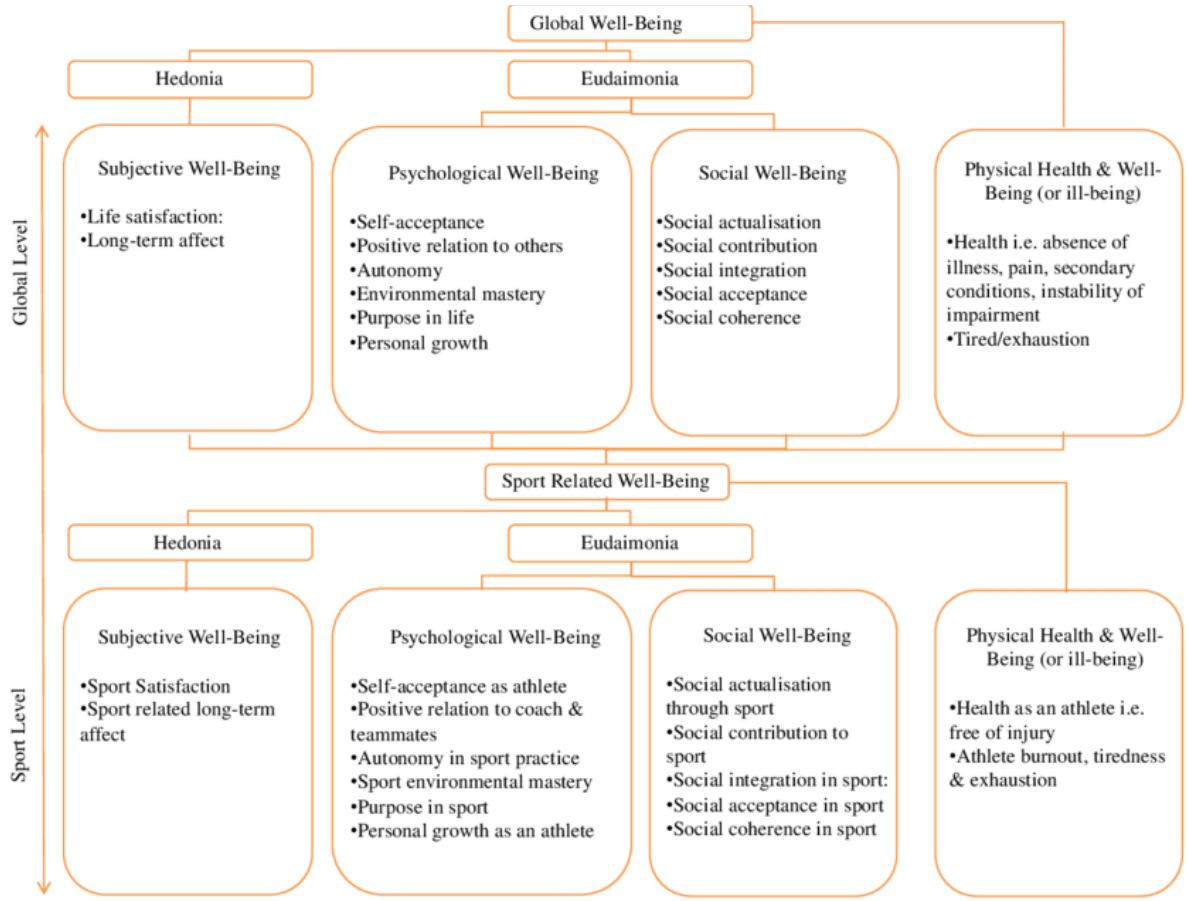
Vallerand et al.'s (2007) study 1. In their study 2 (with psychologists) examining Elliot and Church's (1997) achievement goals: HP and OP triggered mastery goals (aiming to master material/deepen knowledge), predicting deliberate practice and higher performance, but only OP triggered performance approach (comparing self to others) and performance avoidance goals (motivated by fear of bad performance) having a direct positive or negative direct effect respectively upon performance, HP predicted purely adaptive aims and higher SWB. However, these student studies may not apply to professionals.

1.3 PURPOSE DEFINITION

Baumeister (1991) suggests people are motivated to satisfy four basic meaning needs (purpose, value, efficacy, and self-worth). Damon, Menon and Bronk (2003) furthered this to define purpose as a stable and far-reaching intention to accomplish something meaningful both to and beyond the self. Leider (2015) sees purpose as an active expression of our most profound dimension, defining who we are and why we were born. McKnight and Kashdan (2009) view purpose as self-identifying, a central, self-organizing life aim, directing goals and behaviour toward an unreachable target, superordinate by offering a framework and meaning for subordinate goal attainment. Emmons (1986) echoes this concept with the term personal strivings as superordinate in organizing and integrating goals. Kashdan and McKnight (2013) operationalize purpose by asking participants to list their strivings (e.g., to be helpful/healthy/successful) and choose one most closely reflecting their central life aim, but this suggests the life aim is difficult to pinpoint, confusing the centrality aspect of their theory. Klinger (1977) distinguished between an aim (what one intends to do e.g., become a circus artist) or a function (what one was put on earth for e.g., to express creativity), echoing Lundqvist's (2011) distinction between the global (purpose in life) and context level (purpose in sport) in a sport specific model (see figure 2).

Figure 2.

Sport specific integrated model of well-being (Lundqvist, 2011)



Further work operationalizes purpose along dimensions: Yukhymenko-Lescroart and Sharma (2019; 2020) defined purpose as the generalized intention behind far-reaching goals and inspiration source to fulfil near-reaching goals along three dimensions: awareness of purpose (clarity of purpose with the sense this needs fulfilling), awakening to purpose (exploring purpose/crafting long-term goals), and altruistic purpose (altruistic intentions). Different dimensions were identified in working adults (Yukhymenko-Lescroartm & Sharma, 2021):

others-oriented (enabling others actualization), self-oriented (positive transformation of inner core) and domain-specific (e.g., career-oriented to actualize work related potential) and in university students: career, interpersonal, self and altruistic (Sharma, Kim & Bernal-Arevalo, 2021).

1.3.1 SUPPORTING LITERATURE (PURPOSE)

Purpose normally appears as an element alongside various others in EWB operationalizations (Martela & Sheldon, 2019), studies focussing on purpose singularly are limited. Using Ryff's (1989) purpose scale (having goals, aims, objectives, sense of direction, meaning to life and beliefs giving life purpose), Kang, Strecher, Kim and Falk (2019) found participants with higher purpose showed less activity in brain regions responsible for conflict when looking at health messages. Presumably they had a 'why' attached to their health behaviour, suggesting higher purpose makes choosing between competing options easier. However, some participants may have high purpose in non-health orientations which this study failed to capture.

When adolescents hold a purpose to contribute beyond the self, they find deeper meaning in their life and schoolwork (Yeager & Bundick, 2009) and consolidate their identity (Damon et al., 2003), showing altruistic purpose as positive in self-development, however these studies purposely promoted altruism, devaluing adolescents who are highly purposeful but non-altruistic. Reilly's (2009) case studies found both altruistic vs challenge-oriented adolescents selected/created situations to align with their purpose, interestingly the former created lasting meaning while the latter created moments of meaning, this study needs replicating with a larger sample.

Yemiscigil and Vlaev's (2021) large, longitudinal questionnaire study discovered purpose in life and physical activity have a bi-directional relationship supporting one another, after controlling for SWB and mental ill-health, however participants tend to overestimate physical activity levels in self-report (Troiano, 2008). Using Lundqvist's (2011) model, interviewed elite orienteers globally found meaning in many aspects of life including sport, and sport-specifically, purpose gave a 'why' to perseverance: enabling new experiences and giving opportunities to achieve meaningful and personally significant goals (Lundqvist & Sandin, 2014). However, participants mean-age was 20 and global/sport-specific purpose may change

with age. College students persisted on their course due to goal commitment (focus on course completion) not certainty of purpose (certainty of career/university plans) (Allen & Nora, 1995), however purpose was defined only along career/academic plans when purpose encapsulates more e.g., interpersonal orientation is associated with college completion (Sharma et al., 2021).

1.4 COMPARING THE PASSION AND PURPOSE DEFINITIONS

Purpose transcends passion offering guidance and direction (Kashdan & McKnight, 2009a) whilst sharing similarities such as devoting time and energy, persisting through obstacles, and giving meaning (Vallerand, 2015). Whether purpose defines the identity and motivates like passion has arguments for (Kashdan & McKnight, 2009b) and against (Vallerand, 2015). Purpose and passion are both growth-oriented, eudaimonic motives equipping individuals for excellence (Vallerand et al, 2007). Yitshaki and Kropp (2016) depicted passion as nourishing identity construction in a feedback cycle, (identity is repeatedly recrafted whilst growth oriented) and Walsch (1997) sees purpose as a limitless cycle of creating the self (the more you become the more you can be).

Passion and purpose align strongly when one's passion is their career. When a person feels called (a sense of purpose and something they must do) toward a career, those honouring this calling gain deeper fulfilment in life and higher PWB than those ignoring the inner voice (Hall & Chandler, 2005) originating from their daimon. Dalla Rosa and Vianello's (2020) definition of career calling, combines passion and purpose: the individual sacrifices time and energy to pursue a pervasive, profound passion in their calling, experienced as a transcendental summons to engage in a plethora of activities, defining their identity and fulfilling their purpose with a prosocial orientation. This definition suggests passion need not be activity specific and omits maladaptive/adaptive outcomes. Although Vallerand (2015) declared no duality exists in strivings, Delle Fave and Bassi (2009) state in times of uncertainty, searching for meaning and fulfilment can cause distress, suggesting a dark side to purpose akin to the DMP.

1.4.1 SUPPORTING LITERATURE (PASSION AND PURPOSE)

Vallerand and Houfort's (2019) literature review revealed engaging in work/activities with HP leads to higher PWB, whilst engaging with OP led to psychological ill-being, however

purpose was not measured as a singular concept. Philippe, Vallerand, and Lavigne (2009) distinguished between EWB (self-acceptance, purpose in life, personal growth) and SWB (satisfaction with life), finding compared to non-passionate and OP individuals, those HP scored significantly higher on both well-being types, including increased PWB over one year, highlighting HP's protective role. However, z-scores from the passion scale (Vallerand et al., 2003) created the three groups: some participants were named OP when their raw OP score fell beneath their raw HP score (and vice versa), misrepresenting participants (Moeller, Keiner & Grassinger, 2015).

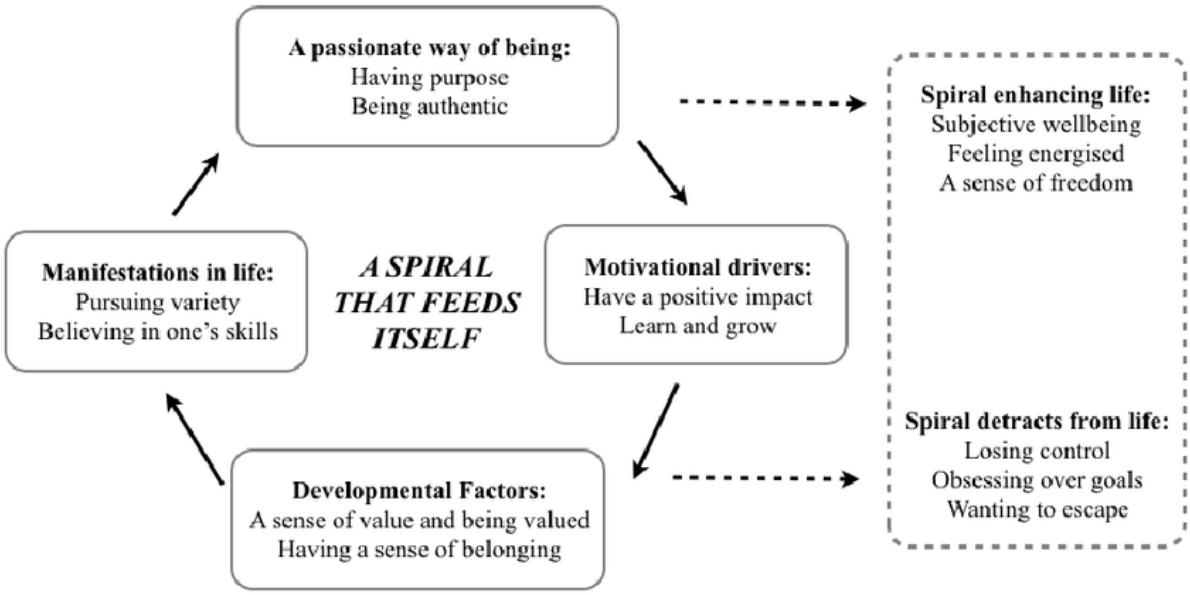
Dalla Rosa and Vianello (2020) investigated the mediation of the DMP from career calling to workaholism (working excessively and compulsively despite negative consequences). OP fostered whilst HP suppressed workaholism. Highest correlations were found between three elements of career calling (pervasiveness/identity/sacrifice) and both OP and workaholism, suggesting individuals should integrate the other elements of career calling (purpose/enjoyment/pro-sociality/transcendental meaning) to protect against workaholism development. However, participants worked within organizations and differences may exist in freelancers.

To the researcher's knowledge, psychological studies exploring passion and purpose together as singular concepts have only just begun: Pradhan, Panda and Jena (2017) found passion and purpose alone predicted work performance in Indian railway-workers, however, effects strengthened when passion and purpose combined, but they didn't define passion within the DMP. Yukhymenko-Lescroart and Sharma (2019; 2020) investigated the relationship between work-passion and three purpose dimensions (altruistic, awareness-of and awakening-to) within the DMP giving conflicting results: the former found OP positively predicted all three purpose dimensions whilst HP positively predicted only altruistic and awakening-to, whilst the latter found HP positively predicted all three dimensions and OP positively predicted altruistic and awakening-to but had negative association with awareness-of. Perhaps purpose was not perceived as work-related by participants, but the correlational data doesn't inform upon this. The passion/purpose field needs qualitative research to explain participants experience within their context. Halonen and Lomas (2014) addressed this imbalance by interviewing career-passionate expert speakers. They identified purpose and authenticity as central components of passion, depicted within a spiral (see figure 3) feeding itself (conceptually linked to SDT; Deci & Ryan, 2000) with life enhancing, or life detracting

outcomes paralleling the DMP, lending further support for qualitative investigation within the DMP context.

Figure 3.

The Passion Spiral (Halonen & Lomas, 2014).



1.5 RESEARCH AIMS, QUESTION AND RATIONALE

The present research aimed to focus on the multifaceted nature of human functioning using qualitative methods (Giorgi, 2012) to investigate the passion purpose relationship. To the researcher's knowledge, no study separated participants into separate groups of OP and HP prior to qualitative analysis to offer unique insight into participants' lived experience within the conceptual context of the DMP. The research question asked was 'what is the relationship between passion and purpose within the context of the dualistic model of passion?' No hypotheses were forwarded in this exploratory study, particularly as the researcher aimed to remain open-minded and inquisitive during data collection and analysis, without pre-formed hypotheses bias. Participants self-identified as freelance circus artists: during qualitative analysis, the data's narrative spoke mainly about the journey of becoming, and maintaining a career as, a circus artist, and passion and purpose's role within this process. To reflect this,

the research question was adjusted to ask: ‘what is the role of passion and purpose in becoming, and maintaining a career as, a freelance circus artist?’

1.6 CIRCUS ARTISTS

Sport excellence is achieved by multiple factors including applied sport psychology however circus specific sport psychology is under-researched (Filho, Aubertin and Petiot, 2016). The circus industry worldwide has grown exponentially in the last two decades, becoming highly popular and influential (Donohue et al, 2020). Circus, once limited to travelling traditional circus big tops and large cities, now includes circus schools and companies in countless towns and small cities (Stephens, 2015) giving ample opportunity for people to develop a passion for and purpose in circus. When newly trained circus artists become professional, they normally freelance, yet almost zero psychological studies on freelancing circus artists have been conducted (van Rens & Heritage, 2021), this study addresses this travesty.

1.7 CRITICAL REALIST PHILOSOPHICAL APPROACH

Despite positivism’s demise within scientific philosophy, mainstream psychology continues to assert causality can be proven only by conducting an experiment (Maxwell, 2004). Nearly all passion research is conducted via surveys which give correlational data and Vallerand (2015) calls for experimental methods to prove causation in this wealth of questionnaire research. However, Maxwell (2004) argues that qualitative methods are better suited to reveal causation via analysing the processes connecting specific events whilst staying context-aware, in contrast, experimental methods operate a black-box approach that fails to deeply inform on the social and cognitive processes at work. Whilst the present research may ‘reveal’ causality potentially benefitting mainstream passion research, adopted is Bhaskar and Hartwig’s (2016) philosophy of critical realism which attempts to discover/uncover existing structures rather than prove/disprove propositions. Ethically, critical realism seeks to support a eudaimonistic society in which all members flourish (Bhaskar & Hartwig, 2016), considered highly relevant to the current research.

2. Method

2.1 Design

Using a mixed-methods explanatory sequential design, quantitative data was collected and informed subsequent qualitative data analysis (Fetters, Curry & Creswell, 2013). Survey quantitative data defined highly passionate circus artists, separating them into two homogenous groups differing on passion type within the context of the DMP. The generated sample was connected to qualitative methods using semi-structured interviews covering topics related to the passion/purpose relationship. The two groups were thematically analysed with a critical realist approach, results of this analysis were merged with the survey data via narrative and joint display, enhancing the depth of the data (Fetters et al, 2013) and assessing the qualitative validity of the DMP.

2.2 Population and Sampling

Ethical approval was gained from Oxford Brookes faculty of health and life sciences (see final page) prior to data collection and the principles of the BPS Code of Human Research Ethics (Oates, Kwiatkowski & Coulthard, 2010) were applied (see appendix I).
Deliberately avoiding elite Cirque Du Soleil artists and current students at national circus schools (e.g., Shrier & Hallé, 2011; Filho et al., 2016). on whom most psychological research has focussed (van Rens & Heritage, 2021), the target population was freelance circus artists (adults fluent in English) who decide the type and duration of performance and/or teaching work they take and/or create (Campbell, 2015), with 5 years minimum performance experience to enrol seasoned artists. A two-step sequential sampling method began with (1) opportunistic sampling: the population was contacted using the researcher's existing circus network. (2) Of the 22 respondents who completed the initial questionnaire, 10 participants were selected via purposive sampling (Bhardwaj, 2019) of whom 8 were available for interview. The final sample comprised of 4 female and 4 male circus artists specializing in aerial, acrobatic and equilibristic disciplines, with an average of 37.5 years of age, 14 years performance experience, and 13.5 years freelancing.

2.3 Procedure

Participants received an invitation on Facebook messenger and followed a link to an information sheet detailing the study and assuring anonymity. Informed consent and willingness to be interviewed was agreed before completing and submitting a short questionnaire online; a final page thanked participants and stated they may be contacted via email or phone to arrange interview. Selected participants were emailed to arrange interview time and date with clear outline of what to expect from the interview process (Wengraf, 2006). Those who didn't reply were contacted via Whatsapp message to check they'd received the email and still wanted to partake. Those available and willing were emailed a link for an online interview via the researcher's university Zoom account. Interviews were audio recorded and transcribed, averaged 125 minutes, and consisted of three sections with breaks offered to participants between these. Upon completion the participant was thanked and debriefed. Transcriptions were checked for errors against the recorded audio, corrected accordingly then edited to anonymize participants, using pseudonyms, and omitting locations.

2.4 Stage One

2.4.1 Measures

Questionnaire Design

The questionnaire was designed using Qualtrics software (Qualtrics, Provo, UT). Relevant items were grouped together on separate pages with a heading describing question content to facilitate participant focus (Rea & Parker, 2014). Closed-ended responses were requested where possible to simplify completion and data analysis. Demographics and contact information were presented first and last respectively in logical order, and other items randomized to eliminate order effects.

Demographics and Contact Details

Drop-down menus operated for age (18-90), gender (male, female, non-binary, other or prefer not to say) fluency in English (yes/no), years performance experience in the circus industry

(1-90) and years working as a freelance circus artist (1-90). Open text boxes operated for country of residence, main circus discipline/s, name, mobile number, and email address.

Passion Scale

The refined Passion Scale (Vallerand, 2015) has been widely used across different activities and careers and subjected to rigorous tests confirming the 2-factor (HP and OP) validity (see appendix II). As per Vallerand et al. (2003) items were rated on a 7-point scale from 1=entirely disagree to 7=entirely agree. Reliability analysis showed high internal consistency for the HP subscale (α = .91) and good internal consistency for the OP subscale (α = .77) however, one item (question 12) was removed due to an item-rest correlation of below 0.2 (showing it measured something different; Howitt & Cramer, 2007) which improved internal consistency (α = .82).

The passion criteria items assessing whether one is passionate or not were removed to eliminate pointless questions, as professional circus artists are assumed passionate toward circus, in line with Philippe, Vallerand, Andrianarisoa, and Brunel (2009) where participants hypothesized to be passionate were indeed such.

2.4.2 Participant Groups

The mean score and *z*-score for the OP and HP subscales were calculated for each participant. A thorough process deciding grouping of participants was undertaken with supervision. It was originally intended the HP group would be distinguished from the OP group by a higher *z*-score on the HP subscale than the OP subscale and the reverse of would distinguish the OP group (in line with Vallerand & Houfort, 2003). However, in some participants a higher OP z-score operated although they had originally scored lower on the OP vs HP subscale and the z-score gave no detail about the difference between the means, confirming Moeller et al. (2015). An alternative analysis of the means took place.

Participants with a mean score of 5 (1 point above the midpoint on the scale) or above in either HP or OP were considered highly passionate (in line with Vallerand & Houfort; 2003) and kept for analysis. Two distinct groups emerged: co-occurring high HP + OP (Dual

Passion Group (DPG) vs high HP + low OP (Harmonious Passion Group (HPG). No high OP + low HP emerged. The DPG was defined by a relative difference of 1.5 or less between the means and a minimum of 4.8 for both, the HPG by a relative difference of 1.5 or more and a minimum 5 for HP and maximum 4 for OP. (see table 1 for individual scores and descriptives). The two groups were as balanced as possible between: age (DPG *M* = 40.5; HPG *M* = 34.5), gender (DPG 75% female; HPG 75% male), circus discipline (flying trapeze, aerial hoop/silks/trapeze, acrobatic and equilibristic artists in both groups) and duration of performance experience (DPG *M* = 14.25; HPG *M* = 13.75) and freelancing (DPG *M* = 15; HPG *M* = 12), to illuminate potential differences, similarities, and intra-group variation (Joffe, 2012; Etikan, Musa & Alkassim, 2016). See table 2 for group descriptives and means

Table 1.

Participant descriptives, individual means

Name and Male/ Female	Age	OP (M)	HP (M)	Performance Experience (years)	Freelance Circus Artist (years)	Main Circus Discipline/ s		Name and Male/ Female	Age	OP (M)	HP (M)	Performance Experience (years)	Freelance Circus Artist (years)	Main Circus Discipline /s
John (M)	36	3.00	7.00	6	7	Flying trapeze		Edward (M)	41	5.00	6.17	8	10	Aerial silks Stilts
Norma (F)	48	3.60	5.83	21	25	Aerial trapeze Aerial hoop Aerial silks Aerial rope	**BALANCED WITH**	Lisa (F)	44	6.60	6.33	24	24	Aerial trapeze Acro-balance Flying trapeze
Tony (M)	30	3.80	5.67	15	12	Juggling Acrobatics		Rachel (F)	46	5.60	7.00	15	18	Aerial Silks Acro Hula hoops Fire
Rob (M)	24	2.80	5.83	13	4	Acro-balance Rigger Flying Trapeze		Eleanor (F)	31	4.80	6.00	10	8	Aerial Hula Hoops

Table 2.

Group descriptives and group means

Group	Age	Gender	Performance Experience (years)	Freelance Duration (years)	OP subscale	HP subscale
HP	34.5	75% male	13.75	12	3.30	6.08
DP	40.5	75% female	14.25	15	5.50	6.38

2.5 Stage Two

2.5.1 Measure

Interview Design

The semi-structured interview followed Wengraf's (2006) biographic-narrative interview method (BNIM) consisting of three subsessions (see appendix III) directing enriched and integrated discourse (Nakamura & Csikszentmihalyi, 2009; Flick, 2002): Subsession one asked a single broad narrative question tapping into the theme posed by the current research. The interviewee was uninterrupted and encouraged (using facilitative noises and non-verbal support) to speak at length for 15-45 minutes whilst the researcher took short notes. Subsession two was designed to extract more narrative from the initial topics raised in subsession one using narrative pointed questions formulated from the notes in the interviewees own words and raised in strict sequential order (Wengraf & Chamberlayne, 2006). Subsession three was interviewer-led, containing 12 questions based upon passion/purpose theory. These questions were open-ended and carefully formulated to avoid leading or biased questions.

2.5.2 Analysis

The interview transcripts were analysed using Terry, Hayfield, Clarke, and Braun's (2017) reflexive thematic analysis (TA) method, (developed from Braun & Clarke; 2006), applicable

to any epistemological or ontological base and consisting of six distinct phases building systematically whilst allowing recursive analysis between phases. Akin to Huxley, Clarke and Halliwell (2014), TA was predominantly inductive within a critical realist framework where participants words express their reality; this reality interpreted by the researcher whilst remaining aware of socio-cultural influence (Terry at al., 2017).

2.5.2.1 Phases 1 – 2: Familiarisation and Coding

After reading the transcripts, familiarisation notes were taken for each participant in the HPG (appendix IV) and DPG (appendix V) whilst remaining curious about questions and meaning within the data. To avoid cherry-picking group differences and because they highly converged, notes across the dataset were synthesized, creating overarching preliminary thoughts (see appendix VI). The group order was switched, and within-group participant order mixed, prior to thorough, consistent, semantic, inductive, generation of codes written next to transcripts. For participant examples see appendices VII-X (HPG) and XI-XIV (DPG). Synonymous with critical realism, an awareness of tendencies and patterns (demi-regularities) informed content (Fletcher, 2017) applicable to the research question. During these phases a reflexive statement was written (appendix XV) to maintain awareness of the researcher's role in this organic process and prevent personal bias.

2.5.2.2 Phase 3: Theme Development

Due to the magnitude of paper codes cut from transcripts and limited floor space, relationships and similarities between codes were examined in the DPG first. Candidate themes were constructed by grouping, combining, or collapsing codes into demi-regularities. To clarify theme meaning and visualize potential relationships, a first thematic map was produced (see appendix XVI), then refined into a second (see appendix XVII) to clearly attribute the codes to the theme's distinctive core concept, using 'working-titles'. The latter map was used as a starting framework to repeat the entire process with the HPG (see appendices XVIII-XIX).

2.5.2.3 Phases 4-5: Reviewing and Defining Themes

Codes within candidate themes were checked against the original data segments to ensure the range of meaning was captured within each theme's core concept. The HPG and DPG were

compared side-by-side to ensure the meaning within matching subthemes aligned coherently, leading to combining, collapsing, splitting, or renaming. This reflective process created almost identical third thematic maps (see appendices XX; DPG and XXI; HPG), the overarching framework of the entire dataset beginning to cement. A step back was taken to consider if the themes narrative answered the research question. The narrative centred around the role of passion and purpose in becoming and maintaining a career as a circus artist, thus the research question was adjusted to incorporate this. A consideration of the original interview framework and the new research question led to further theme refinement with both groups simultaneously, and an identical fourth thematic map generated (see appendix XXII). A process began of writing theme definitions, summarizing their core concept and noting between and within group differences. This revealed the need for richer and more diverse subthemes and a final theme reworking ensued, capturing the data's story to prepare for phase 6, producing the report.

3. Results

Three broad themes captured the breadth of the data, their content contained within subthemes: circus prelude (subthemes: childhood, choosing circus), major orientations (subthemes: training, teaching, community, performance, career), and understanding passion and purpose (subthemes: multifaceted nature, defining passion and purpose). This is depicted in the final thematic map (see figure 4), showing theme size corresponding approximately with amount of content and highlighting their relationship which is explained later. Table 3 gives detailed description of content and meaning captured within each theme and subtheme. During the final stage of analysis, it was apparent there existed minimal between-group differences but much within-group variation and similarities. To aid the process of uncovering mechanisms for these, a table for each subtheme (see tables 4 - 12) was constructed showing which items (codes with similar meaning) were mentioned by specific participants, both for past and current issues. Staying rooted within critical realism, we thus started the process of abduction (re-describing meaning) and moved into retroduction (uncovering causal mechanisms) (Vincent & O'Mahoney, 2018). This process continued recursively and in tandem, with specific issues chosen as focal points for deeper analysis (both within and across themes), supporting, challenging or reconceptualizing existing theory (Fletcher, 2017; Vincent & O'Mahoney, 2018). The DMP was addressed first and whether

groups were meaningfully defined by the passion scale, secondly the multifaceted nature of participants experience was addressed, and a new model proposed.

Figure 4.

Final Thematic Map.

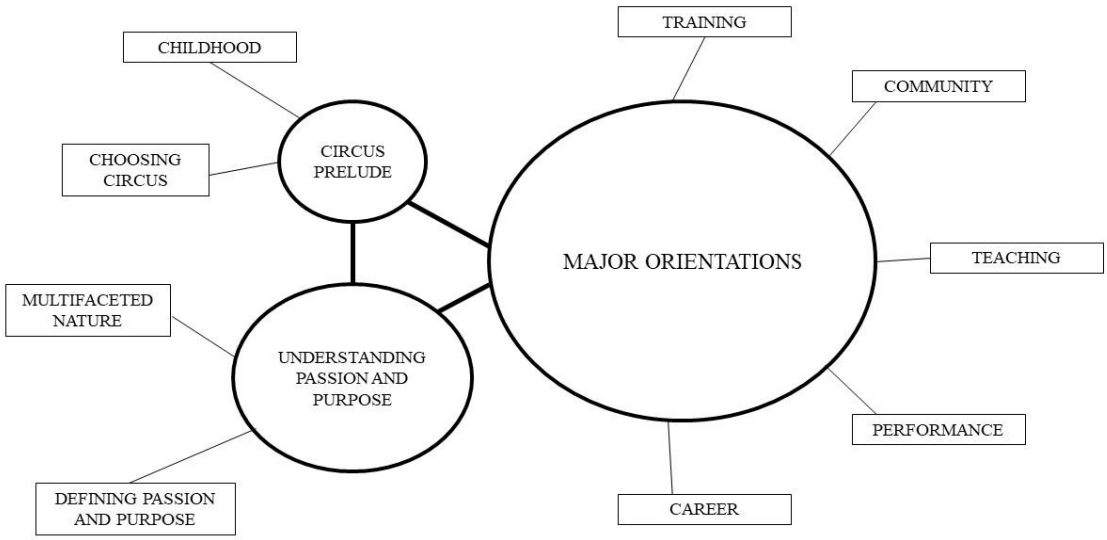


Table 3.

Description of theme and subtheme content.

Theme	Description	Subtheme	Description
Circus Prelude	This theme is about childhood activities and experiences related to being a circus artist, and about choosing to pursue circus as a career in adulthood, it is the prelude before the main act of doing circus as a career.	Childhood	This subtheme is about physical activities related to circus that participants were passionate about during childhood – the birth of the physical self in the world. It includes experiences within this that shaped their identity, reinforced their passion, or gave them a purpose to become or be a performer. This subtheme is richer for participants who practiced circus in childhood.
		Choosing Circus	This subtheme contains the internal and external experience of participants just prior to choosing, and upon choosing, circus as a career choice in adulthood, sometimes against the grain of societal expectations. For those who had not practiced circus in childhood, it includes the internal and external experience of discovering circus. It is either the continuation or the ignition of passion for circus, combined with a deep or light sense of purpose.
Major Orientations	This theme contains the major (essential, fundamental) areas oriented toward for growth and fulfilment in becoming and maintaining a career as a circus artist.	Training	This subtheme is about physically training the body, whether stretching and conditioning or with specific circus apparatus participants have a passion for/purpose in. It is about mastering tricks, growing the self, exploring new pathways, pushing through barriers, obsession with training (including during the pandemic) and sometimes injury. It encompasses the feeling one gets from training, passion for training and the 'why' of doing training, including whether one prioritizes training over other orientations.
		Community	This subtheme is about growing alongside others in the circus community, bouncing skills off each other, the sharing and reinforcement of passion and whether orienting toward community is prioritized. For some, it includes setting up their own circus community, keeping healthy interpersonal boundaries and the negative side to community, interpersonal conflict, leading to burn-out and/or leaving a community.
		Teaching	This subtheme is about why participants became, and continue to be, a teacher; earning money, creating expert performers, enabling circus addiction; the strength of passion in teaching and deeper purpose in facilitating the growth of others. For some, it includes altruism, using passion for circus to enhance the lives of disadvantaged populations and the rewarding emotion this brings. It is about how teaching goes beyond physical skills and the value of teaching to the self and others, and whether participants teach within a company or operate their own classes/company. It includes the pandemic as causing a shift to online teaching and sometimes impacting mindset toward teaching.

		Performance	This subtheme is about the achievement of pinnacle circus performance, vivid memories of performance at height, positives and negatives of adrenaline, emotional reactions from loved ones and being a professional circus performer. It is about taking and creating performance opportunities, needing a thick skin during setbacks, and for some, about loss of identity when not performing within an industry expecting circus artists to perform. It is about obsession for performance, happily/unhappily prioritizing other orientations, or losing a taste for, and desiring deeper purpose in, performing. It also covers the impact of the pandemic on attitudes towards performance.
		Career	This subtheme is about creating a career from a passion for circus, going against the grain of societal expectations, taking huge risks in becoming a freelancer or setting up a company, or working within a company for stability, within the dictates of capitalism. It is about the role of purpose in this process, leaps of faith, waiting for universe-led direction, hard graft, listening to inner voice, persisting through obstacles, and missed opportunities. It is about career obsession, proving self to others and prioritizing career over other orientations.
Understanding Passion and Purpose	This theme aims to go deeper into the meaning of passion of purpose, by stepping back to view the whole perspective and stepping into participants' internal feelings.	Multifaceted Nature	This subtheme is about the multifaceted nature of circus and of operating within, and orienting toward, the many facets within one's life. It is about how the major orientations combine and support one another including orientations specific to participants not already covered (e.g., creative, technical). It is about the plethora of disciplines practiced by participants; multiple circus apparatuses and additional skills which support their passion for and purpose in circus (e.g., rigging, photography, costume-making), sometimes leading to overwhelm. It is about the multifaceted purpose of circus; the many purposes circus serves, facilitating fulfilment in multiple areas. It is about stronger passion and deeper purpose in combining orientations and collaborating with others.
		Defining Passion and Purpose	This subtheme is about how participants define passion and purpose as concepts, how passion and purpose define their identity, are/are not a driver or a fuel to overcome obstacles; how the concepts relate to one another and how highly they are valued in themselves. It is about passion creating identity in the world, about living and breathing circus, and awareness of unhealthy obsession and addiction. It is about passion and purpose remaining across time, the change in strength of passion and feeling of unfulfilled purpose. It covers the use of goals to fulfil purpose, clarity in defining their purpose and how the pandemic impacted purpose.

Table 4.
Participant specific items within the childhood subtheme.

Theme / Subtheme / Item	**Harmonious Passion Group**				**Dual Passion Group**			
Circus Prelude / Childhood	John	Norma	Tony	Rob	Edward	Rachel	Lisa	Eleanor
Had opportunity and embraced opportunity to learn circus	✓		✓	✓				
Strong passion for circus	✓		✓	✓				
Felt competent at circus	✓		✓	✓				
Excited about mastering circus skills	✓		✓	✓				
Significant teacher enabling passion for circus development	✓			✓				
Validation from family and friends reinforced passion for circus	✓		✓	✓				
Immersed in community aspect of circus	✓		✓	✓				
Addiction to circus	✓		✓					
Awe inspired by specific circus apparatus on first sight (flying trapeze)	✓							
Invested time in specific circus apparatus (flying trapeze / poi + staff / trapeze)	✓		✓	✓				
Performed circus in front of others	✓		✓	✓				
Did circus related activities recreationally (e.g., ballet/gymnastics/trick-riding)	✓	✓	✓		✓	✓		
Did circus related activity competitively (gymnastics)							✓	
No physical activity as a child (physical condition), started movement as a teen								✓
Felt strong performer identity	✓	✓			✓	✓		
Strong dream to be a performer / actor / ice-skater	✓					✓		✓

Table 5.
Participant specific items within the choosing circus subtheme.

Theme / Subtheme / Item	**Harmonious Passion Group**				**Dual Passion Group**			
Circus Prelude / Choosing Circus	John	Norma	Tony	Rob	Edward	Rachel	Lisa	Eleanor
Finished university in different subject due to parental expectations							✓	✓
Followed expected career route (IT / deliveries) for years prior to choosing career	✓				✓			
Followed creative career route for years prior to choosing circus		✓				✓		
Parents / school / friends actively discouraged wish to pursue circus career	✓		✓				✓	✓
Lost without purpose prior to choosing circus career	✓	✓			✓	✓		✓
Circus choice as natural continuation from existing childhood passion			✓	✓			✓	
Completed degree in circus at university age			✓	✓				
Blown away, astonished, awe-struck, by circus upon discovery	✓	✓			✓	✓		✓
Strong sense of purpose / life path upon discovering circus	✓	✓			✓	✓		✓
Instant passion for specific apparatus (flying trapeze / hula hoop / silks)	✓				✓	✓	✓	✓
Chose circus after age 25	✓	✓			✓	✓		
Community aspect of circus as pivotal in choosing circus	✓		✓	✓	✓	✓		✓

Table 6.
Participant specific items within the training subtheme.

Theme / Subtheme / Item	**Harmonious Passion Group**				**Dual Passion Group**			
Major Orientations / Training	John	Norma	Tony	Rob	Edward	Rachel	Lisa	Eleanor
Complete obsession with mastering tricks in early stage of career	✓	✓	✓		✓	✓	✓	✓
Training obsession continues currently		✓	✓		✓		✓	✓
Used pandemic as opportunity to train obsessively		✓	✓		✓			✓
Training prioritized over other orientations			✓		✓			✓
Happy to prioritize other orientations over training	✓					✓		
Unhappy to prioritize other orientations over training							✓	
Training stopped completely in the past due to serious injury		✓				✓	✓	
Injury as teaching self to pull back from obsession							✓	✓
Adrenaline as important factor in training			✓		✓		✓	
Upskilling to prove self to others	✓				✓			
Passion for pushing physical limits	✓	✓	✓		✓	✓	✓	✓
Strong ‘explorative’ orientation during training			✓					✓
Happiness and enjoyment when training	✓	✓	✓	✓	✓	✓	✓	✓
Training to push past mental blocks			✓					
Training to grow the self	✓	✓	✓		✓	✓	✓	✓
Anti-obsessive about training				✓				
No drive to get the next big trick				✓				
Sense of unfulfilled purpose due to lack of training				✓				
Trains enough just to teach				✓				

Table 7.
Participant specific items within the community subtheme.

Theme / Subtheme / Item	**Harmonious Passion Group**				**Dual Passion Group**			
Major Orientations / Community	John	Norma	Tony	Rob	Edward	Rachel	Lisa	Eleanor
Circus community enabled/enables growth of passion	✓	✓	✓	✓	✓	✓	✓	✓
Circus world as a tool for interpersonal connection	✓	✓	✓	✓	✓	✓	✓	✓
Sharing passion for circus with romantic partner	✓	✓	✓		✓	✓	✓	✓
Met romantic partner through circus	✓	✓	✓			✓	✓	
Huge self-growth in connecting with others	✓	✓	✓	✓	✓	✓	✓	✓
Part of important collective growth	✓	✓	✓	✓	✓	✓	✓	✓
Excitement and fun practicing circus together	✓	✓	✓	✓	✓	✓	✓	
Community orientation as more important than other orientations		✓	✓	✓				
Strong passion for discovering physical capabilities with others		✓	✓	✓		✓		
Deep fulfilment in immersing in circus community	✓	✓	✓	✓		✓		
Used/using passion to create own circus community	✓	✓	✓			✓	✓	✓
Gifting a home to circus people outside the box of normal society	✓						✓	
Feeling trapped and obligated towards others in community				✓			✓	
Sometimes hard to keep boundaries as the boss of circus company	✓						✓	
Experienced/experiences intense interpersonal conflict within the community		✓	✓				✓	✓
Interpersonal conflict led to leaving that specific circus group		✓	✓			✓		✓
Actively travels around the world in a circuit to avoid community conflict								✓
Feeling/felt blamed and unappreciated despite hard work		✓	✓			✓	✓	
Burn-out and exhaustion due to interpersonal conflict and feeling unable to exit		✓	✓				✓	
Still feeling deep emotional pain due to past conflict		✓	✓				✓	
Long recovery time following emotional exhaustion		✓	✓					
Loss of autonomy and/or deep trauma experienced within community		✓	✓					
Loss of motivation / passion / drive due to conflict		✓	✓					✓
Situation both created/creates and destroyed/destroys the purpose		✓	✓				✓	

Table 8.
Participant specific items within the teaching subtheme.

Theme / Subtheme / Item	**Harmonious Passion Group**				**Dual Passion Group**			
Major Orientations / Teaching Orientation	John	Norma	Tony	Rob	Edward	Rachel	Lisa	Eleanor
Fell into teaching when asked to do it / opportunity presented / injury dictated					✓	✓	✓	✓
Made self available and useful to get teaching role	✓			✓				
Set up teaching classes to support the passion		✓						
Teaching due to financial necessity		✓				✓	✓	✓
Teaching as purpose over passion / bridge from passion to purpose	✓	✓				✓	✓	✓
Set up own classes / own circus school which facilitates teaching	✓	✓				✓	✓	✓
Creating expert performers	✓	✓				✓	✓	✓
Teaches within a company			✓	✓	✓			
Strong passion for teaching	✓	✓	✓			✓		✓
Teaching as an unwanted burden							✓	
Teaching helps fulfil aspect of the inner self	✓	✓	✓			✓		✓
Actively learnt/learning how to be an excellent teacher	✓					✓		
Enabling positive circus addiction in others	✓	✓						✓
Deep meaning/pride/value in setting people on their life path	✓	✓						✓
Prefers 1:1s / small groups to create meaningful relationship / change		✓						✓
Pride in high quality service	✓						✓	
Loves/likes helping others grow and expand	✓	✓	✓	✓	✓	✓	✓	✓
Teaching for free to disadvantaged populations	✓				✓	✓		
Deep emotion in seeing the positive impact of teaching on disadvantaged					✓	✓		
Does not believe any act is truly altruistic			✓	✓				
Teaching as passing on life skills beyond physical skills	✓	✓	✓	✓	✓	✓	✓	✓
Teaching online during the pandemic		✓	✓	✓		✓	✓	✓
Renewed valuation and appreciation for teaching during pandemic						✓		
Pandemic brought realisation needed to stop teaching too much		✓						
Feeling competent as a teacher in comparison to others	✓	✓				✓		

Table 9. Participant specific items within the performance subtheme.

Theme / Subtheme / Item	**Harmonious Passion Group**				**Dual Passion Group**			
Major Orientations / Performance Orientation	John	Norma	Tony	Rob	Edward	Rachel	Lisa	Eleanor
Has achieved top level performance jobs and happy to put performance aside	✓					✓		✓
Perceived self as circus professional / fabric of circus history by landing top jobs	✓		✓		✓	✓	✓	
Once in a lifetime memories of top performances	✓	✓			✓	✓	✓	
Thrill of performing at height	✓	✓			✓		✓	
Peak experience in the moment of performance	✓	✓			✓			✓
Emotional reaction from family/friends during peak performance		✓			✓			
Wary of addiction to nervous/excited feeling during performance		✓						
Using adrenaline to step and perform		✓			✓			
Pride in self for performing well	✓				✓			
Strong/obsessive passion for and purpose in performing		✓			✓		✓	
Creates big shows with other performers		✓					✓	
Passion for performance squashed by other orientations							✓	
Including daughter in her career in circus acts rather than daughter as a burden						✓		
Realising need to create / take performance opportunity	✓	✓	✓	✓	✓	✓	✓	✓
Fear of knock downs preventing opportunities		✓		✓				
Avoiding 100% performer identity to protect self		✓						
Slipped out of performer role				✓				
Feels ‘less than’ other circus artists due to minimal performing				✓				
Lack of motivation to perform				✓				
Corporate work as mundane and non-meaningful		✓	✓		✓			✓
Desiring deeper meaning in performance		✓	✓		✓			✓
Finding own authentic, meaningful style			✓		✓			✓
Using performance to create passion in others			✓					✓
Using performance as goal creation and culmination of hard work					✓		✓	✓
Pandemic enabled reflection and change to anti-performance mindset								✓
Pandemic as renewed appreciation toward performing					✓			
Pandemic as reason to remain in non-performer role				✓				

Table 10. Participant specific items within the career subtheme.

Theme / Subtheme / Item	**Harmonious Passion Group**				**Dual Passion Group**			
Major Orientations / Career Orientation	John	Norma	Tony	Rob	Edward	Rachel	Lisa	Eleanor
Taking huge leap of faith to commit to circus	✓	✓	✓		✓			✓
Sense of fate / destiny in committing to circus		✓				✓	✓	
Waiting for sign from the universe during times of uncertainty			✓					✓
Hard graft to make it in the industry	✓		✓		✓	✓	✓	
Waiting for others to take the lead				✓				
Lack of self-motivation to create opportunities				✓				
Daunted by prospect of and unwilling to take risks				✓				
Huge pressure in taking risks to fulfil purpose								✓
Going through limbo period of no money and no work	✓	✓	✓		✓		✓	✓
Cycle of creating and taking opportunities to make it	✓	✓	✓		✓			
Persistently overcoming hurdles	✓	✓	✓		✓	✓	✓	✓
Listening to inner voice – quitting situations out of line with purpose	✓	✓			✓			✓
Followed others whilst knowing it was not right for the self		✓					✓	
Regret at missed opportunities	✓	✓	✓		✓	✓		
Proving self to external others	✓		✓		✓			
Strong sense of circus career as sitting outside the box of mainstream society	✓		✓		✓		✓	✓
Relieved to be outside mainstream society	✓				✓			✓
Capitalist society dictating career	✓	✓	✓	✓		✓	✓	
Not about the money but you need money - dichotomy		✓	✓			✓		
Is/has been career obsessed	✓	✓	✓		✓	✓	✓	
Motivated by desire for career stability	✓			✓			✓	
Career orientation as priority	✓			✓			✓	
Constant feeling of insecurity / instability in circus career							✓	✓
Pride in being a leader in the industry	✓						✓	
Moved away from freelancing to small business ownership	✓	✓					✓	
Operating a scalable start up, actively expanding, aiming to be pioneer	✓							
Mix of freelancing and sole trader		✓	✓		✓	✓	✓	✓
Mix of freelancing and working under stable contract for a company				✓				

Table 11. Participant specific items within the multifaceted nature subtheme.

Theme / Subtheme / Item	**Harmonious Passion Group**				**Dual Passion Group**			
Understanding Passion And Purpose / Multifaceted Nature	John	Norma	Tony	Rob	Edward	Rachel	Lisa	Eleanor
Orientations/passions work together under umbrella of circus	✓	✓	✓	✓	✓	✓	✓	✓
Fear of conflict between orientations causes paralysis				✓				
Mix of harmony and conflict between orientations		✓	✓			✓	✓	✓
Almost complete/complete harmony between orientations	✓			✓	✓			
Consciously aiming for harmony (anti-obsession) toward one orientation			✓	✓				
Different orientations thrown into spotlight depending on career point	✓	✓	✓	✓	✓	✓	✓	✓
Beauty of circus in plethora of disciplines/apparatus		✓	✓	✓	✓	✓	✓	✓
Focus on and strong identity with one apparatus	✓							
Passion for specific apparatus/apparatuses has persisted through time	✓	✓	✓	✓	✓	✓	✓	✓
Break from specific discipline if bored and renewed passion upon return			✓				✓	✓
Multiple circus identities with multiple apparatus					✓		✓	
Using or adding strings-to-bow to enhance circus career	✓	✓	✓	✓	✓	✓	✓	✓
Constant juggling of strings-to-bow leads to overwhelm						✓	✓	
Pandemic as break from multiple overwhelm						✓	✓	
Deepest fulfilment comes from combining strings-to-bow into one whole	✓	✓	✓	✓	✓	✓	✓	✓
Desiring collaboration with others for collective, multiple fulfilment		✓	✓	✓	✓	✓	✓	✓
Purpose of circus as a tool enabling fulfilment in multiple aspects/passions of life	✓	✓	✓	✓	✓	✓	✓	✓
Purpose of circus as enabling humans to dazzle in their upper limits	✓					✓		
Circus as facilitating travel, meeting people, and growing the self		✓				✓		✓
Circus ticks all the boxes	✓	✓	✓	✓	✓	✓	✓	✓
Other disciplines (photography/yoga/costume/rigging) are also a passion		✓	✓	✓	✓	✓		✓
Circus is main passion despite other interests / passions	✓	✓	✓		✓		✓	✓

Table 12. Participant specific items within the defining passion and purpose subtheme.

Theme / Subtheme / Item	**Harmonious Passion Group**				**Dual Passion Group**			
Understanding Passion And Purpose / Defining Passion And Purpose	John	Norma	Tony	Rob	Edward	Rachel	Lisa	Eleanor
Purpose as inwardly expressed; passion as outwardly expressed / released	✓		✓			✓		✓
Purpose gives meaning to the passion	✓	✓						✓
Purpose is the driver	✓	✓			✓			✓
Passion is the driver	✓	✓	✓	✓		✓	✓	✓
Passion and/or purpose as a drive to overcome obstacles	✓	✓	✓		✓	✓	✓	✓
Passion creates identity / creates self in the world	✓	✓	✓	✓	✓	✓	✓	✓
Identifies strongly with purpose		✓			✓			
Circus/aspects of circus as all-consuming identity					✓		✓	
Actively trying not to over-identify with circus		✓						
Whole life living and breathing circus	✓	✓	✓			✓	✓	✓
Cannot live without circus / no longer a choice	✓	✓			✓	✓	✓	
Recognising obsession and addiction to circus as unhealthy	✓	✓	✓	✓			✓	
Passion as not constant, ebb/flow, stronger after a break		✓	✓					
Passion as a reward circuit				✓				
Purpose as constant and can never be fulfilled								✓
Has been or is distressed by unfulfilled purpose	✓	✓	✓	✓	✓	✓	✓	✓
Living a purpose that is not authentic				✓			✓	
Currently feeling stuck/stagnant/frustrated				✓			✓	
100% authentically aligning to inner purpose	✓	✓	✓		✓	✓		✓
Fulfilling purpose by mini / big goal creation and achievement	✓				✓			✓
Aims to experience and not live with goals			✓					
Too busy to set long term goals							✓	
Pandemic has caused situation in which it is hard to make goals						✓		
Pandemic as frustrating stop of purpose flow	✓	✓			✓			
Life as conglomeration of random events			✓	✓				
Passion for / purpose in circus has remained across time	✓	✓	✓	✓	✓	✓	✓	✓
Places a high value on living your passion / purpose	✓	✓	✓		✓	✓	✓	✓
Can identify clearly what their purpose is	✓		✓		✓			
Struggles to pinpoint the exact nature of their purpose		✓		✓		✓	✓	✓

3.1 HARMONIOUS AND OBSESSIVE PASSION

This study was designed to corroborate and expand Vallerand's (2015) DMP by qualitatively analyzing two groups differing on passion type. All participants scored high on HP, but only the DPG scored high on OP. As stated within the introduction, OP is associated with a host of negative phenomena, therefore, participants in the DPG should display higher current obsessive behaviours and negative phenomena than the HPG (see table 13).

Table 13.

Current phenomena related to obsessive passion experienced by participants.

Negative phenomena associated with OP in literature	**HP Group**				**DP Group**			
	J	N	T	R	Ed	R	L	El
Avoiding guilt / feeling obligated (Vallerand et al., 2006)				✓			✓	
Rigid persistence (Vallerand et al., 2003)					✓		✓	
Chronic injuries (Rip et al., 2006)		✓				✓	✓	
Burn-out (Lopes & Vallerand, 2020)		✓	✓				✓	
Performance avoidance goals (Vallerand et al., 2007; 2008)					✓			
Performance approach goals (Vallerand et al., 2007; 2008)	✓				✓			
Workaholism (Dalla Rosa & Vianello, 2020)						✓	✓	
Interpersonal conflict (Jowett, Lafreniere & Vallerand, 2013).		✓	✓				✓	
Conflict between orientations (Vallerand et al., 2003)		✓	✓			✓	✓	✓
Distress/deep regret at unfulfilled purpose (Philippe et al., 2009)	✓		✓				✓	✓
Struggling to pinpoint exact purpose (Philippe et al., 2009)		✓		✓		✓	✓	✓
Evidence of obsessive passion								
Circus as all-consuming identity					✓		✓	
Cannot live without circus / no longer a choice	✓	✓			✓	✓	✓	
Pandemic as frustrating stop of purpose/passion flow	✓	✓			✓			
Obsessed with training, teaching, performance and/or career	✓	✓	✓		✓	✓	✓	✓
Evidence of awareness of obsessive passion								
Recognising obsession and addiction to circus as unhealthy	✓	✓	✓	✓			✓	
Evidence for detrimental effect of anti-obsession								
Strongly anti-obsessive				✓				
Fear of conflict causes paralysis				✓				

Fear of knock-downs preventing opportunities	✓	✓	
Debilitating lack of motivation		✓	
Daunted by prospect of taking risks		✓	
Constant feeling of stagnation		✓	

All participants (except Rob) show OP including those within the HPG: Norma is "totally obsessed with circus, everything else takes second place" and John's obsession with running a flying trapeze school is all-encompassing:

> I don't think there's room for other stuff…trapeze is my career…my passion, my purpose, my career, that's just trapeze and I'm even doing it when I'm not doing trapeze…it's just like trapeze, trapeze, trapeze and relax (John, p.70)

This evidence makes qualitative separation of the two groups challenging. Although slightly more negative phenomena are experienced within the DPG than HPG this slant is due to high incidence with one participant, Lisa, often overwhelmed with stress directing a busy circus centre:

> You're already at your absolute capacity and then someone wants to even push that further. When you're tired, you're crying…it's personal. There's no defence mechanism…we're not directors sat at the top of a tree (Lisa, p.32)

Despite incidences of overwhelm, Lisa prioritizes clear communication as the means to prevent interpersonal conflict, stating she experiences "90-95% harmony". Although Tony is "the kind of person who obsesses" he uses a "three-legged stool analogy", consisting of earning money, everyday chores, and fun activities, to maintain harmony in self-employed life. This shows the dichotomization of OP and HP as misleading because one does not cancel out the other, i.e., they are not opposing forces (Moeller et al., 2015). Rob is an anomaly, with strong anti-obsession and lack of motivation he called "laziness". He purposely doesn't become obsessed because "the idea it could bring conflict [between orientations] causes the paralysis". He takes growth opportunities only if life remains harmonious, preventing self-actualization and causing stagnation, revealing maladaptation arising in low OP + high HP. Interestingly, Rob's combined OP/HP score is the lowest of all

participants and Moeller et al. (2015) stated passion degree, not passion type explains inter-individual differences.

3.2 VALIDITY OF THE PASSION SCALE

The passion scale effectively categorized extremes: Rob has the lowest OP score (2.8) and Lisa the highest (6.6) and this matched the qualitative data, however the qualitative data demonstrated 75% of the HPG as highly obsessive, contrary to scale results. Studies using exploratory structural equation modelling (ESEM; combining and outperforming exploratory factor and confirmatory factor analysis), broadly confirmed its construct validity (Marsh et al., 2013; Tóth-Király, Bõthe, Rigó & Orosz, 2017; Schellenberg, Gunnell, Mosewich, & Bailis, 2014) but with some content invalidity: Tóth-Király et al. (2017) found few items tapped into unique HP and OP aspects, and overlaps existed between specific OP/HP items, suggesting they corresponded with both passion types, potentially applying to general passion (GP). Marsh et al. (2013) demonstrated both OP/HP subscales measure GP, confusing what is being measured. Only one content validation (using Colquitt, Sabey, Rodell and Hill's (2019) advanced method) of the passion scale exists (Smith, Min, Ng, Haynes & Clark, 2022), assessing each item against all individual facets of OP (controlled internalization, controls individual, conflicts with other activities, and negative affect), HP (autonomous internalization, harmony, significant part of identity, and positive emotions), and GP (loved, valued, motivational, identity, persistence, specific activity, and adaptive/maladaptive). The scale failed to correspond with any facets, nor was distinct from related orbiting constructs, measuring meaningfulness and workaholism to a higher degree than HP and OP respectively.

There were, however, specific items corresponding highly to specific facets of GP, HP, or OP above orbiting constructs which were utilised to assess participant grouping: table 14 shows participant scores for these items (of which 1, 5, 8 and 12 corroborate the findings of Tóth-Király et al., 2017; omitting item 12 which failed our original reliability analysis). These results matched the qualitative data whereby participants (except Rob) felt internally obsessive toward circus whilst feeling circus was in harmony with self/life. Our qualitative data matched participants feeling strongly identified by circus (detailed in discussion), but items 7+11 didn't match: scores were mostly low whilst all participants do have an enduring love toward circus and should score high if these items measure the love and specificity facets of GP, suggesting content validity differs depending how the question is perceived and by whom. We cannot, therefore, continue to draw comparisons between the originally

defined HPG/DPG, nor rely on content validation provided by non-circus artists, henceforth, participants will be considered one group and literature using the passion scale will be treated with caution.

Table 14.

Participant means for specific passion scale items corresponding strongly to specific facets of OP, HP, and GP as per Smith et al. (2022).

Item number	Item Description	Facet and of which type of passion	Participant means in HP group				Participant means in DP group			
			John	Norma	Tony	Rob	Edward	Rachel	Lisa	Eleanor
4	I have an almost obsessive feeling for my work	Controls individual (internal contingencies) – OP	7	5	6	3	6	7	6	7
1	My work is in harmony with the other aspects of my life	Harmony (with other aspects of life) – HP								
8	My work is well integrated into my life		7	6.33	5.33	5.67	6	7	6.33	5
10	My work is in harmony with other things that are part of me									
8	My work is well integrated into my life	Identity (significant but not overwhelming part of) – HP	7	7	6	6	6	7	7	7
5	My work reflects the qualities I like about my self	Identity (part of) - GP	7	6	5	6	7	7	6	7
11	My work is so exciting I sometimes lose control of it	Specific activity (passion towards a) - GP	3	1	5	2	4	5	6	4
7	My work is the only thing that really turns me on	Love/liking (enduring love for) - GP	1	3	1	4	5	4	7	4

3.3. MULTIFACETED NATURE

The subtheme capturing the heart of participants experience is multifaceted nature. Circus is "broad", with "so many things in it" that "ticks the boxes" it's "too good to leave". Circus, in its "no pass or fail", "all-inclusive" nature, strongly facilitates EWB on multiple levels; "freedom" though travel, "joy" in learning, a "tool" to overcome "drug addiction" and "OCD", to "grow, evolve, connect community, [be] artistic, creative" (Rachel). Circus is a "carrier of passion", a "reason to get out of bed", circus:

> hits all dimensions at the same time, gives you passion, purpose, identity, physical ability, shows you what you can do, where you can push yourself, pushes you outside of your comfort zone, does all sorts of things psychologically, mentally, spiritually (Norma, p. 46).

Circus is therefore a tool facilitating passion and purpose in multiple ways, suggesting passion and purpose are innate motives available for use on tools/carriers in the physical world.

Plethora of Disciplines

All participants (except John whose "purpose on this planet is to do flying trapeze") practice a plethora of disciplines. if they "lose [their] passion" for one, they switch to another because it "serves the same career purpose" and "prevents boredom". Passion thus "ebbs and flows", with passion for a discipline returning stronger after a break. However, they "obsess" over specific disciplines they "click" with. Tony said, "you don't choose what you're [truly] passionate about", proven by passion repeatedly returning over many years contrasting "brief obsessions" which "fizzle out". This suggests passion endures for specific disciplines because they tap into a central part of the self.

Major Orientations

The major orientations continuously "depend upon each other" (e.g., training benefits performance and career; performing with others brings all the orientations into play). Participants focused more on specific orientations depending on their aims and where they felt most passion. Training was always the first orientation, showing that physical doing first develops passion. John's focus journeyed from obsessive training-community-teaching-

performing-career. When he felt fulfilled in each orientation he moved onto the next. Like disciplines, orientations can be returned to after a break, Norma described the deep joy resulting from "hard work" re-establishing herself in a circus community after moving abroad. Conflict occurred when participants focussed on specific orientation/s whilst needing fulfilment in another: Lisa is deeply frustrated, because she is focussed on career whilst her "real passion [training/performing] is squashed in the corner". Teaching is often used as a protective measure: to create financial stability or protect the self from "over-identification" with performance. This shows how purpose is multifaceted with plenty of growth opportunities and can be utilised to achieve specific aims, however it is important to orient correctly at specific times.

Additional Skills

All participants added additional skills that "work together" to become "more well-rounded". These skills became additional passions but served the purpose to maintain and develop their career. Tony started photography and videography to link these to circus and "developed a passion" for them. Edward was completing rigging training to break into circus full-time and cease his part-time delivery job. Eleanor's "purpose right now" is to "combine the skills [she's] spent years developing…yoga, teaching, travelling, training, promotion, curriculums, website design, marketing", into a retreat for others. Conflict occurs for Rachel when she "struggles to choose" which skill to invest time into as she is so passionate about them all. This echoes Dalla Rosa and Vianello's (2020) career calling whereby the individual is called to engage in a plethora of activities.

Additional Orientations

There are more orientations operating within participants focus on disciplines, the major orientations, and additional skills. Rob's "passion for technical trumps his passion for creativity" when he rigs, films or video edits. John is strongly goal-oriented currently career-focussed: his end goal is to open "an indoor fly school" to achieve financial stability from his passion. Tony "consciously avoids being driven by goals", preferring to be driven by "hopes, ideas" with the "aim to experience" and heads "in the direction of passion", explaining his passion for connecting with others to "experience their mindset". Rachel is "constantly drawn to exploring creativity", expressed outwardly by passions for e.g., costume-making, storytelling, aerial silks. This shows the limitlessness of purpose's multifaceted nature, how

both passion and purpose act as drivers, how passion and purpose are intertwined and even passion can be directional.

Deeper Purpose

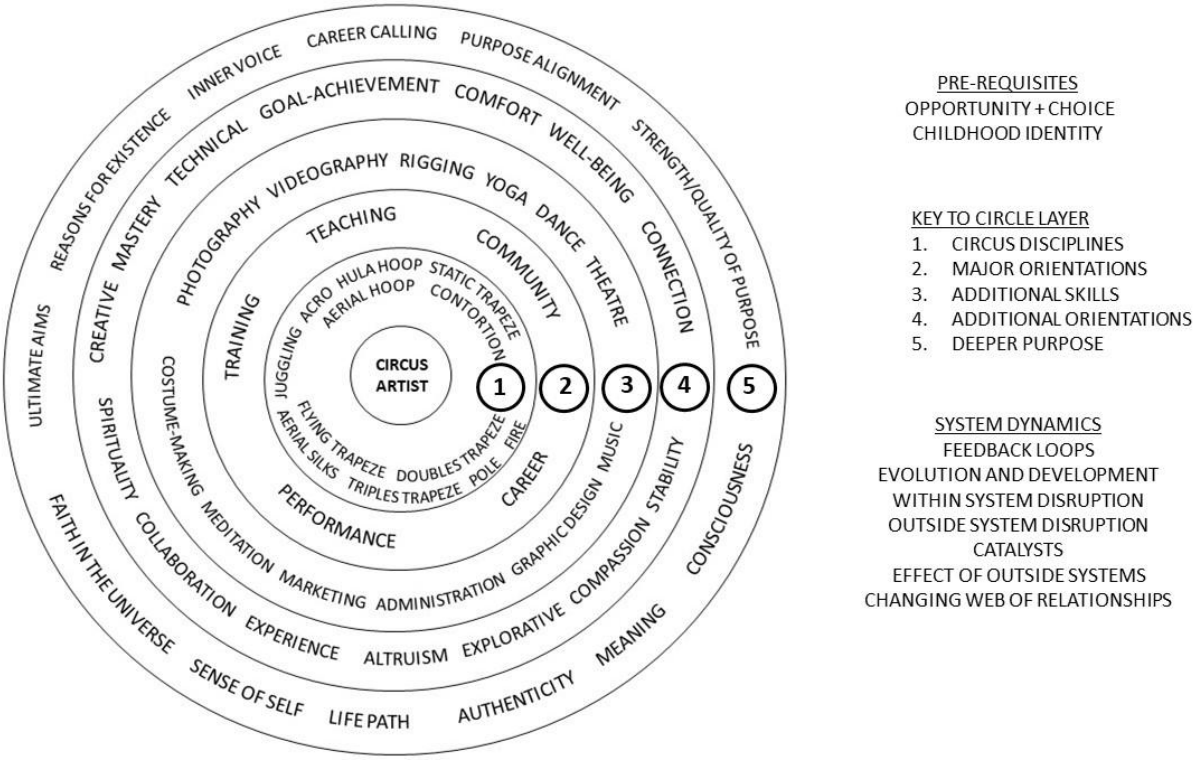
Belief in the universe to provide opportunities is an aspect of purpose: “Magical coincidences” happen to Rachel so often she believes they are “not coincidences, but normal”, Eleanor and Tony both “wait for the universe” to provide direction when unsure where to orient toward. Purpose is created: Norma recently “created [her] own destiny” by purposely “marrying” a meditation retreat and ensemble-show dress rehearsal into one weekend. Purpose connects the self to the inner voice (Tolle, 2008). When participants don’t listen to their inner voice, they become very distressed: Tony increasingly lost his authentic self when working with an exploitative boss; “deep down inside, I knew that wasn’t helping me anymore”. The inner voice urges the self to act in line with authentic purpose (Tolle, 2008). “I’m not nourished inside”, Edward increasingly realised in his delivery job. Purpose often has an elusive nature, contrasting strongly with passion which all participants easily identify with. Eleanor “sometimes feels like [she] is going crazy trying to fulfil her purpose”, because it’s hard to define exactly “what [her] purpose is”. This may be because purpose itself is multifaceted.

The Multifaceted System of Passion and Purpose

To depict the above multifaceted nature a new model is proposed: the multifaceted system of passion and purpose (MSPP), specific to the becoming, and career maintenance of, freelance circus artists (see figure 5), guided by complexity theory (Kallemeyn, Hall & Gates, 2020; Gates, 2016). The MSPP is a web of interrelated elements, simultaneously lighting up specific points across and within the circle layers, like a star constellation, which is participant unique, dynamic, and evolving. The MSPP is affected by system dynamics and entered via pre-requisites (see table 15).

Figure 5.

The multifaceted system of passion and purpose (MSPP) of the becoming, and career maintenance, of freelance circus artists (guided by complexity theory: Kallemeyn et al, 2020; Gates, 2016).



PRE-REQUISITES
OPPORTUNITY + CHOICE
CHILDHOOD IDENTITY

KEY TO CIRCLE LAYER
1. CIRCUS DISCIPLINES
2. MAJOR ORIENTATIONS
3. ADDITIONAL SKILLS
4. ADDITIONAL ORIENTATIONS
5. DEEPER PURPOSE

SYSTEM DYNAMICS
FEEDBACK LOOPS
EVOLUTION AND DEVELOPMENT
WITHIN SYSTEM DISRUPTION
OUTSIDE SYSTEM DISRUPTION
CATALYSTS
EFFECT OF OUTSIDE SYSTEMS
CHANGING WEB OF RELATIONSHIPS

Table 15.

Pre-requisites and system dynamics in the MSPP (guided by complexity theory: Kallemeyn et al, 2020; Gates, 2016).

Element	**The Role of Passion and Purpose**
Pre-Requisites: Opportunity + Choice	Opportunity + choice (Collier & O'Connell, 2016) is neither random nor entirely predictable (Boulton, Allen & Bowman, 2015). Lisa's "purpose came before passion", she "knew [she] was going to do circus" because she'd visited a circus centre and chosen to pursue it after university. Some participants experienced purpose awakening, after watching a show (opportunity). They then chose to find opportunities to train in cities. Those continuing a childhood passion for circus within expected university age, experienced more passion than purpose in their choice.
Pre-Requisites: Childhood Identity	Participants entered the MSPP with preformed circus related identity from childhood (Kroger, 2006). Edward's "showman identity…harks back to being on stage as a child". Rachel's choice 'didn't feel far removed' from her previous "destiny" to be actress; Eleanor had a childhood "dream to be an ice-skater"; Norma was always "dressing up and putting on shows" for her parents. John's childhood passion for flying trapeze was reignited in adulthood upon discovering classes.
System Dynamics: Feedback Loops	Many feedback loops operate within the MSPP. Rob feels "passion is a reward circuit", i.e., doing something you're passionate about creates rewarding feelings causing experience repetition. John states "purpose is best perceived as a circle" rather than upward growth, because he teaches others to achieve what he has. Passing on life lessons to others is something all participants do: Tony was strongly defined by overcoming a childhood belief "he couldn't juggle". Now a professional juggler, he uses an "anti-defeatist mentality" to "unlock others mental blocks" in teaching. Opportunity and choice are constantly looping and required for growth (Collier & O'Connell, 2016), this loop is used by participants by often choosing to create their own opportunities.
System Dynamics: Evolution and Development	The MSPP is in a constant state of evolution and development as participants grow in many areas. However, the rate of evolution in the MSPP is not constant as discussed below.

System Dynamics: Within System Disruption	Injury, interpersonal conflict, or any situation happening within the system causing distress causes disruption and slower passion/purpose evolution. Norma and Lisa describe how being seriously injured in training was "like taking a step backward". Norma and Tony both experienced burn out and emotional exhaustion during interpersonal conflict in circus companies and "lost [their] passion". After traumatic events like these, participants told themselves their circus journey "was over", but their passion and purpose returned slowly in recovery.
System Dynamics: Outside System Disruption	A recent example of outside system disruption is the COVID-19 pandemic during which the entertainment and arts sector was severely impacted (Bradbury, Warran, Mak & Fancourt, 2022). For those overwhelmed with "busyness" the pandemic was a welcome relief. For those with a clear goal, the pandemic was a frustrating stop. The pandemic disrupted the purpose flow; however, it also brought a time of inner reflection, causing some participants to change their course: Norma decided not to run the full-time course she was planning, and Eleanor realised she had "lost [her] taste" for performance and decided to focus on teaching others.
System Dynamics: Catalysts	Events which speed up evolution rate are catalysts. Attending circus school is an example of a catalyst, with intense growth in multiple areas (training, community, career, performance). Working with large, renowned companies is catalytic, causing huge self-growth due to being surrounded and collaborating with highly developed artists, musicians, technicians, travelling etc. Because of this growth, it is difficult to leave during interpersonal conflict, Tony said of this: "working in the company both created and destroyed the purpose". This shows it is possible to be growing at a fast rate in some respects whilst being disrupted in others.
System Dynamics: Effects of Outside Systems	The capitalist system was mentioned frequently by participants as an unavoidable system in which they had to integrate (Noujeim, 2021). Some participants started teaching because they needed money, then discovered an unexpected passion for teaching, also giving them purpose. Norma described the career orientation as "will married with economics". Money is "not the main motivator" for any participants, although it is more motivating for those striving for financial stability. Most participants feel removed from capitalist society because circus sits "outside the mainstream". Circus universities offered the "expected career route" making it easier for Tony to convince his parents to support his choice. Eleanor feels "misunderstood" by family and friends in her hometown, because they expect her "to settle down, get married and have kids". Participants repeatedly reassert their purpose to do circus "against the grain".

System Dynamics: Changing Web of Relationships	Participants' web, or star constellation, across the MSPP changes depending upon the areas they are developing, who they are working with, what purpose they are trying to achieve at any given time, and where they feel most passion. Rachel described how her purpose was "very pointed" when she was younger, with clear performance and career goals, but her "purpose has spread" since "achieving the top jobs [she] wanted". Tony described how his "passion defined [him] more when [he] was younger", but less so now as he increasingly realises "there is more to [him] than circus".

4. DISCUSSION

This study investigated the role of passion and purpose in becoming, and maintaining a career as, a freelance circus artist. Using a mixed-methods explanatory sequential design, participants were separated into groups within the context of the DMP prior to qualitative data collection and analysis, aiming to corroborate and expand upon the DMP (Vallerand, 2015).

4.1 GROUP FORMATION USING QUANTITATIVE DATA

The two groups formed were HPG (high HP + low OP) and DPG (high HP + high OP). No high OP + low HP emerged, corresponding with Li, Zhang, Shao, and Chen (2019) who revealed only 1-12% as pro-obsessive within a diverse range of careers. A low-scoring DPG (low HP + low OP) was omitted as the present study wished to capture participants who were passionate (above midpoint on the likert scale) about circus. However, the presence of a low-scoring DPG corroborates Li et al. (2019) and Moeller et al.'s (2015) finding most participants are DP when grouped using raw scores, questioning the dichotomization of OP and HP: along a similar vein, Howard, Gagné, Morin and Van den Broeck (2016) criticized the dichotomization of motivation (autonomous vs controlled) as reducing potentially rich findings: they discovered four profiles varying in degrees of work motivation and self-determination, stating complex interactions between these profiles could not have easily been analysed using the traditional regression analysis so abundant in DMP studies.

4.2 THEME GENERATION

Qualitative analysis generated three themes: circus prelude (subthemes: childhood, choosing circus), major orientations (subthemes: training, teaching, community, performance, career), and understanding passion and purpose (subthemes: multifaceted nature, defining passion and purpose). The finding of major orientations specific to circus artists corroborated Yukhymenko-Lescroart and Sharma's (2020; 2021) studies that different orientations operate in different contexts. However, this study also identified many additional orientations participants utilise (see below).

4.3 GROUP DIFFERENCES USING QUALITATIVE DATA

No whole-group differences were found however one participant in each group showed extremes: Lisa (DPG) experienced pronounced (OP associated) current negative phenomena and Rob (HPG) was the only strongly anti-obsessive/high harmonious participant.

Lisa's phenomena were attributed mainly to high stress, exacerbated by ignoring her daimon (Waterman, 1993b). Lisa is highly distressed by unfulfilled self-growth whilst constantly busy facilitating others-growth in her circus centre. This shows an imbalance between doing and being (Wilcock, 1998): in the stillness of being, she could listen to the voice of her daimon, (telling her to change orientation) and make choices to change her doing. She exhibited workaholism and mostly in agreement with Dalla Rossa and Vianello (2020), appears high on three elements of career calling related to workaholism and OP (over-*identification* with circus, *sacrificing* her needs to run the circus centre, circus is *pervasive* across all aspects of life) and conflicted on three elements that may protect against this (misalignment of *purpose*, stress destroying *enjoyment*, too busy to consider *transcendental meaning*), however the fourth protective element (very *pro-social*) she is high in.

Rob's pro-harmonious profile was revealed as maladaptive due to risk-avoidance paralysing the progressive development of talent (Waterman, 1993b). Taking risks (e.g., attending scary auditions, quitting stable office jobs, moving house) is something all other participants did to keep progressing. These leaps of faith required strong belief in purpose, i.e., believing these risks would lead to actualization in an aspect calling for fulfilment. Rob believed in passion but not purpose, remaining mainly under stable contract with a circus university where his basic needs of autonomy, competence, and relatedness (Deci & Ryan, 2000) were met. He is 'feeling well', but not 'doing [as] well' (Martela & Sheldon, 2019) as his potential offers. This shows how passion and purpose need to work together for the artist to fully actualize, corroborating Pradhan et al.'s (2017) finding passion and purpose combined predicts higher work performance than either passion or purpose alone. Although he felt stagnant, this didn't distress him, showing absence of perceiving or living a calling which may explain his lack of motivation (Duffy, Spurk, Perez, Kim & Dalla Rosa, 2022). Neither Lisa and Rob, therefore, currently listened fully to their daimon, Lisa through too much doing and Rob through denying its existence.

4.4. CONTENT VALIDITY OF THE PASSION SCALE

Qualitative data revealed 75% of the HPG as equally obsessive toward circus as the DPG, corroborated by almost equal negative phenomena associated with OP experienced by both groups, suggesting major issues in the content validity of the passion scale. Further quantitative exploration on specific items analysed with qualitative data confirmed overall content invalidity, therefore, the originally defined groups were dismissed. However, it is recognised the scale did identify extremes.

4.5. MULTIFACETED SYSTEM OF PASSION AND PURPOSE

Highlighting Rob and Lisa's extremes within the context of the DMP was necessary, as this study was designed within the DMP concept. But this inappropriately dichotomizes the reality of participants multifaceted nature. The MSPP was proposed (see figure 5, table 15) as a more suitable representation of participants reality. In order of centrality to the physical becoming, and career maintenance of, a circus artist: participants practice a plethora of disciplines, orient toward five major orientations, develop additional skills to support their career, operate from multiple additional orientations and access deeper purpose for guidance. The MSPP is entered via pre-requisites and affected by system dynamics. Synonymous with critical realism (Bhaskar & Hartwig, 2016), the MSPP is an open system, sharing ontological assumptions with complexity theory by highlighting inter-related elements, multiple causality, non-linear relationships and interplay between agency and structures (Kallemeyn et al., 2020). In line with complexity theory, 'the map is not the territory' (Gates, 2016): the MSPP is the researcher's representation of participants experience. The MSPP differs from multifaceted theories such as Reiss's (2004) 16 basic desires and Schwartz's (1992) 10 universal values. These theories place elements into stable broader categories whereas the MSPP is a dynamic system lighting up at varying points and times as the circus artist continuously becomes, remaining open to change (Kallemeyn et al, 2020; Boulton et al, 2015; Wilcock, 1998). System dynamics cause unpredictable change, for example, the COVID-19 pandemic was an outside system which disrupted purpose flow (Bradbury et al., 2022), causing some participants to change orientation focus during decisions made during the inner reflection (Wilcock, 1998) the pandemic brought.

Supporting complexity theory (Kallemeyn et al., 2020) and SDT (Deci & Ryan, 2000) participants become increasingly complex: Purpose directs circus artists toward collaboration

with others to combine many evolved self-aspects with others evolved self-aspects, by creating bottom-up work utilising all their passionate disciplines and skills (e.g., rigger, costume-maker, videographer, juggler, trapeze artist) to create powerful moments and processes. This supports Ryan and Deci's (2012) autonomous collectivism whereby well-integrated, growth oriented, multiple identities in the single self, enables healthy pursuit of collectivist goals related to the three basic needs of SDT, however, this study goes further, claiming passion (c.f. Vallerand, 2015) and purpose motivate this pursuit. This study also goes further to claim purpose is multifaceted by multiple orientations which further diversifies people. For example, Tony is experience, mastery and collaborative oriented when he orients toward training or teaching juggling, acrobatics, or straps within the circus community, with the aim to experience. Edward is mastery and goal-achievement oriented when he orients toward training and performing pole or silks with the aim to fully actualize his expert performer potential.

Performance involves externalizing passion identity: the intense pursuit of actualizing goals tied strongly with identity carries a risk of losing identity if efforts fail, anticipating this risk some participants invested less in personally expressive performance identity choices to protect the self (Waterman, 1993b), e.g., by directing their passion toward teaching others, with the benefit of a feedback loops facilitating the teaching of life lessons and reinforcement of passion and a healthy teacher identity. This supports both Yitshaki and Kropp's (2016) depiction of passion as nourishing identity construction, and Halonen and Lomas' (2014) passion spiral, both which promote continuous growth. However, this study found that passion externalization alone becomes tiring, purpose serves to guide passion into more meaningful directions of growth, in this way, inner purpose externalizes in the outer world (Tolle, 2008), a deeper 'becoming' of the artist, integrating evolving aspects of the self (Wilcock, 1998). Goals direct toward discovery and creation of innate potential (Waterman, 1993b), this potential itself is multifaceted which is why purpose seems elusive, difficult to pinpoint and cannot be limited to one central life aim (contrary to Kashdan & McKnight, 2013).

4.6 CONCLUSION

The passion scale was valid in identifying two extreme participants, the highest OP (+ high HP) participant was linked with workaholism and busyness, the lowest OP (+ high HP) participant was revealed as maladaptive via risk-avoidance causing growth paralysis. The

root issue in both cases was ignoring the inner voice, or daimon. When inner purpose is ignored, feelings of stagnation or distress occurs, these are outward manifestations instructing the self to change course. Most participants have a DP profile within the context of the DMP which contradicts the dichotomization of HP/OP, however the passion scale overall lacked content validity. A new model, the MSPP (a dynamic, evolving system, open to change, and guided by complexity theory) better explained the multifaceted nature of participants reality. Passion expression alone did not bring deep fulfilment to participants, requiring purpose for full actualization. Passion externalizes identity to the outside world, whereas purpose internalizes deeper meaning and directs passion toward orientations the self needs to fulfil. Purpose calls participants to utilise their passion to evolve themselves and others into alignment with an existing authentic self, which itself is multifaceted explaining why purpose is sometimes difficult to pinpoint. Circus is a multifaceted physical tool facilitating actualization, with many additional benefits conducive to PWB. Purpose was found to be multifaceted with multiple orientations utilised to actualize multiple aspects of the self.

4.7 LIMITATIONS

The focus on highly passionate individuals omitted a low-scoring dual-passionate group which would have given richer inter-group analysis based upon degrees of passion. Some participants were known personally to the researcher which may have affected data collection and analysis. The interview questions mainly focussed upon the purpose concept, the qualitative data on passion could have been richer.

4.8 FUTURE DIRECTIONS

Further work should investigate the maladaptive nature of low OP + high HP via qualitative methods which embrace multiple causality and avoid reductionism. The passion scale requires adjusting to incorporate all facets of the HP and OP concepts and testing to check content validity in different contexts. However, prior to this, qualitative methods should inform on the DMP, to assess whether passion may have a multifaceted, rather than dualistic, nature.

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6. APPENDICES

Appendix I.

Application of the principles of the BPS Code of Human Research Ethics (Oates, Kwiatkowski & Coulthard, 2010).

Principle	Application of principle
Respect for the autonomy, dignity, and privacy of participants	• The nature of the research will be described to the participant • Content of research will not discriminate participants on their individual differences, race, or culture • Participants' consent will be required, and this can be withdrawn at any point until data has been collected • Data collection will comply with GDPR • Participants are de-identified and non-identifiable to other parties (participants will be informed how this is done; Clarke, Braun, Lyons & Coyle, 2016). • No research will negatively impact participants autonomy • If participants previously known to the researcher cannot be avoided, an agreement will be met on how to handle conflict within this 'dual relationship' (Clarke et al., 2016). • Participants made explicitly aware of how their data will be handled
Scientific Integrity	• Research will be designed, reviewed, and conducted in a way that ensures quality, integrity, and contribution to knowledge so participant contribution and resources are valued

	• The aims of the research will be made as transparent as possible to the participant
Social Responsibility	• Research will acknowledge a duty to humanity • Research will aim to contribute to beneficial outcomes to individuals or communities whilst respecting their dignity • The researcher will work within limits of own competence • The researcher will practice reflexivity throughout the process and work in partnership with a dissertation supervisor, other university professionals and with participants
Maximising benefit and minimising harm	• The research will be considered from the standpoint of participants and the groups or communities they represent, aiming to maximize the benefit to them and avoid risks to psychological well-being and dignity • The risk of harm will be no greater than one encounters in everyday life • The researcher will be sensitive to the power structure between researcher and participant, aiming to support the participants empowerment • Participants will be given time to settle in and ask questions before interview, given additional breaks if needed and treated empathetically during interview, and debriefed at the end (Braun et al., 2016)

Appendix II

Items of the Passion Scale

‘This activity’ was replaced with the word ‘circus’

Harmonious and Obsessive Passion

1. This activity is in harmony with the other activities in my life
2. I have difficulties controlling my urge to do my activity
3. The new things that I discover with this activity allow me to appreciate it even more

4. I have almost an obsessive feeling for this activity
5. This activity reflects the qualities I like about myself
6. This activity allows me to live a variety of experiences
7. This activity is the only thing that really turns me on
8. My activity is well integrated into my life
9. If I could, I would only do my activity
10. My activity is in harmony with other things that are a part of me
11. This activity is so exciting that I sometimes lose control over it
12. I have the impression that my activity controls me

Key:

Harmonious Passion Items: 1, 3, 5, 6, 8, 10

Obsessive Passion Items: 2, 4, 7, 9, 11, 12

Appendix III

Interview Schedule

Subsession One

Major Narrative Question

As you know I'm interested in researching passion in independent/freelance circus artists. Can you tell me what led you to become a circus artist, and what keeps you working in this field? Please describe in detail the events and experiences that mean the most to you personally. I'll listen first, I won't interrupt, I'll just take some notes for after you've finished telling me about your experiences

Subsession Two

Narrative Pointed Questions

1. You said ……. Can you tell me about another specific occasion when you felt that happen?
2. You said ……. can you elaborate more on that?
3. You said you felt …… can you describe any other specific moments you remember feeling that way?
4. You said …… Can you describe another event where that happened?
5. You said ……. can you expand on that?
6. You said …… can you go a bit deeper?
7. You said you experienced …. Can you describe other times you experienced that?

Subsession 3

Theory-based, structured questions

PASSION / PURPOSE THEORY	QUESTION
1. Purpose of activity to practice the activity as end in itself vs serving overarching purpose (McKnight and Kashdan, 2009a; 2009b)	Some people feel the purpose of their passionate activity is to practice as an end in itself, others feel their passionate activity serves an overarching purpose, some may experience a mixture of the two. Can you describe how this is for you?
2. Awareness of purpose: clarity of one's purpose, sense this needs fulfilling (Yukhymenko-Lescroart & Sharma, 2020)	Some people are aware of a clear sense of purpose in their circus career that needs fulfilling. Can you describe any events or experiences in which you have felt this way and if so are you able to describe what your purpose is?
3. Awakening to purpose: actively exploring one's purpose and crafting long-term goals (Yukhymenko-Lescroart & Sharma, 2020)	Some people actively explore their purpose or career calling and craft long-term goals, others do this less and some live in the moment. Is this something you experience and if so can describe how you do this and how strong it feels?

4. Altruistic purpose: desire to impact positively on the world (Yukhymenko-Lescroart & Sharma, 2020)	Some people feel a desire to use their passion to make a positive contribution to others, their community, to society or to the world. Are there any occasions you have felt this way or taken action to fulfil this desire?
5. Career calling as experienced as a spiritual or transcendent summons (Dalla Rosa & Vianello, 2020)	When people choose a career they are passionate about, they sometimes feel they have been called to their career from deep within themselves or they experience the calling as a transcendental summons. Can you describe if you have felt experiences similar to these?
6. A purpose that calls the individual to engage in a plethora of activities (Dalla Rosa & Vianello, 2020)	When you think of your overarching sense of purpose, this may call you to engage in one aspect of your passionate activity, all aspects of your passionate activity or even in a mixture of different activities. Can you describe how this is for you?
7. Passion and purpose that defines their identity (McKnight and Kashdan, 2009a; 2009b; Vallerand, 2015)	A passionate activity becomes self-defining and so your activity (circus) becomes an integral part of your identity. Would you say the same kind of thing happens when you think of your purpose and can you elaborate here and make comparisons between how passion and purpose define your identity?
8. Different orientations of purpose: self-oriented, others-oriented, career-oriented, interpersonal oriented (Yukhymenko-Lescroartm & Sharma, 2021; Sharma, Kim & Bernal-Arevalo, 2021)	Purpose has been described as having different orientations: self-oriented where one strives to be the best version of themselves; others-oriented where one strives to help others grow; career-oriented; where one strives to actualize their work-related potential; interpersonal-oriented; where one strives to connect with others…is this idea something that resonates with you and can you describe how these different orientations impact you in the realm of being a circus artist?
9. Conflict between purpose orientations (Emmons, 1986)	Thinking about these different orientations, do they work in harmony, conflict with one another or do you experience a mixture of harmony and conflict between your different purpose orientations?
10. Sense of purpose causes distress during uncertain times (Delle Fave & Bassi, 2009)	A sense of purpose can provide reassurance and guidance but sometimes it can cause distress, perhaps during uncertain times or perhaps if the purpose is not being fulfilled. Can you describe any experiences or events where part or all of this statement may apply to you?
11. Purpose as authentic to the self vs to appease external others (Halonen & Lomas, 2014)	Pressure or influence from the outside world or from others can impact our decision making either positively or negatively. Do you feel your sense of purpose has been influenced by your interaction with others, or is your purpose completely aligned with your authentic self? Perhaps it is a mixture of the two. Please could you elaborate on this?
12. Having more than one passion vs obsessed over one (Vallerand, 2015)	Some people are passionate about other activities besides circus whilst some people are passionate only about circus. Can you describe how this for you?

Appendix IV

Familiarisation notes of HP Dataset.

Name	John	Tony	Rob	Norma
Section One	Childhood Flying trapeze opportunity at holiday resort, became fascinated and addicted by it (p.1) More opportunities to perform in circus than recreational gymnastics, accolade from family and strangers reinforced the passion (p.3) Learnt and was competent in other circus disciplines in childhood but they failed to ignite his passion like flying trapeze (p.5) Renowned flying teacher saw his ability and passion and nurtured it, leading to becoming part of the core team on the resorts fly rig (p.8) Proud and appreciative of opportunity to be taught by renowned teacher because of his phenomenal circus history (p.9) Upper-class schooling led to expectations of normal career route and he took office job in IT (p.11) Started flying in the city recreationally, the more he flew the more he realised IT was making	Fine artist as child, thought juggling was impossible and not drawn to it at all (p.1) Started diablo, poi and fire with friends down the skate park, led to fire shows at small local venues as a teenager – birth of his circus passion (p.2) Learning to juggle was massive deal – the impossible was not impossible – aha moment that one's biggest barrier is their mentality (p.3) Aiming to be fine artist at uni, juggling for fun but increasingly loving circus community and feeling 'at home' – relatedness needs satisfaction – authentic self (p.4) Heard about circus school, decided to pursue circus as career whilst young – validated by fast learning and peers who told him he was good – decision enabled because he lived in a warehouse with other jugglers and was already immersed in and enjoying circus life and community (p.5)	Opportunity to do circus projects/summer schools as a child – passion for trapeze and felt competent at it (p.1) Youth circus festival - big opportunity to try new exciting skills which ignited his passion (p.2) Feeling valued and a valuable part of the circus community as a teen (p.3) Journey and progression: audition for circus school – specializing in acro – learning flying and rigging with tutor – teaching on the course in tech and acro – minimal performing experience – remains at circus school as a teacher and tech specialist (p.4) Choosing lighting design on module led to tech work now – proud he chose it and is needed/useful at the circus school (p.6) Big festival as a child made him so passionate and gave main impetus to apply for circus uni (p.7) Would like to go into pro-camera stunt work but feels safe and secure in job and doesn't want to rock the boat (p.7)	Started as adult after seeing immersive circus show and became obsessed with trapeze (p.2) Did adult classes rather than full-time circus school so she could still do filming job (p.3) Loved teaching as much as performing, started teaching aerial classes at own venue then moved classes to partner's venue when she met him (p.4) Running classes and cabarets for students, very excited and passionate in these early days, but still with awareness that life has other elements (getting married, still doing film job) (p.5) Twofold passion in teaching and performing created energy with her students who have lasting gratitude toward her for her incredible energy and investment – proud to create wonderful experience for students (p.6) Became depressed when moved abroad short-term for partner's work – lost her 'true north', missed her circus community and not physically

	him unhappy – passion for flying started to consume him The opportunity would not have been possible without presence of fly-rig – passion plus opportunity (p.12) Pursued passion and purpose by asking manager of fly company if he could work with them, quit his IT job and put in hours of training to 'scratch the itch' (p.13) Very clear direction – focussed on one apparatus and pursued it until he managed his boss's flying company and next opened his own flying company (p.14) All-consuming nature of heeding passion and purpose; doing what you love isn't work but then you never stop working at it – ever-growing purpose – purpose expansion – always reaching for the next thing (p.15) Highlight moments working with renowned circus artists on high profile shows on own merit – proved to self he's good enough to catch the big tricks (p.17) Catching big tricks proved self to others - met fly community's expectations of greatness (p.17) Absolute pride in starting late in 20s then 'making it' to catch big	'All rounder' at circus school, enjoyed learning process and felt competent (p.6) Getting to grips with self-employment post-circus was tough but things kicked off with big gig as stunt double (p.9) Not fulfilled with corporate gigs, craving more theatre and dance – using more aspects of the self – deeper experience (p.9) Living in warehouse with other circus students, transforming into mini circus school – wild, free and high energy - embracing circus with lack of physical caution – potentially ADHD (p.11) What should have been amazing time touring and training with contemporary circus company was marred by abusive behaviour from boss of company (p.13) Pandemic was a relief from working with horrid boss and got time off from gruelling schedule – self stretching at home – happiest time in ages (p.14) Finally quit company after 5 years of unhappiness balanced with travelling, performing and setting up circus centre with the company – put up with the negative side due to stability	Enjoying job at circus school, values their values but senses he's not pushing his limits and he's got comfortable (p.8) Strings to bow – teaching adults and kids, freelance tech and film work. Interested in his work but is lacking in personal drive and motivation (p.9)	there although purpose still existed as she was still managing her classes from afar (p.7) Traded teaching circus classes in return for ballet and opera classes to keep her going – not about the money but about the experience (p.8) Returned to home country and became 100% immersed in running new circus centre with partner – huge undertaking with creation of large circus community and creative shows (p.9) Lost own autonomy of running own classes and cabarets, unsure about helping run circus centre with partner but still committed to it (p.9) Moved abroad long-term, now not running big circus centre and has more time to train – running circus centre as barrier to self-orientation (p.10) Experience in running circus centre creates empathy toward couple in same position in new country – bringing her experience in circus and understanding of their situation to help them (p.11) Teaching 1:1s and small groups and creating big show with partner to bring to their new circus community – milestone being accepted and

	tricks – pursued his passion and fulfilled his purpose (p.18)	of constant work and positive opportunities (p.15) After quitting he lost his drive and motivation to train – negative association affected passion and purpose – happy place became associated with unhappiness and trauma (p.16) Rollercoaster of emotions getting back into circus without security of regular company work – finding own work and learning to love circus again – rediscovered autonomy and freedom (p.17) Having fun with training and trying new tricks and doing autonomous jobs helping him move on from trauma of toxic work environment (p.19)		embraced by community after being unknown (p.11)
Section Two	Awe-inspired by dominance of fly-rig, massive structure facilitating human to swing and flip through the air at height (p.20) Addictive personality; finds circus addictive to the point it is unhealthy for him (p.21) Memory of fear/excitement adrenalin during first experience being caught during fly – awareness of addictive feeling potentially not good but sees the	Loves teaching, particularly passing on life lesson about importance of 'believing you can do it' non-defeatist mentality (p.22) Circus ignited a spark in him, made him excited in a way he didn't feel when doing art (p.25) Parents more accepting of choice to drop art (exceptional artistic talent) because circus school offered a degree and conformed with societal structure expected in career progression (p.26)	Felt cool and strong on trapeze, showing off to and competing with brother – grateful to teacher who pushed him to achieve (p.10) Journey during youth – embracing different circus disciplines to embracing community he clicked with to performing in renowned arts festival (p.12) Making sensible choices – not staying out late during festival so he	Unaware of circus as a child, did gymnastics, theatre and ballet – related opportunities that grew sense of competence in performance and movement (p.13) Blown away watching talented aerial performer in a show, would not have started learning aerial classes if friend from show hadn't mentioned there were classes nearby – random events leading to purpose (p.14)

	good whereby it has facilitated fulfilment of purpose (p.22) The people who facilitated learning at the resort have imprinted and made big impact (p.24) Comparing self to others constantly and wanting to be better – unsure of self – fear of negative evaluation – wanting to prove self to others to feel ok – needs validation from others (p.26) External validation from fly mentor during childhood – could this have created the need for validation OR could his need for validation have existed early on and facilitated his passion even more i.e. returning to fly rig partly because he was getting the validation he wanted (p.26) Trapeze made him happy during dark time splitting from partner – made sense to take sabbatical from office job and fly for the summer (p.27) Fly company needed a catcher although he'd only been flyer – pursued the opportunity that was available – adapted in order to pursue his passion (p.27) Took a leap of faith by quitting IT job when no guaranteed fly job available – listening to inner voice	Worked hard on flexibility to make it into circus school – passion combined with hard work (p.27) Living in warehouse with other students was fun, thrilling – he could be reckless and energetic (impulsive ADHD?) – pure enjoyment with circus community playing together (p.28) Prefers training and learning to performing – great joy in discovering capability of own and other's bodies (p.30) Enjoyed challenge of being out of depth post-circus school – want to prove self to parents that circus was valid career motivated attending auditions and making it happen (p.31) From having fun all the time to knuckling down obsessively to find work – easily obsesses over one thing – realising life needs to be in balance – learning about self and importance of harmony (p.32) Once he'd learnt good base of skills and become aware of options he wanted to branch out into dancy, quirky styles of performance that inspired him (p.36) Aim of his life is to 'experience' and circus has enabled that really well –	could attend morning workshops – reliable, dependable (p.13) External validation increased perceived competence, acting as motivator to continue – development of natural talent? (p.14) Atmosphere and good vibe of particular people at audition facilitated choice to attend circus school – felt at home, relatedness, belonging, fun (p.16) Recognises audition as pivotal and life changing – final result of accumulation of lots of little moments and set up course of his life (p.17) Huge effort into learning flying – really enjoyed it and had great teacher who saw his passion and invested time and energy to facilitate his growth (p.18) Helped fly teacher put up and down rig, leading to opportunity to work on rig at international music festival, facilitated by reliability and hard work making him valued core member of team (p.19) Whilst being reliable member of core team, also feels trapped because he is filling a role to 'not let others down' – he is the 'go to' person who is always there – aware not many other	The more she participated in circus classes, the more she felt jaded at her film job which was 'sales' focussed. Realised gap in market for aerial classes and wanted job more suited to her (p.15) Started circus late in 20s, felt too old then to apply for iconic international show which she regrets as the show trained and created the first wave of contemporary circus artists in the country – feels separated from this experience (p.16) Realising that circus can carry on for whole life and doesn't need to end (p.17) Strong memory of first performance – nervous/excited and ignited passion to continue performing (p.17) Wary of addiction to adrenaline rush and implemented yoga into life to protect against this (p.17) Feels that addictive personalities are attracted to circus due to excitement factor and acknowledges own addictive personality (p.19) Awareness of danger in attaching identity to one thing in case it is lost through injury/life circumstance – did yoga training to protect self from this and add a different string to bow (p.19)

	– guidance and compass from purpose existing within (p.29) Saw the chance to perform at international event and invested incredible amount of time and effort to prove he was good enough (p.30) Belief in self, proved to others he could cut the mustard, leading to 'made it' moment at historic international sporting event (p.31) Ego-checking; took hit to face during catch which reminded him to stay grounded and humble despite career success (p.33) Reliance on external validation may have increased influence of ego (p.33) Ever-expanding purpose; fulfilled purpose (or achieved goal to perform) at international event; made bigger goal (or purpose had evolved) to perform with renowned traditional circus company (p.34) Fly rig is his happy place, not a competitive environment – people want to know the whole of you not just what tricks you can do (p.36) Being careful not to see performing as 'more than' teaching – frustrated by 'those who do – those who teach' attitude in the circus	experiencing different countries and different people (p.37) Being controlled, loss of autonomy and verbal/emotional abuse ruined love for juggling and halted progress in that discipline – boss only wanted juggling but he was multi-skilled (p.39) Going to juggling convention autonomously and playing/sharing skills with others reignited his passion (p.40) Passion and purpose aren't everything – 'lost' himself after quitting company and had to 'find' himself again without passion and purpose for circus included in that process – having a show to focus on motivated him to start training again (p.41) Doesn't think he'll always be in circus – sees self as artistic director in future (p.42) Strings to bow: rigger, photographer, videographer, circus artist – plethora of skills support his passion and give more experience to experience (p.43)	people commit in this way – putting others needs above his own needs in passive way (p.20) Using creativity and technical expertise in tech work – using many aspects of himself keeps him engaged and excited compared to repetition of purely practical tech work (p.21) Teaching, rigging and training at the circus school keeps him well-rounded and engaged, has opportunity to be creative with his own visions – freedom to find solutions and problem solve – but without taking all the responsibility (p.22) Performance trained but stepped out of performing to do tech role – the less people see him performing the less he is asked to performing at gigs – creation spiral (the more you do the more you get the more you do the more you grow – or simply creation circle VS the less you do the less you get) (p.23) Thinking about doing performance work but pandemic hit and stopped circus completely until circus school offered him teaching/tech work – felt a sense of laziness (p.24) Social media break during pandemic led to loss of externally perceived circus performer identity contributing to ease of stepping away from	Enormous satisfaction in early days teaching and performing and still learning skills herself – felt fresh teaching people from scratch and seeing them develop (p.20) Teaching with indoor rig in home with young daughter – finding ways to continue despite hindrance – life circumstance creating need for adaptation (p.21) Great pride in starting beginner student on life path who is now in world-renowned circus company – feels good about self helping others achieve (p.22) Felt risky joining big circus venture when happy and fulfilled running own classes – plunge into 100% relentless immersion into the circus centre venture put self-orientation at lower priority – feels economics and societal set up dictated this situation (p.23) Experience of self-training on back burner gave compassion toward lady running circus school now – encouraging her to get new lease of life by performing in her creative show – action from empathy (p.24) Whilst temporarily abroad for partner's work she lost circus community and friends and became depressed – need for community that

	industry. Wanting healthy attitude of viewing teaching and performing as integrated aspects of the self (p.38) Loves the circus family aspect at each fly rig and each show he's been in, proud of creating own circus family at his fly rig with quality teaching at it's core and top flyers choosing to train there (p.40) Purpose is to inspire and teach others to do what he did – goal is to have own indoor venue (difference between goals and purpose needs clarification) (p.42)		training and now hard to break that habit (p.26) Feels the circus world looks down on those who don't prioritise training, feels harmed by this perceived stance from the industry (p.27) Doesn't feel need to get next big trick and hasn't reached for more performance gigs so does not have these as motivators (p.28) Feels the purpose of a circus artist is to train and perform and that he is not a circus artist because he doesn't fit with the standard he perceives as valid (p.28) Feels lazy due to lack of training – struggles with self-motivation – needs to feed off drive of others to achieve (p.29) Has not pursued idea of being a pro-stunt camera man due to fear of wasting effort when he already has stable opportunities (p.30) Feels his job right now ticks a lot of boxes for him so why would he change that – combination of doing what he enjoys whilst not listening to inner voice for complete fulfilment (p.31) Wants motivation to find new challenge but unsure whether to go	feels like 'home' – need to be in control of life and not be stagnant (p.25) Loves doubles trapeze due to closeness of people in the air – relationship and collaboration between them – particularly during pandemic when hugging not allowed (p.27) Once-in-lifetime gig doing aerial performance at 100 metres height stands out as incredible memory (p.28) Proud she put herself forward – made the experience happen by her want to do it even though normally hangs back due to fear of being knocked down (p.28) Emotional impact on family member reinforced amazingness of hanging at extreme height (p.29) Purposely didn't pursue performance route as priority due to awareness of need to commit 100% and danger of loss of identity and confidence when knocked down (p.30) No time for self-training when very busy facilitating others to learn and train at large circus centre (p.31) Proud to be valuable part of creative process in ensemble shows – but

			out and look for it or wait for it to come to him (p.32) Has passion but lacks purpose and drive leading to staleness and lack of excitement (p.32) Feels valued and values his boss, loves people he works with – places high importance on supportive network (p.33) Steps into different roles with boss: friend/employee/same level colleague, feels good about role switching and makes him feel valued (p.34) Would like to make a documentary or tour with a different company but not making much effort to create these opportunities (p.36)	becomes overwhelmed with amount of energy needed to make huge project a success – drive from partner makes it happen (p.31) Collective fulfilment in collaborative ensemble creative shows (different to cabarets) – huge energy for no economic return – just for experience and enjoyment (p.33) Dislike of corporate gigs that become mundane – performance should be adrenaline filled otherwise where does this leave the performer? Stale performance is not what she signed up for (p.34) Exhaustion and stress running big circus centre; complicated dynamics within core team and holding stress of others led to psychological distancing to try to protect self from emotional overwhelm (p.37) Bitter pill to swallow leaving everything they'd built up, felt unappreciated (p.38) Very low emotionally when moved, became ill for some time, felt guilty, frustrated, grieving loss of community and loss of relationship with core team – painful lack of closure (p.39) Very hard starting again in new community where unknown by circus community there (p.39)

				Circus draws her in so entirely it's too good to leave – the benefits outweigh the negatives (p.40) Loves being in stunning countryside but missed friends and community back home – first lockdown enabled reconnection with home circus community doing online teaching via zoom (p.41) Great time during lockdown doing random job with famous actor – kept connection with outside world/ outside project not just internal project of zoom classes (p.43) Aerial rig and yoga equipment at home a godsend during pandemic – felt brilliant practicing yoga and meditation but drinking alcohol too much destroyed it (p.44)
Section Three	Absolutely loves being in the moment doing flying but also has clear overarching purpose to do fly 365 and create passive income and stability (p.43) Purpose is simply to do flying trapeze, which he sees as over and above any other discipline (p.44) Very driven individual, clear focus and purpose path with deep belief you make your opportunities if you go and create/get them through hard graft (p.47)	Loves being in the moment training and learning circus but aware there is more to experience and uses circus a tool to experience more (p.46) Believes there is no purpose in life – his love to experience life is met by sharing experience with others: performing, making people feel excited/passionate/laugh, teaching others and sharing their experience and outlook (p.47) Live in the moment rather than looks ahead, allows himself to go in the	Reinforcing cycle of passion: the more you train the more you feel good, the more you teach you feel good, the more you tech the more you feed off audience appreciation – good feelings grow the passion (p.38) Feels no sense of purpose, his decisions are combination of enjoyment and available opportunities (p.38) No sense of purpose – will take whatever opportunities come up but only if they do not threaten his	Very passionate – passion drives her to train daily whilst purpose drives her to teach (p.45) Yoga and circus hit all dimensions of the self – psychologically, mentally, spiritually – nurturing both passion and purpose (p.46) Drawn to circus from outside of self – felt really positive – sense of something that could lead somewhere (p.47)

	Previous drug addict, benefit in flying replacing drugs with healthy addiction, keen to help disenfranchised youth/communities with free classes (p.50) Felt drawn to fly rig on first sight – magnetism – what is it that creates this in a particular person for a particular thing? – he feels it came from within himself (p.52) Fulfilled self-orientation of catching big tricks at big events; happy to focus now on career-orientation to grow business (p.54) Purpose transcends his passion; if he's injured he can still fulfil his purpose in facilitating others whilst the passion is in the doing it (p.56) Can share his passion with anyone but is selective in who he shares his purpose with – purpose as private and specialist – passion as outwardly expressed (p.57) Went on a purpose orientation journey from self-interpersonal-others-career; these orientations are very clear to him (p.58) Turning purpose into a circle rather than just building the purpose up, by helping others from the start of their journey etc (p.59)	direction of excitement and passion (p.48) Photography skills used to take photos of others doing circus tricks – loves their excitement when he shows them the photos (p.51) Has no ambition to be in world-renowned 'pinnacle' shows – more interested in quirky shows that give more personal experience – prefers small shows with personal connection to audience over corporate gigs or big shows to 'mass' of people (p.52) Aware he is a circus artist largely due to opportunity, feels his choices combined with random events led to his circus career (p.53) Gets obsessive when learning something new but then drops it and moves onto the next thing to learn (BMX, guitar, bands) – however art then circus have spanned two halves of his lifetime and prove staying power beyond simple needs satisfaction (p.55) Beauty of circus in multitude of skills performer can accomplish to be well-rounded performer – when tired of juggling can do straps and then return to juggling fresh (p.56) Passion as external and purpose as internal – passion is outwardly	stability – causes stagnation (p.39 + p.40) Rationalizes feeling of stagnation – blames perceived idealization of super spontaneous or goal-acheivers (p.40) Not spiritual and not interested in finding his purpose (p.41) Kind, giving person, performs of films for charity gigs but this is not a driver – sense he could do more (p.42) Lack of purpose contributes to view of life moments as minor events that make up something more major which his life – zero power either internally or externally is voiced (p.44) Feels his lack of drive serves him as he can engage in a plethora of activities (p.44) Drive for enjoyment, stability and serving others – these are strivings with less power than power (p.47) Purpose as holistic and involving many things – experiences, interactions and rewards lead to his decisions (p.48) Passion defines his identity but no identity defined by purpose (p.49)	Fired up passion and obsession created hub of circus community which facilitated purpose become a reality due to the input into other's lives (p.48) Used to create more long-term goals when younger – less so now (p.49) Almost started running full-time circus course again but pandemic stopped it – lucky escape from what would have been 100% immersion and aware that was a bad idea (p.49) When aligned with passion can't help but be aligned with community – natural to want to inspire others as you have been inspired (p.50) Sees yoga and circus as both hitting whole self – spiritual aspect channelled in physical way in circus (p.50) Tarot reading before starting teaching aerial which confirmed what she already knew – right path. Recently asked for spiritual guidance on whether to run a meditation course – sense of a calling and pre-determined purpose path (p.52) Peak experience weekend – running retreat for others combined with dress rehearsal in ensemble show – strongly called and heeding the call (p.53)

	Complete immersion in circus community with many friendships and interpersonal connections (p.60) Only conflict is keeping boundaries between student/friend/teacher – hard to say no when friends want to teach (p.61) Pandemic halted growth of his new business during time with clear plan of progression in place – frustrating (p.63) Swayed by what others do – worries he'll be usurped/beaten to something causing loss of focus – supportive partner helps him to stay focussed on path and belief in the path he has set (p.65) Regrets staring flying career late; aware he could have been better at performing or first to start fly company in country, regrets conforming with parental/societal expectations and starting with 'normal' career (p.68) Rationalizing the regret by seeing benefits of IT skills during pandemic when needed alternative job to stay financially afloat (p.68) Flying is his passion and purpose and there's no room for other passions – other interests have slipped away (p.70)	expressed, purpose is shared with others in deep conversation (p.57) Circus identity pushed out on social media so others define him as a circus artist more than he defines himself as a circus artist – circus has helped him be a better person but doesn't totally define him (p.58) Purpose drives him to choose or not choose opportunities – inner purpose guides decision making (p.59) The orientations theory makes sense to him and helps him understand purpose as a concept (p.60) Mainly self and interpersonal oriented, doesn't do it for money/capitalist values, doesn't believe in altruism but just connection and experience with others (p.61) Loves working out someone else's mindset to crack best way to teach them – want to understand their mental reality and see learning through their eyes (p.63) Whilst self-oriented, will not do something for self if it really upsets someone else – other things in life sometimes take priority (p.65 Career orientation conflicts with self-orientation sometimes – self-growth	Orientations theory helping understand purpose concept – not interested in self-growth although aspects of this in bringing whole self into work (p.50) Not self-oriented; mainly others and interpersonal – uses others as drive – career oriented in sense he strives for stable career and sensible progression (p.51) Takes the path of least resistance and seeks harmony, fearful of conflict which holds him back and causes 'paralysis' (p.53) Feels at odds with acro artist purpose – trained for 3 years and now has not fulfilled that purpose by taking it further (p.55) Although he people pleases he has freedom to be autonomous and make creative decisions in work so feels authentic (p.57) Will not do documentary without others to motivate him – does not realise that this is his own vision and would need action from him (p.58) Passion for photography and computers is more introverted and done on his own whilst his passion for circus is shared and used as a tool to connect with others (p.59)	Loves training by self, teaching, creating, community, learning new skills, spiritual aspect – fulfilling plethora of aspects of the self – integration of whole person (p.54) Physically expressing something in the world defines identity (p.55) Prefers to identify with purpose over passion because purpose gives meaning to the passion – purpose as driver and passion as product (p.55) Relates to all purpose orientations; each one thrown into spotlight at different times out of necessity and they are dependent on each other (p.59) Harmony and conflict between purpose orientations: interpersonal conflict and stress running circus centre caused need to stop teaching classes which then caused loss of interpersonal fulfilment (p.60) If focussed on self-orientation only would feel loss of fulfilment in other orientations – connection with others is where fulfilment comes from (p.60) Injury put her out of action for 2 years – loss of performance, teaching and training identity – got down and felt distressed and unfulfilled (p.61)

		options sometimes don't marry with what society views as success (p.67) Feels unfulfilled purpose of going to top circus school abroad, missed the chance and now too old – rationalizing the regret (p.69) When in toxic company the experience both created and destroyed the purpose simultaneously which is why it was so hard to leave the situation (plus abuse and manipulation from boss confounded this difficulty) (p.71) Exploitation from horrid boss led to loss of self, acting out of line with authentic self led to depression (p.74) Started questioning himself as time wore on during continuous degradation – unsurprising he then questioned his passion for circus (p.76) Not everything he gets excited about ticks all the boxes deep down – the more you do something the more you know if you still want to do it – some things fizzle out but some things (circus) stay – circus as staying power (p.78)		Watching magical circus show whilst injured inspired her to get fitter again (p.62) When injured/unwell/pregnant she has still felt the purpose but felt very distressed because the purpose is unfulfilled and not in progress (p.63) Has said emotional goodbyes to circus a few times on these occasions but still returned to circus – staying power of passion and purpose (p.63) Feels society tells us it's about doing one thing or one career, whilst we are multi-faceted by nature and can be fulfilled doing many things (p.64) Felt influenced by others to do run big circus centre – not of own choosing – stressful but also led to amazing experiences (p.65) Choice to be a circus artist itself is 100% authentic and autonomous (p.65) Sometimes in life you have to do things for other reasons beside passion and purpose (money, looking after others) – even bad experiences benefit you in some way even if it doesn't feel right at the time (p.66)

				Totally obsessed with circus, chooses circus over and beyond all else most of the time, everything else takes second place – other pursuits support her main addiction (p.67)

Appendix V

Familiarisation notes for DP Dataset

Name	Edward	Lisa	Rachel	Eleanor
Section One	Feels connected to people, people provide the opportunities he seeks, in seeking the opportunities are more likely to present themselves and be seen (p.1) Sold everything he owned to join a circus school, huge leap of faith and trust in passion and purpose (p.2) Using vivid memory of watching silks performance as fuel to drive purpose (p.3) Synergy of receptive audience, brilliant performance and musical timing – creation of and sharing of incredible moment (p.4) Deep conviction he needs to perform (p.6) Family perceiving him as 'great' after pinnacle performance moments - reinforcing purpose and passion (p.7) Once in a life-time performance experience seen as 'great' in the sociocultural context (p.8)	Gymnastics experience as child contributed to passion for flying trapeze, enabling growth of purpose (p.1) Heart set on circus school after uni, then incredible training/performing opportunity presented itself at just the right time – felt like fate/destiny (p.2) Boyfriend also loved flying trapeze making dream achievement smoother – relationship facilitated passion and purpose (p.3) Serious injury and pregnancy stopped training/performing, passion and purpose brought her back to circus after thinking it was over (p.4) Setting up own circus centre gave stability but she lost touring opportunities (p.5) Once-in-a-lifetime opportunities (flying 30 metres high, using extraordinary equipment) hard to match – sense of peaking early and wanting more now (p.7) Justifies not performing enough whilst feeling her purpose is unfulfilled (p.9)	Had a love for acting at a young age – no opportunity to do circus (p.1) Trick-riding as a child nurtured natural ability and increased feelings of competence – encouragement from parents (p.2) Purpose to be an actress; changed by 'clicky' and unsupportive nature of acting world – importance of feeling at home and supported by community (p.3) Creative; started fashion college – adapting to loss of purpose and trying new things (p.4) Pregnancy and young child halted progress but did not ultimately stop passion and purpose (p.4) Blown away by flying trapeze, felt she had met her tribe – need to connect with open, friendly, giving people (p.5) Passion gave drive to persist through difficult training as a beginner, trying different apparatus until she discovered a lasting passion and purpose in silks (p.6)	Childhood dream to be ice-skater after watching beautiful Olympic performance but no opportunities to do movement until in college – was musical and practiced music as a child (p.1) Discovered hula hooping via video shared from friend, immediately fell in love with it and invested significant time learning by self and meeting hooping community (p.3) Heard about aerial classes from another friend, never knew existed and became passionate about aerial (p.3) Journey of discovering favourite disciplines, to circus school, to understanding what parts of circus make her happy (training and exploring) (p.5) Self-oriented toward training more than performance – is performance also interpersonal/others oriented? Does this depend upon the person's perception of what it gives them? (p.6)

	Teaching visually impaired children - funding cut so they have lost the opportunity they once had (p.10) Feeling need to work on self-training and performance, planning ahead to let other employer know – purpose-filled decision making (p.13) Perceiving renewed appreciation in live circus arts post-pandemic from audience (p.15)	Realising she has created circus home for people 'outside the box' but at the cost of herself (p.10)	Availability for touring even with a child helped create prominent opportunities at incredible events (p.8) Being surrounded by other circus artists was magical and the creative energy blossomed (p.9) 'Fell' into teaching when asked to teach – now teaching is integral part of her purpose (p.10) Realises uniqueness of circus industry, doesn't feel she chooses it anymore, it's just her life now (p.11) Gaining huge insight in teaching others how to teach abroad – teaching professionally with high profile teachers – seeing the value in working with refugees and socially disadvantaged (p.12) Serious injury stopped training but her passion for teaching protected sense of purpose (p.13) Pandemic made her realise value of classes both for students and financially (p.15) Increase in students strength and flexibility during pandemic – used time to further them (p.17) Renewed appreciation for studio classes since the pandemic (p.18)	

			High profile gigs and performance with renowned companies most important to her (p.18)	
Section Two	Seeking teachers who can help him enhance the performance style he wants (p.17) Wants more challenging balletic style as opposed to 'cheaper' sexy style to fulfil potential and be meaningful artist (p.18) Importance of being introduced to different circus disciplines – realising future possibilities (p.19) Doing circus makes him happy, doesn't understand people who do jobs that make them unhappy – proud to do what makes him happy (p.22) Putting work into self-training increases chance of getting performance work because the industry recognises effort where it is due (p.23) Imagining outdoor aerial structures to facilitate shows that adapt to the pandemic – purpose remains despite adversity (p.24) Watching first silks act planted seed of inspiration from an interest already existing through childhood acting and ballet (p.26)	Parents expectations for her to get a normal job (sociocultural expectations) delayed but did not prevent her pursuing her passion (p.11) Wanted to do flying trapeze/circus before she found her passion (purpose came first) (p.12) Attribution of 'destiny' to opportunity to start circus intensified the meaning (p.13) One of first wave of contemporary circus artists, no idea how to make it in the circus industry once trained (p.14) Historic show trained her in plethora of high-level skills; fulfilled in number of ways – huge self-growth (p.16) Learning from high-level specialists fed her passion and grew her skills, benefited from other performers attitude who was determined not to let experience go to waste (p.18) Putting happiness, stability, friends, and home life above touring opportunity with world-renowned circus company. Slight regret as the	Drug-taking in teens whilst pursuing acting career potentially increased feelings of 'clickiness' and was a demotivator (p.22) Big blow upon realization acting was not her destiny and didn't work out in the city – became lost upon loss of purpose (p.24) Age not a factor in starting circus in mid 20s despite unfitness – supportive circus community enabled growth of passion and purpose (p.26) Self-growth in circus, not feeling in competition with others like acting, feeling fulfilment through challenging self (p.27) Slow and steady silks progress coupled with teacher's encouragement led to 'click' moment with silks and led to purpose in creating silks act (p.29) Traditional circus lifestyle very tough compared to more liberal and creative contemporary circus company community (p.30) Collaborative circus show not about the money – shared passion to create	Tried ice-skating in teens but hard to pick up late in life due to competitive environment – different to circus which can be started late in life (p.8) Metal rods in back due to back condition have not prevented persistence in passion and purpose – working with limitations (p.11) Seeing top level hula hooper inspired her to reach for top level, acting on what resonates with her (p.13) Immense happiness in repetition during training and finding the moves in her own body (p.15) The value of circus in creating environment to connect and play with others in the circus community – more rewarding than going for drinks (p.15) Desire to perform began from wanting to contribute to amazing energy, sights and sounds of a festival – seeing performer on stage combined with atmosphere (p.16) Circus movement free the energy whereas drawing feels like pent up

	Pride in persevering in dream against the grain of easy/normal/secure expectations of society (p.28) Keeping ego in check after performing in historic/iconic shows, defending self against arrogance (p.29) Embracing once-in-a-lifetime opportunities, realising how lucky he is (p.32) Creating opportunity through hard work with circus network combined with opportunity coming to him from nowhere (p.33) Emotion attached to teaching visually impaired children – deep meaning in using passion to help those less fortunate (p.36) Seeing value of circus in students as they've grown to adulthood has cemented the purpose (p.37) Using skills to help self and partner keep fit during pandemic – sharing skills kept the passion and purpose alive (p.39) Using pandemic as chance to re-evaluate life and change things that aren't working to fulfil purpose (p.41)	company now seen as pinnacle of circus achievement by circus industry – influence of sociocultural perceptions (p.20) Addiction to adrenaline of training/performing led to serious injury – obsessive passion's dark side (p.22) Although 'learnt' to slow down, continues to overdo running circus centre whilst aware it is unhealthy (p.23) High pressure of running circus centre and shows causes her to 'snap' – diminished ability to handle interpersonal conflict (p.25) Overwhelmed by pressure plus worried about partner's overwhelm, carrying too much but unable to pass burden onto others/plan ahead to pass burden (p.27) Fear of lack of safety due to high stress but not finding best solutions to this problem (p.28) Negative incidents with students/peers ruins good experience of shows whilst shows are needed to fulfil self-orientation (p.31) Multiple roles running circus centre is overwhelming, confounded by lack of boundaries between roles (p.32)	unique, exciting and creative show (p.32) Found teaching inconvenient at first – hindrance to doing alternative creative things (p.33) Realising how learning circus had fulfilled her passion and purpose gave her reason to pass this experience onto others – the value of the circus path (p.34) Pandemic reminded her how much circus gives people and reinforced her purpose in teaching (p.35) Seeing her circus work wonders with disabled persons, troubled youth and refugees cemented belief in validity of circus – sense of pride (p.36) Circus seen as 'frivolous' by mainstream society, circus sits outside the norm and is devalued whilst she's used it to cross cultural boundaries (p.38) Places high value on doing what you are passionate about and doesn't understand people who don't (p.39) Circus filled with many outlets so is a lifelong career (p.39) Strings to bow as multi-talented creative – regularity of teaching was a burden not the teaching itself (p.41)	energy – prefers circus although is artistic (p.18) Growth of a town circus community; from hula hooping with friends, to shows, to aerial, to aerial and hula community combining to create shows (p.19) Despite growth of circus community decided to leave due to interpersonal conflict and difficult dynamics (p.21) Wanted to experience more meaningful shows and performance work rather than cheesy/cabaret/burlesque (p.21) Embraced big city circus school with bigger opportunities but moved again once finished to avoid interpersonal conflict which was intensified by tight circus community (p.22) Want to collaborate with others to create beautiful art but only with right people who work in way that suits her (p.24) 'Fell' into teaching when asked to do it, didn't love it at first but it financed her own training and shows and useful in breaking down moves to understand them better for training (p.27)

	Sense of resolve when performing, realising it is the culmination of all the hard work training (p.43) Renewed appreciation for live entertainment after lockdown from audience and performer (p.44) Focussed on his happiness, making joy for self and others a priority (p.45)	Passion for circus drives her to continue whilst complete immersion in circus in all aspects of her life means this is her life (p.32) Created circus home for people who may be bullied in other areas of society; depth of meaning here is overshadowed by high stress (p.35) Created reliable circus home people can return to anytime, aware this facilitates others fulfilment of potential and is recognised as leader in the industry offering amazing opportunity (p.36)	Others-oriented during pandemic, enhancing their journey – partly due to shoulder injury (p.42)	Stages of the journey; obsessive, repetitive training for technique to constant performing to creatively changing performance style to keep it fresh and reduce injury, to teaching; allowing her to explore movement freely again after feeling constrained by constant performing (p.29) Always something new to learn in the industry as equipment evolves and on-trend movement evolves – passion for exploration (p.30) Pandemic gave her a break from relentless performing on autopilot and she returned to her real passion – exploration (p.32) During pandemic reassessed what she wanted and realised she felt self-centred and 'like a monkey' doing corporate gigs (p.32) Pandemic real opportunity to be student again – embraced training and teaching – biggest self-growth in years (p.36) Whilst loves being in flow training/teaching always thinking two steps ahead due to uncertainty of being a travelling artist creating own work (p.37)
Section Three	Training in order to perform and show skills so life is enhanced – self-growth mindset (p.47)	Own circus centre enables her to train and perform – facilitating her main purpose and passion (p.38)	Understanding different orientations of purpose in teaching, performing and training but going beyond that to	Circus facilitates the purpose of finding peace and happiness within self, whilst travelling, meeting

	Working/performing for others doesn't quite fulfil his purpose – want to collaborate to create own show with others (p.49) Finding practical ways to fulfil a purpose he knows exists (p.51) Aware his purpose is extraordinary (p.51) Deep value of sharing/teaching circus to others beyond financial gain (p.55) Purpose and passion kindled from doing amateur dramatics as a child (p.56) Multi-faceted aspect of circus (training, performing, rigging, teaching) all contribute to overall purpose and define his identity (p.59) Being without circus would be like dying, work insecurity or hurdles have to be overcome to survive (p.60) Self-orientation as priority; need to grow the self in authentic and deeply nourishing way (p.62) Other orientations support the self (p.62)	Views teaching as purpose and performing as passion; no clear definition of purpose existing in mental schema – need for collective understanding of purpose (p.39) Sacrificing real purpose for sake of others causing deep frustration and unfulfillment (p.40) Living a purpose not completely aligned with her authentic sense of purpose is confusing to her – clearer definition of purpose might help this confusion (p.41) Living in the moment more than crafting future plans due to awareness of instability of circus as career (p.42) Performing free of charge to benefit local community also benefits her self-orientation (p.43) Teaches out of necessity, feels burdened by teaching – financial income need taking priority over purpose fulfilment (p.44) Birth of circus career; combination of childhood gymnastic opportunity (creating identity) and help from 'greater good' (p.47) Pulled into running circus centre by partner – didn't choose or want to do it (p.48)	understand purpose as giving joy, transcending boundaries, growing community (p.47) Circus as unique superpower, tapping into multiple capabilities so the growth possibilities are many (p.48) Clear purpose in 20s, once achieved big gigs that purpose was fulfilled and now her purpose has 'spread' (p.49) Purpose to tell stories through circus – creative whose mind expands into the story of each situation (p.50) Loss of purpose since the pandemic; rug pulled out and slate wiped clean – unplanned new start and forced reset (p.51) Pandemic gave much needed break from business and burn out (p.52) Pandemic allowed inner reflection after years of pushing self outwards – reimagining of purpose Deep emotional reaction in giving life-changing circus opportunities to disadvantaged youth (p.56) Childhood performance opportunities coupled with calling from deep within led to purpose of being actress (p.57)	different people and sharing circus with others (p.40) Confused between goals and purpose –constantly creating mini and big goals as a freelancer but feels like she is 'floating' without a purpose because these goals are constantly in flow (but you can have different goals all under the same purpose umbrella – she needs clarification to understand her purpose) (p.41) Her description of constant mini and big goals being completed but her never being satisfied reminds me of McKnight's purpose theory (p.42) Deep satisfaction in helping individuals find happiness through her teaching, value in individual focus and making meaningful difference (personal training focus) (p.44) Feels she 'stumbled' into circus and found her passion in it (p.47) Worries performance is self-centred and aims to share experience with others to be authentic in what creates meaning for her (p.47) Integrating many aspects of her self and full integration of skills in hosting retreats – fully integrated self being applied in the world (p.48)

	Distress of losing dates in diary due to pandemic led to determination to find renewed way to fulfil self-orientation (p.65) Negative pressure from ex caused suppression of performance expression resulting in deep unhappiness and led to end of relationship (p.67) Amazing ability to see the positive in imperfect situations (p.69) Can't always do what he wants to fulfil purpose – sometimes life circumstance is a priority e.g. money to finance purpose (p.71)	Lack of autonomy from outset and too busy to reflect on this (p.49) Chance of autonomy when core team restructured; chose to stay and run circus centre on own terms (p.49) Consumed by circus in work, home and relationship, can't see existing without circus – who is she without purpose and passion? (p.52) Others-orientation is her focus but she wants self-orientation as her focus (p.54) Playing many roles with same person: teacher, boss, friend, training partner – takes monitoring and negotiation to navigate boundaries (p.56) Fear of accidents/sued by students leading to closure of centre despite hard work – fear of purpose being shattered/denied (p.59) Pandemic was a shock initially but realised blessing as it gave time to re-organise the space and breathe (p.60) Feels authentic in leadership running circus centre, immersed in job and not paying attention to outside world – leading the market (p.62)	Passion as pushing out to people whilst purpose sits inside as a private thing (p.61) Creativity as transcending purpose orientations – binding the orientations so they all fulfil the purpose to be creative (p.64) Having multiple strings-to-bow causes conflict because different strings compete for her attention, leading to overwhelm (performer, teacher, costume maker, storyteller)-combining career orientations plus purpose orientations under one umbrella leading to overwhelm (p.65) Spiritual belief protects her during uncertain times – believes everything will be OK and in 'coincidences' appearing at the right time (p.67) Very solid in her own decision making and follows heart autonomously (p.69) Putting loyalty above career enhancing moment is a regret, but reinforces her values encompass more than passion and purpose fulfilment (p.70)	Purpose as the result of her passion; passion needs to be released and thus becomes the purpose of creating space of sharing, living and doing it (p.49) Self-orientation as priority because working on her self allows her to share skills with others (p.51) Discouraged if she has idea she believes in but students don't sign up, needs bunch of ideas as back up to avoid being stressed (p.53) Steps away from interpersonal conflict and does not give energy to it (p.54) By travelling and doing 'circuits' she keeps things fresh so things don't go stale with those she cares about (p.56) Despite stating she is happiest just exploring (in flow), she is deeply unhappy if she just explores and nothing else – needs to do something with the results and feels a great purpose in this need to use her skills for a greater purpose – big distress if this is unfulfilled (p.57) Feels pressured to 'fit' into societal expectations (marriage, kids, stability etc) and feels misunderstood by her family (p.59)

				Ex pressured her to get an office job, felt lost and this led to termination of relationship (p.61) Has other creative hobbies but circus is main passion (p.62)

Appendix VI

Synthesis of familiarisation notes for the entire dataset

- Awareness of circus as sitting outside the 'norm' expected in society, pressure from family or societal expectations
- Circus started in adulthood but all participants had childhood experience in a related creative/sporting discipline (music, ballet, gymnastics, trick-riding)
- Moment of being blown away when first discovering circus which ignited a spark that urged the kindling into something bigger
- Becoming a circus artist would not have happened without the opportunity being there – combination of sign-posting from others to their own desire to do circus made it happen
- Investment of time and energy to learn the skills needed to become a professional – using fired up passion as drive
- Huge self-growth during intense and focussed times of learning from higher-level teachers
- Passion and expertise developed in specific circus discipline/s – finding identity, happiness, authenticity within these specialities
- Joy and happiness in being immersed in the circus community as a supportive family network where you connect, play and learn
- Strongly connected circus community has enabled the growth of passion and purpose
- Seeking and embracing pinnacle opportunities (working with renowned companies, performing at iconic/historic events) which grow the self but also how they are perceived as 'great' by mainstream society
- Teaching others came after learning – not starting the circus journey through a want to teach others but a need to express the passion
- Using their skills to enhance the lives of others through giving opportunities for others to learn and teaching others the skills they have learnt

- Understanding the deep value circus has given them and their unique position to share this value with others
- Journey of circus career from onset of passion embraced by learning and sharing with others, to becoming specialized in certain areas, to performing, to teaching others their specialisms
- Pandemic gave much needed rest and chance to re-evaluate where they were at and what needed improving, a reset button
- Continued training and/or teaching throughout the pandemic
- Persistence of passion and purpose despite adversity (injury, pregnancy, societal pressure, negative pressure from ex-partners)
- Desire for meaningful collaborative ensemble shows as pinnacle of performance purpose; ground up collaborative process
- Multiple strings to their bow allowing integration of whole self into their circus work
- Circus is their life and main passion, huge amount of dedication and perseverance to make it financially viable
- Multi-faceted nature of circus life and experience taps into multiple capabilities, each contributing to overarching purpose
- The need for financial stability sometimes gets in the way of purpose fulfilment or hinders progression in specific purpose directions
- Passion as outwardly expressed through physicality of body
- Desire to fulfil their purpose in a way that is completely align with the essence of their purpose – distress and unease when this desire is not being acted upon/being thwarted by others/hindered by lack of authentic decision making
- Experience of obsession with circus felt differently between participants
- Clarity of purpose is different between participants
- Uniqueness of each participant, difference in the reasons they teach and how this does or does not fulfil their purpose
- Spiritual belief of participants affects the way they view purpose and passion
- Relating to and understanding purpose orientations (self, others, interpersonal, career) but participants experience of these vary, with specific orientations thrown into the spotlight at different points in their journey
- Uniqueness of participant in the orientation/s they have as main focus whilst awareness of contribution of all orientations toward an overarching purpose
- More to life than purpose and passion (loved ones, life situations to deal with) but circus does consume and dictate life to a large extent
- Unique understanding of purpose between the participants with a need for purpose to be defined clearly within the collective mind – their understanding of the concept of purpose became clearer throughout section three
- Perception of their identity in their own eyes or through the eyes of others on social media

Appendix VII

Example Coding from John's Transcript

the first time sort of putting on a pair of leggings. And yeah, I found it really fun and I think I'd done a bit of gymnastics as a kid but not much. So but I was used to taking direction and the swinging trapeze routine they got me to do at the time, I thought like, well, I've actually got a bit of a natural talent for this. I mean, obviously later on I'm now realising that it was a very basic routine and I was being lunged the whole time. So therefore, it took out all of my weight from all of the tricks, but it is what it is. But I did a performance in front of friends and family, and got a lot of positive feedback. And having only really done gymnastics recreationally and never standing out. The fact that I was doing some performance work, which I felt was pretty similar to gymnastics in some degrees. And getting a lot of accolades from strangers at this resort. 'When I saw you on the show last night, you did really well'. I was like, So this is really cool. And I really enjoyed it. And usually, the staff sort of say, well, we don't let kids go to catch in the Flying Trapeze. However, we think you've got a bit, you're a bit natural. So do you want to try a catch? And I was like, absolutely. And so then you're catching with the adults. And so they were like come along to the adult session at the end of the adult session, we'll put you up and you can have a go to try and do a catch	Awareness of natural talent for competent performance at height Plays down early ability due to current knowledge of goal-achievement through hard work Positive feedback from family and friends reinforced passion and motivation Circus as giving more performance opportunities than recreational gymnastics Recreational gymnast as a child increased competence for flying trapeze Accolades from strangers after swinging trapeze performance was validating and rewarding Enjoying cool factor of flying trapeze

Appendix VIII

Example Coding from Norma's Transcript

Oh, yeah. And that's that, I mean, has been the thing that's led me back into stuff that maybe it hasn't been, you know, I've always got a huge fulfilment from seeing others develop and grow. And that's been right from the beginning of teaching. And that was early on. And that's something that I come back to, and actually, it's the first thing I came back to, after the school in England, was like, got a group of people that I was teaching at the local, circus school to a group of adults. And that instantly brought me connection and fulfilment. So that thing that I started with, I've now come back to realising that that connection with people and, and developing their relationship with circus and, and their relationship with me, you know, you grow as a community in circus, it's not just, you can't separate it- has been really helpful and fulfilling. So	Need for interpersonal orientation to be fulfilled Others orientation- huge fulfilment watching others develop and grow Instant connection and fulfilment when started teaching group class in new country – interpersonal orientation
RESEARCHER I'm a career oriented where one strives to actualize their work related potential.	
NORMA Yeah, and that's happened too. And that's something that I would I would class as it as I guess…It's yeah, it's kind of 'will' married with all the other skill sets and economics at the same time. So You can't take economics out of like, the situation, it's a tricky one. Because we you know, we live in a capitalist society so we have to set things up in a certain way for them to work so that we can live, I mean it would be wonderful	Career orientation as 'will' married with skill sets and economics Capitalist society dictates things to be set up in a certain way

Appendix IX

Example Coding from Tony's Transcript

relating point. I remember when I was younger, and there would be things that I would learn. And there were things I just kind of do, and then there'd be all those other things that I'd be like, you know, never like I couldn't even imagine doing that. And then for me, it was kind of like there was a lot of that in circus school, you know, like, I could never have imagined to do like even like a backflip or anything like that. And I learned to do that. I think within two months of being at circus space and was just kind of like, like in these few years was a really big changing point. went from probably from 16, through to 20, kind of first learning to juggle, and then also going into circus school and being like, there's all of these different things, and I've tried them. And you know what, just by thinking I can do it, I actually have learned to do it. And, yeah, it really makes a big change. Because if you approach it with that negativity, then you'll always just hold yourself back. Like one of the guys I used to, was working with. In the company, he would always say that, because there was like one of the girls who came to work for us, and she just be like, Oh, I can't do that. And all this all the time. And he was kind of the same. And he'd be like, not with that attitude. It was always like, as soon as you've told yourself, you can't do it, you're going to struggle 10 times more, if you just approach it, like, I can do this, I want to be able to do it. And realising that in yourself is a big changing point. And I still have that feeling	Life lesson – can do anything even if seems impossible – pushing limits Huge self-growth in pushing skill limits attributing success to 'can do' mentality – self-efficacy Purpose fulfilment requires self-efficacy – if you say you can't do it will struggle 10 times more

Appendix X

Example Coding from Rob's Transcript

what be really cool and I knew a few people something again in the year below me, who were doing some stunt work. And a couple of other people who were sort of aiming to train to be on the stunt register and to be on the stunt register, You, you need. Can't remember how many? I think like 10 disciplines. At a high level, things like a black belt in a martial art, like driving, horse riding, diving. stage combat, parkour, like, there's about a list of like, 20 things, and you have to have 10 of them at like, a solid high level, and I think I had maybe like, two, and I was like, Okay, I could see, you know, I could train those things, I would enjoy doing them. But it'd be a lot of time, a lot of money and a lot of commitment. And sure, I'd love it. But do I want to get into that, it's such so much more of a cutthroat world. Like if I, if I got the right, contacts, I could, I'm sure I could excel in it. But that's totally not guaranteed. I might just end up just applying for things and not getting them and applying for things and not getting them. And because I had opportunities being given to me, I never made that leap of like, right. Screw it, let's, let's give it a go. So it never really never really did more research than that would be a cool thing to do. And then when I thought about it again later, after doing more camera stuff, I was like, oh, yeah, and there must be the stunt performer, the stunt artist who's on a harness on a wire holding the camera as well. That would be cool. And that's as far as that thought went really, I didn't look into that. Even at all.	Seeing others aiming for/doing stunt work gave him idea to do it Unwilling to put time, money and effort into pursuing stunt work Unwilling to be knocked down in cut-throat world of stunt-work Aware he didn't take the leap of faith needed to make stunt-work happen Realised there was an opportunity in stunt-camera work suited to him but didn't pursue him Lack of listening to inner voice – lack of alignment to higher purpose

Appendix XI

Example Coding from Lisa's Transcript

LISA No. To answer that RESEARCHER so what would you call the the historic show situation? Because that was if you look right back to that beginning where Yeah, I guess it's looking back how did it first grab you? How did that feel? Was it that calling to go into circus	
LISA yeah, like so? Um, because I was always gymnasts from quite little and I've always done this. Instead of a calling I just for me, it's just this is just what I do. It's not really like I'm called for whatever it's like, this is what I do. Oh. What am I gonna do? because this is all I can do, so let's keep doing it. That's kind of how I think. But like in terms of that, that moment, and the fact that I ended up there where I did, in hindsight, could be seen as like. I don't know how you want to look at it, I mean, fate or, like it depends on how you see things, like I don't necessarily word it as a calling. But it was definitely like, some, some greater good was going you this is what you need to do. This is the pathway that you need to go and take do you know what I mean, it was I felt like I was guided here, or I ended up here, not by my choosing, it was out external factors. I somehow I ended up with this amazing opportunity. So	Chose circus as natural progression from gymnastics discipline Strongly identifies with gymnastics and circus Her story fits with the definition of career calling – strong alignment of purpose and passion Felt guided down the right path by external factors and a greater good

Appendix XII

Example Coding from Eleanor's Transcript

different practices, I took a couple of ballet classes, some belly dance, some yoga, some just going to the gym. Nothing was really like clicking with me, but I loved movement. And I loved the way of like made me feel, you know, like, energised and was just trying to sort of find the right thing. And at that point, I actually just had a friend that I talked to a lot just sent me a random video of a hula Hooper. And it was like the most beautiful thing I ever saw. I'd never even seen anything like this, because I just I grew up in like a smaller city, smaller town, like, certainly my childhood was very small town. But this was like, you know, a city, it has a university. But it's still pretty small and like in the country. So I just didn't even know this was like, a thing at all. And when he sent that to me, I just, I immediately like, went and got to Hula hoop, like, oh my god, I have to learn how to do that. And at this point, I had a lot of extra time because I was near the end of my studies at this point. So I only had like one or two classes and I had all this free time. And it was something free that I could do. And I could just go outside because I lived in a small city that was very warm. So I just spent hours of my day just like in the backyard hula hooping, and then kind of like searched for tutorials and stuff. And then I realised it was like a whole community of people. I started actually meeting some local people and then went to my first music festival and I saw performers there I just never even saw that before. And I realised right then that	Dabbling with different movement classes in college – nothing clicked but loved movement Friend sent her video of hula hooper – most beautiful thing she'd ever seen Immediately bought hoop after seeing video – instant inspiration she acted on Self-trained for hours in garden to master skills Realised a whole circus community existed leading to connection and opportunities

Appendix XIII

Example Coding from Rachel's Transcript

time. And then luckily, I took a contract with awesome artists that that that year because all of the corporate work fell through, everything just got cut. And so I was lucky that I had that contract but also that, that that by then we were living with the magic circus and we'd moved into the community space and we were making massive big site specific shows like Acrobatic Land and and I was introduced to an entire world of festival crew and people and bands and DJs and musicians and artists and circus performers and it was it was just unlike anything I've ever seen before in my life because you know in my home country, squatting is not a thing. You can't do it. It's just impossible. It's illegal. And so here they here There are ways around it and people, you know, could take over buildings and make some specific art and actually, around that time was the sort of the transition from the magic circus, from a squatting community to, to actually, like renting the buildings and things and so we were on a quite a bit of a was a quite a big change over going on there. There was no work really in the corporate world for circus people at the time, but somehow the underground I always find that the underground scenes really blossom in those times of when there's like no money around people just go fuck it. Let's just get on with it and do it, you know, and then just blooms and blossoms and you watch this creative bubble wins, juices just like you	Contract with circus agency protected her against loss of corporate work during financial crash Complete immersement in circus world – living and breathing circus with creative community Surrounded by musicians, artists, circus artists, creating site specific shows Squatting lifestyle facilitated by laws in specific country Financial crash led to adaptation of underground circus movement Creative juice blossoming when no money to fund the arts

Appendix XIV

Example Coding from Edward's Transcript

RESEARCHER So this kind, yeah. Being called from deep within yourself or experience.	
EDWARD Yeah, I think it might just be that it's harking back to when I was doing plays and stuff. But yeah, it was never, never that strange a step to be on stage. I don't want to be in front of a camera. I don't want to have 1000's of lights around me that being on the stage isn't such a dramatic out of the box Thought Process is like, yeah, I can do that. Just yeah. And then going from pole to circus, it was just like, well, the stage just got a lot bigger. And that's great. Yeah, because as soon as you get another skill, you can add that and it's like Okay, that's quite a few things I can do. And then yeah, but again, it's there is obviously a bit of Showman in me, but I don't- I would never be the compere in a show. I don't want to be centre stage. I'm Okay, being just off to the right. but yeah, I don't want to be in the spotlight. But yeah, there's something that draws me to the stage. I'm fine with that.	Choice to be entertainer harks back to being comfortable on stage in childhood Being careful to be clear he is not interested in celebrity-ism or being star Natural transition from pole to circus just bigger stage Showman identity draws him to the stage
RESEARCHER Yeah, and this. Yeah, this, this, this sense of being drawn. The sense of being drawn to the stage, and the sense of needing to fulfil this path. Where does that? How do you experience that sense? Where is that sense coming from? Or, you know? Yeah. Does it come from inside you? Does it come from outside of you?	

Appendix XV

Reflexive Statement

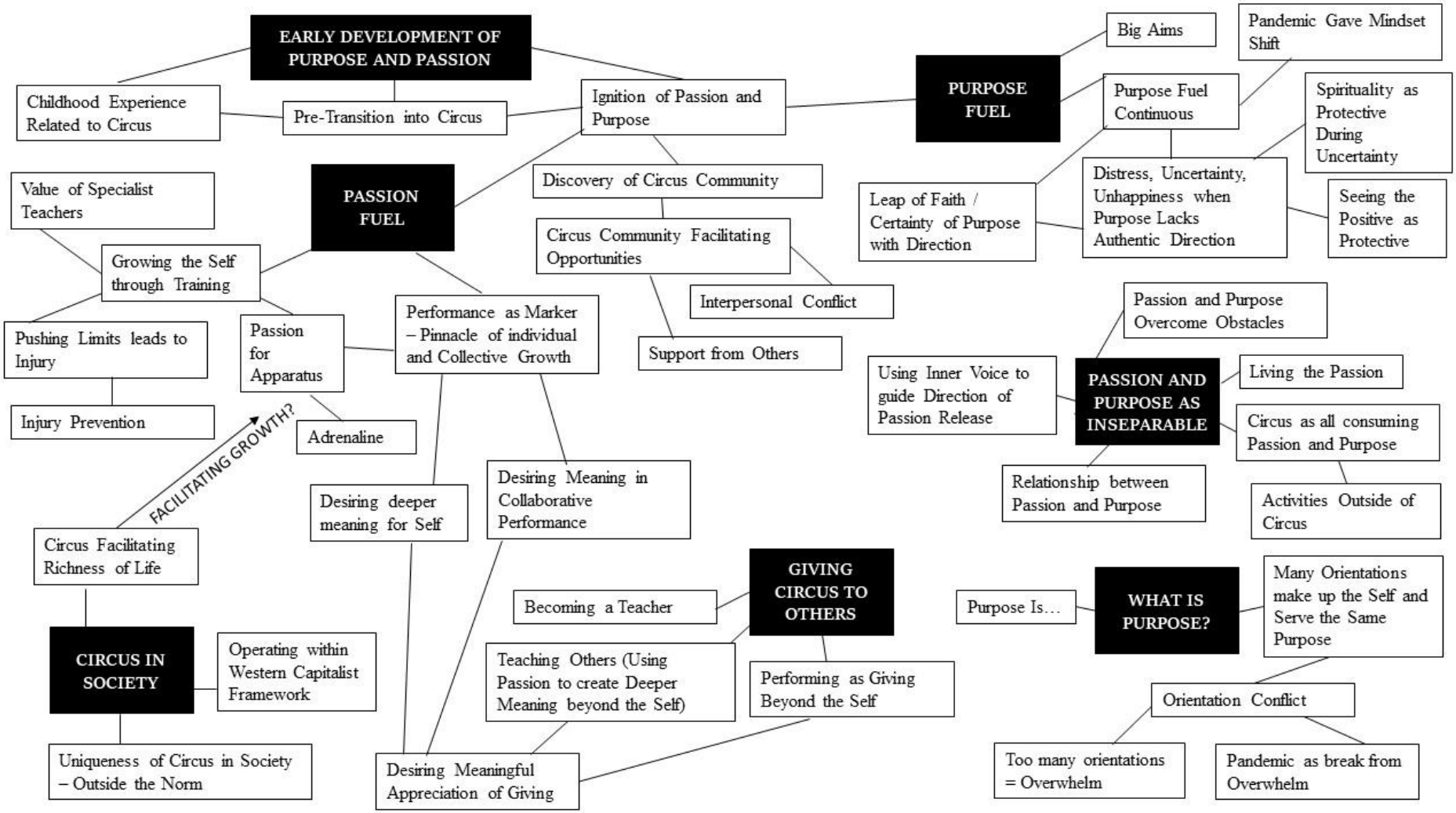
I have had a passion for circus for over 20 years that deeply resonates with the purpose of my life in the form of being a circus artist. My own personal search to understand how purpose and passion combine to drive my life brought me to this research. My understanding of the topic is a strength because I intuitively guided the interviews into areas someone without this experience may have missed. For example, a period of interpersonal conflict with colleagues once negatively impacted my passion and purpose, causing me a great deal of distress. I was keen for a deeper understanding of how this phenomenon impacted participants. I discovered interpersonal conflict can cause real disruption with others too but not everyone engages with or experiences intense interpersonal conflict.

I was aware that my own circus experience may be a weakness due to having heightened sensitivity to issues I had personal experience of, which may have caused me to miss unfamiliar phenomena. Staying aware of this during coding was a great help, I took great care to understand what participants were stating was meaningful to them personally. With this awareness I was delighted to discover just how unique each participant was, and how their own outlook on life seemed to dictate their individual style of passion and purpose. For example, my own circus journey has felt profoundly spiritual to me with a deep sense of destiny and a path I had to take to be authentic in this life. It has been exciting to find out that some people do not feel their circus journey is particularly spiritually profound but rather the result of random events they happened to choose because it was fun.

Whilst I have been working on my degree, my own circus training has suffered due to prioritising study time, and I am aware psychology does not completely align with my passion and purpose – which is overwhelmingly to embrace circus arts. During familiarisation I found myself feeling envious of participants who were currently aligning strongly with their authentic passion and purpose. I realised this could cause me to reduce the strength of their passion and purpose in my coding, cherry pick negative aspects in their journey to make me feel better about my own frustration, or to admire those aligning strongly with their purpose more than those who did not. I decided I would stay super aware of this weakness during coding, so when a segment triggered these feelings, I took a step back, distanced myself emotionally and honoured the truth and reality of participants' words. This facilitated inspired thought capturing important moments in participants' journeys that would otherwise have been lost or skewed.

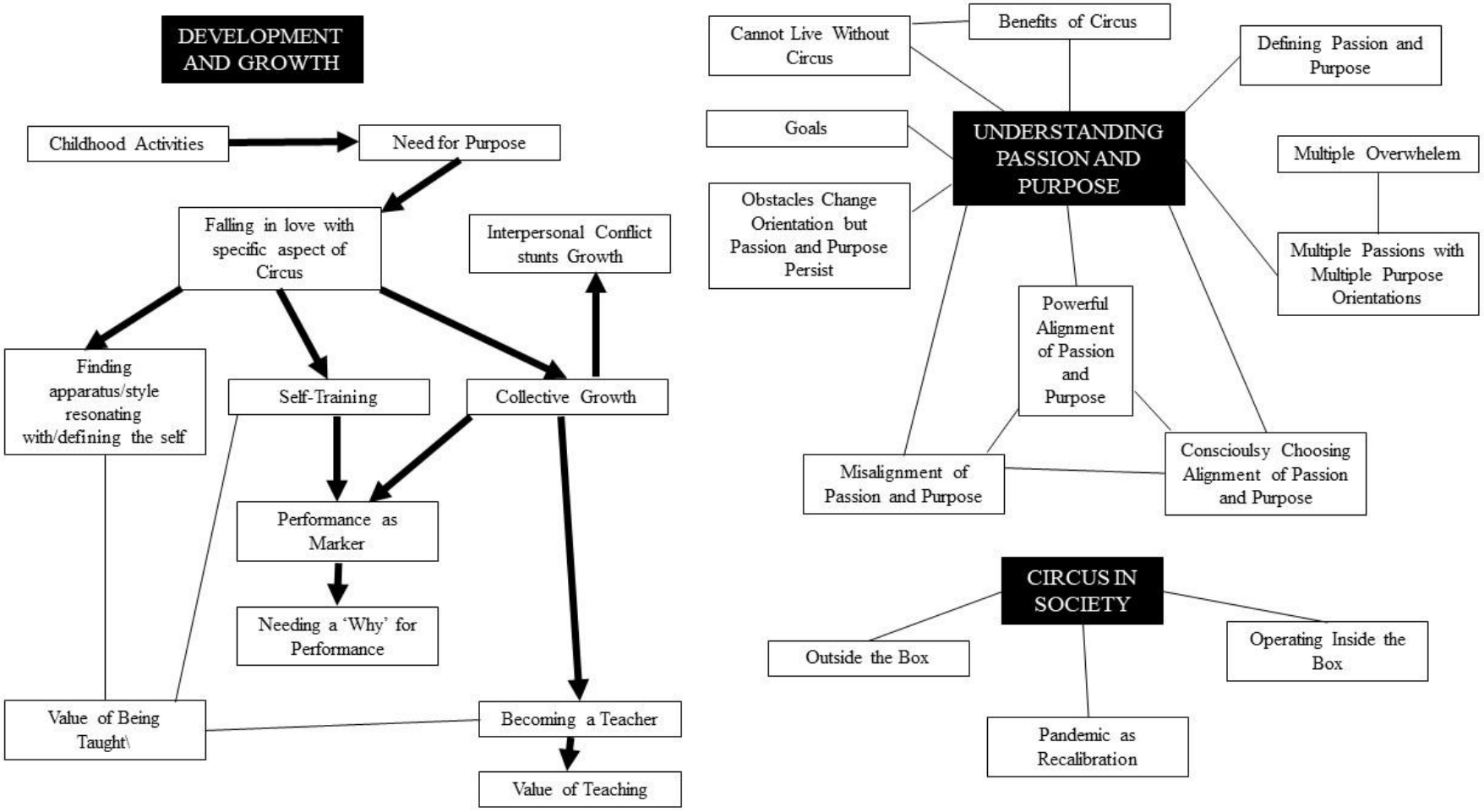
Appendix XVI

First Thematic Map (Dual Passion Group)



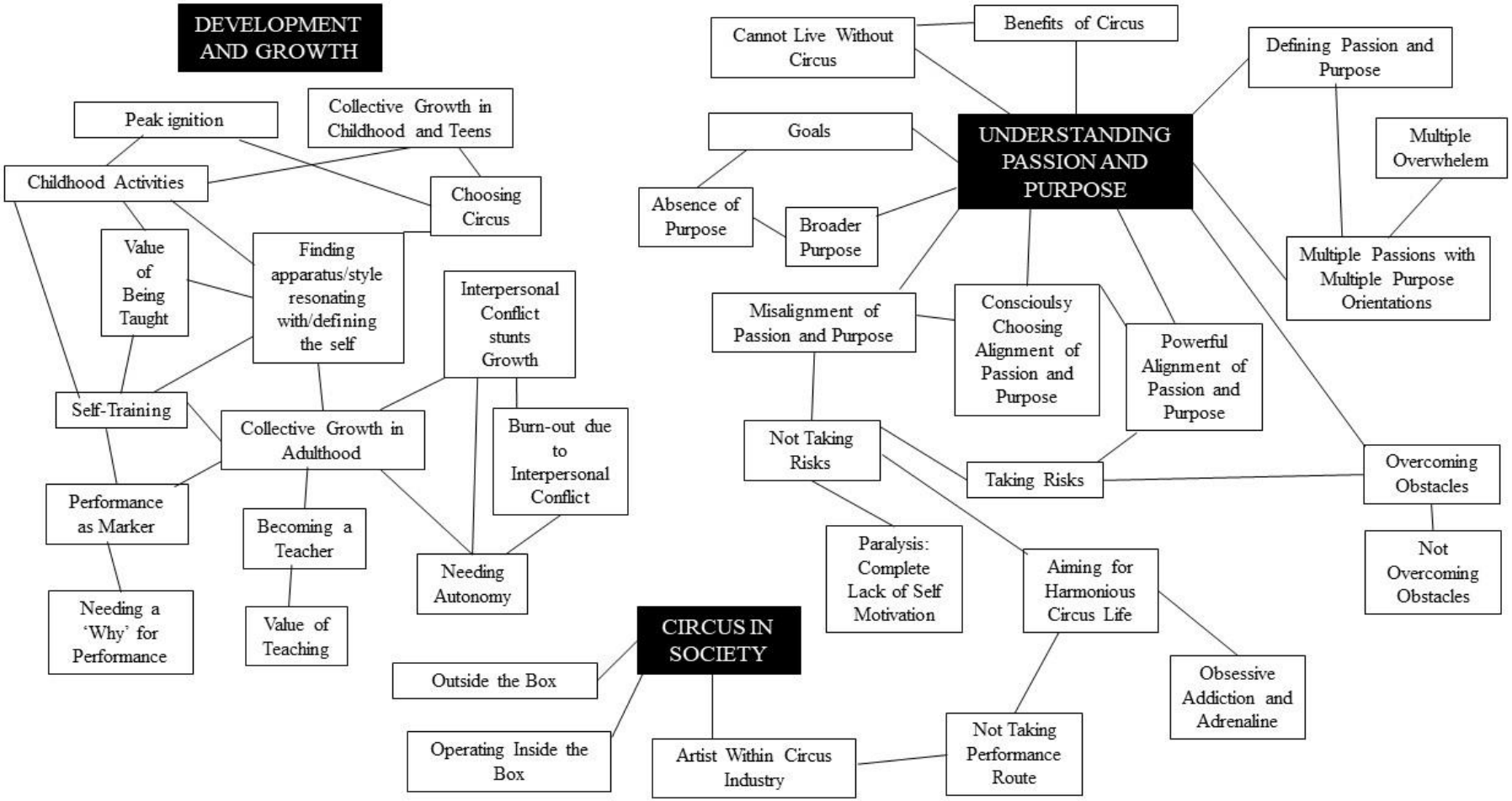
Appendix XVII

Second Thematic Map (Dual Passion Group)



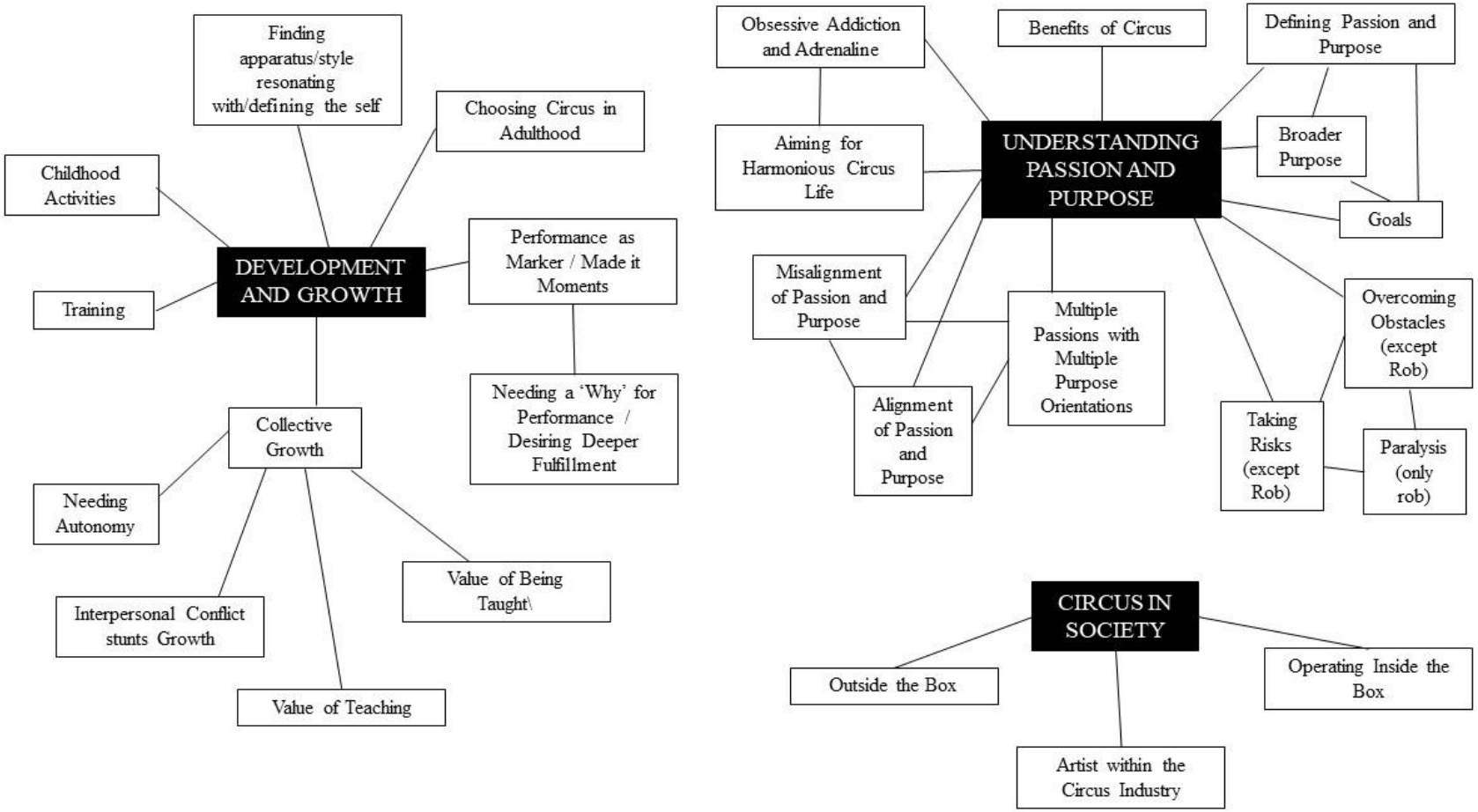
Appendix XVIII

First Thematic Map (Harmonious Passion Group)



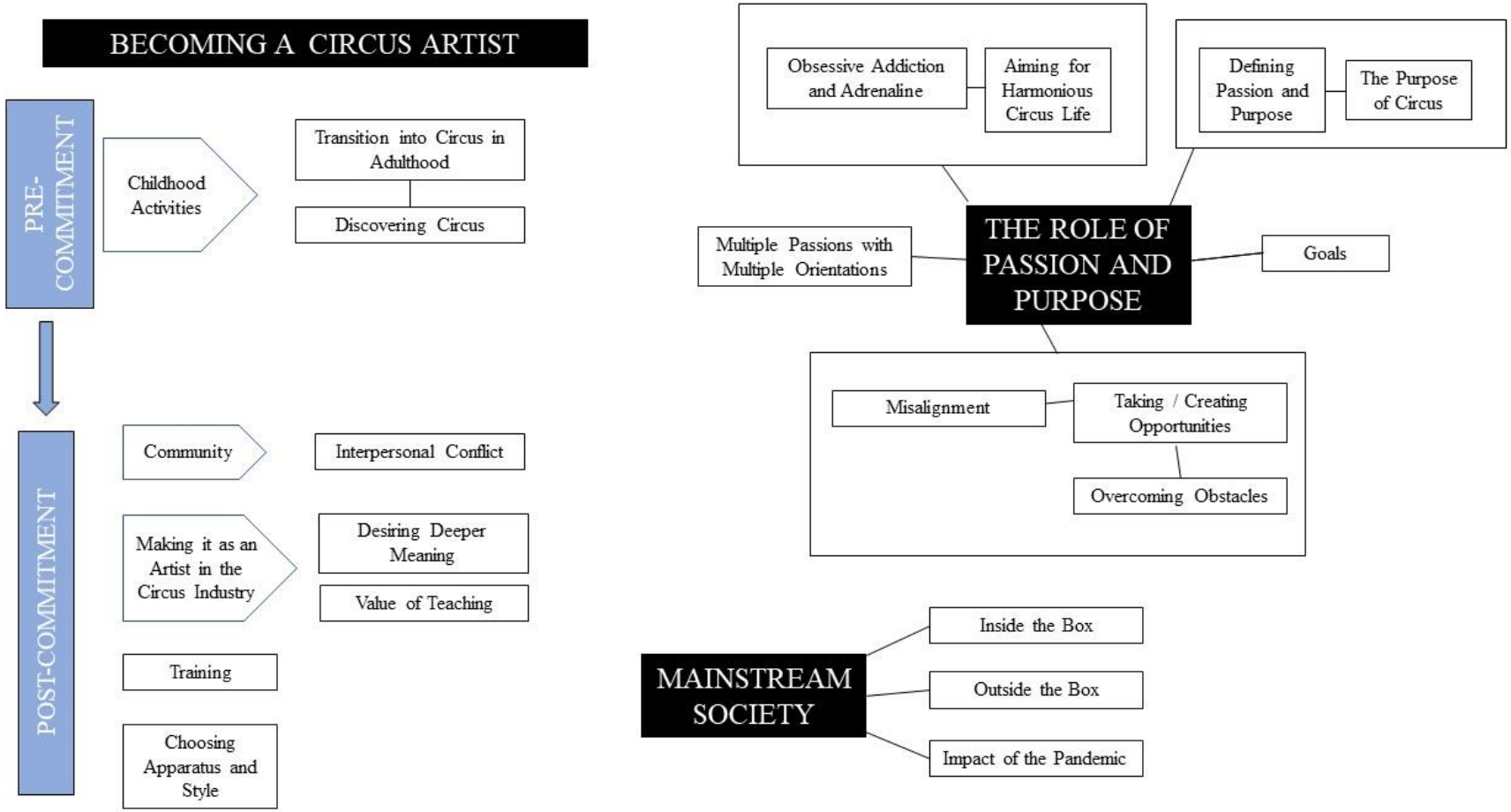
Appendix XIX

Second Thematic Map (Harmonious Passion Group)



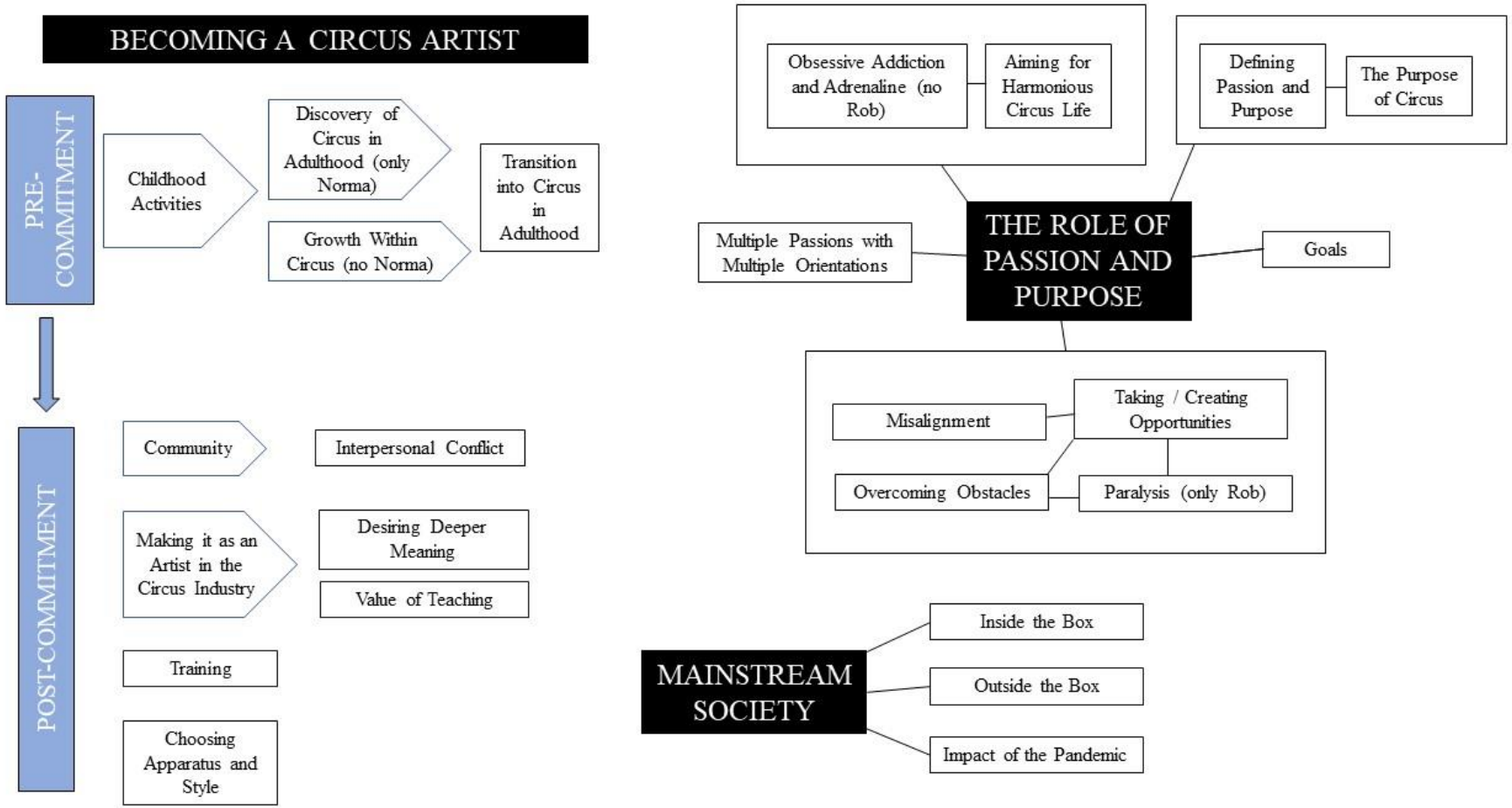
Appendix XX

Third Thematic Map (Dual Passion Group)



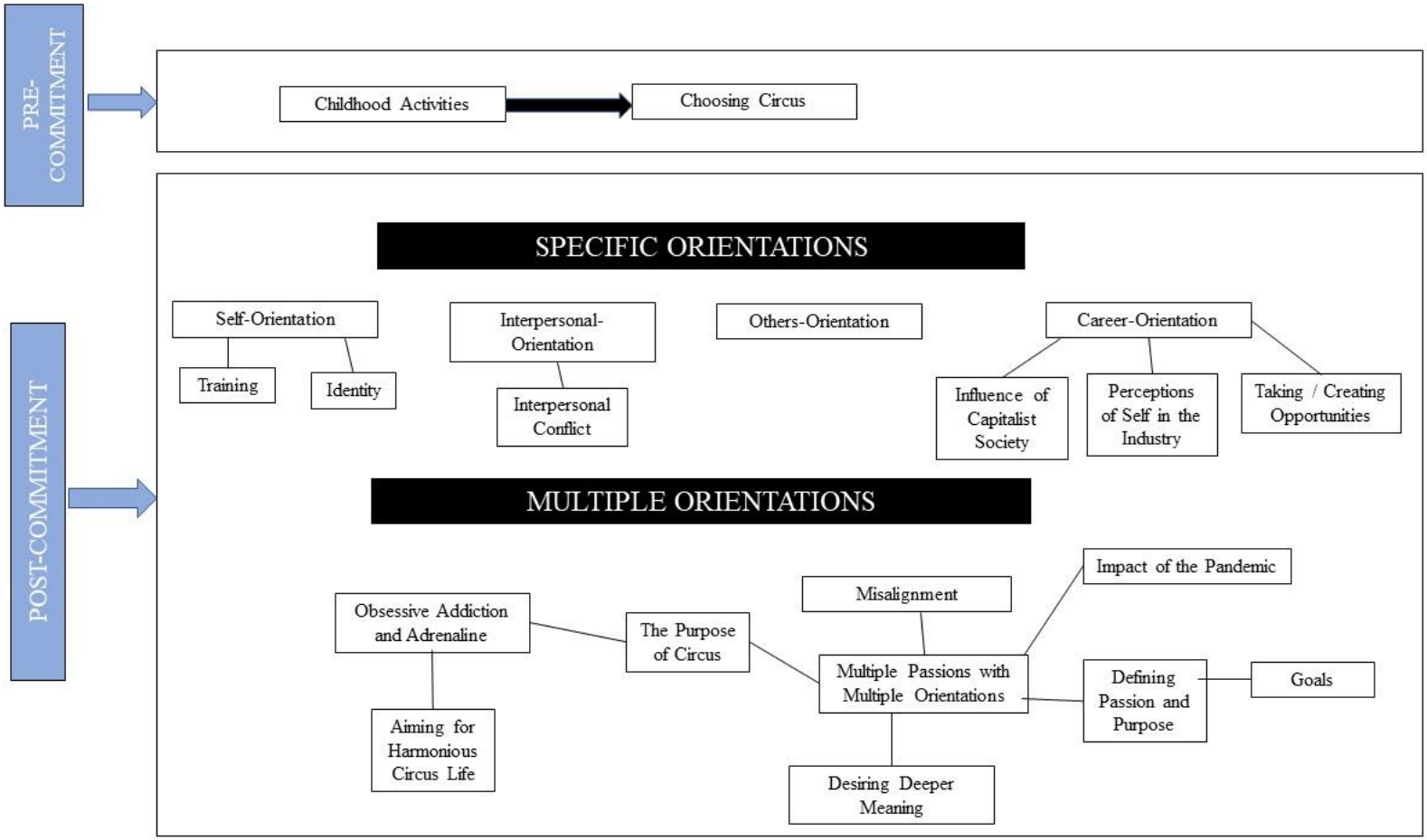
Appendix XXI

Third Thematic Map (Harmonious Passion Group)



Appendix XXII

Fourth Thematic Map (Harmonious Passion and Dual Passion Group)



E3 FORM

Psychology Research Ethics Officer (REO) / Faculty Research Ethics Committee (FREC) has considered the application for ethics approval for the following project:

Reference number: 21/22/011

Module number and course: PSYC6011

Project Title: Passion and Purpose in Freelance Circus Performers

Name of Applicant/s: Coleman, Katy

Name of Supervisor/s: David Foxcroft

Oxford Brookes University

Faculty of Health and Life Sciences

Decision on application for ethics approval

The

Please tick one box

1. The Departmental Research Ethics Officer / Faculty Research Ethics Committee gives ethical approval for the research project. [X]

   Please note that the research protocol as laid down in the application and hereby approved must not be changed without the approval of the DREO / FREC

2. The Departmental Research Ethics Officer / Faculty Research Ethics Committee gives ethical approval for the research project, subject to the following:: [ ]

3. The Departmental Research Officer / Faculty Research Ethics Committee cannot give ethical approval for the research project. The reasons for this and the action required are as follows: [ ]

Signed: ……pp James Bratley..…… Approval Date: 10/11/21

Designation: Departmental Research Ethics Officer

(Signed on behalf of the Faculty Research Ethics Committee)