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Proposal

A Qualitative Enquiry into the Creative Process of Singer-songwriters: Investigating the Impact of Perfectionism

Context

Recent studies concerning mental health in the music industry (Gross and Musgrave, 2017; Loveday, Musgrave, and Gross, 2023; Musgrave, 2023) show correlations between poor mental health and a music career. In particular, perfectionism (the rigid pursuit of unattainable high standards) has been identified as a potential contributor to the deterioration of one's mental health (Flett, Hewitt, and Dyck, 1989; Hewitt, *et al.*, 1998; Flett, *et al.*, 2012). This is especially significant to performers, as perfectionism has been shown to be present in performance settings (Mor, *et al*., 1995; Kenny, Davis, and Oates, 2004; Stoeber and Eismann, 2007; Dobos, Piko, and Kenny, 2019; Hill, *et al.*, 2020). In the case of performers, socially-prescribed perfectionism (the belief that others require perfection of an individual, and the quest to avoid showing imperfections) (Hewitt, Flett, and Mikail, 2017) may need to be addressed as a priority due to the rise of this trait (Curran and Hill, 2019; Flett, *et al*., 2022). Finally, it may be beneficial to raise awareness around perfectionism in Higher Education (HE) music curriculums as it has been shown that teachers can cultivate or mitigate aspects of perfectionism in their students (Chou, *et al.*, 2019; Nordin-Bates, 2020; Herrera, *et al.*, 2021).

Justification

While it is clear that performers, specifically singer-songwriters, may develop perfectionistic traits during their training, little research explores this topic within this population. Of the literature reviewed (see Appendix 10), no perfectionism-related studies addressed this population. Whilst it is valuable that there are papers regarding performance in general (music, dance, sport), it would be beneficial to shed light on the singer-songwriter population who may have different ways of working (for example, often working alone as opposed to in a group), and therefore a different set of experiences.

Additionally, there is also benefit in undertaking a study like this to address a potential methodological gap in the literature. Through reviewing the literature, it was found that 29%

of perfectionism-related papers concerned music specifically, of which only 17% were qualitative, thus demonstrating the predominantly quantitative approach so far. By conducting qualitative research there will be an opportunity to understand aspects of perfectionism that are under-explored through learning about the experiences of singer-songwriters.

Intended Impact

The research aims to qualitatively explore perfectionism in a singer-songwriter-specific population, and its impact on their creative process. The findings may contribute to the existing literature, and inform the development of future strategies to address perfectionism in the wider community. The aim is that these strategies may improve the creative process, and subsequently, the career satisfaction and well-being of singer-songwriters. Additionally, those working in HE may draw from the findings, and bring that awareness into their teaching practice. The study intends to identify key themes, providing insights for a larger future study focused on prevention strategies, and designing artefacts.

Outlined Intention

Qualitative methodology will be employed for the research design of this project, underpinned by the interpretive paradigm. Methods used to collect data are qualitative questionnaires and semi-structured interviews. The project will start with a literature review, followed by a questionnaire, and subsequently, a small number of interviews. Online survey tools will be used to create and distribute questionnaires, aiming to identify potential respondents for further interviews. The questionnaire will inform the areas to explore further in interviews. Participants will be purposively selected from the UK-based professional or tertiary music student singer-songwriter population. Reflexive Thematic Analysis (RTA), as outlined by Braun and Clarke (2022), will be used as a framework for data analysis, a choice inspired by studies such as Gross and Musgrave (2017). The project timeline (see Appendix 3) has been divided into phases with sub-tasks and milestones. Progress will be reviewed regularly through the use of a Gantt chart, weekly/monthly reviews, a Kanban board, and a personal calendar.

Ethics and Insider Research

As this project is related to mental health, some of the questions asked of participants may feel personal and provoke distressing thoughts in both participants and researcher. To mitigate these impacts, the participants will be reminded that they can withdraw at any time,

as well as signposted to mental health support. In the case of the researcher, the same resources will be given, emotional well-being will be monitored, and if necessary, support will be sought. Furthermore, regarding insider research, as some of the participants may come from institutions known to the researcher, it will be made clear that the participation (or lack thereof) will not impact their studies in any way. They will be reminded that responses are confidential, and their identity will be anonymised in the report. Questionnaires will be anonymous, promoting honesty, with participants able to opt into interviews, and thus reveal their identity. All participants' names will be changed to 'P1' (participant 1), 'P2', etc., in the research report, transcripts, and presentation to maintain anonymity. Every effort will be made to conduct the project ethically (following the ethical conduct requirements of UWTSD for researchers), thus minimising reputational risk to all stakeholders, and crucially, minimising harm to participants.

Expected Learning Outcomes

- Learn best practices in developing questionnaires.
- Learn how to conduct professional and relevant interviews.
- Apply time management skills for this research project.
- Learn how to approach thematic analysis.
- Become familiar with qualitative data analysis software (Delve).

Report

A Qualitative Enquiry into the Creative Process of Singer-songwriters: Investigating the Impact of Perfectionism

Introduction

In recent years, high levels of mental health problems in the musician population have been reported on (Gross and Musgrave, 2017; Loveday, Musgrave and Gross, 2023), with musicians potentially twice as likely to suffer from depression than the general public (Gross and Musgrave, 2016). One aspect that may be contributing to the deterioration of musicians' mental health may be *perfectionism*, whereby individuals pursue unattainably high standards and the perceived pressure to conceal imperfections publicly (Hewitt, Flett, and Mikail, 2017). Concerns regarding the rise of perfectionism have been reported (Curran and Hill, 2019) and calls to address this have been raised (Flett, *et al.*, 2022). The pressure musicians face has been captured in recent papers on the pop musician population, shedding light on the experiences individuals have regarding feeling pressure to not let their audiences down, as well as how they have had to present an altered version of themselves to appease the record label (Ficek, 2023; Ficek, 2024). Furthermore, recent research in dance found that teachers played a role in either cultivating or mitigating students' perfectionism and thus recommend further research to be done in this area (Nordin-Bates, 2020).

Whilst perfectionism has been identified in creative settings, what has yet to be addressed is how perfectionism may vary across different creative mediums, which in this case is the singer-songwriter population (who currently remain relatively absent from the literature in this area). This study aimed to investigate the impacts of perfectionism on the creative routine of singer-songwriters using qualitative methodology. Questionnaires and interviews were undertaken by 20 participants (undergraduate and professional singer-songwriters) to explore the experiences of this population in their unique context. The findings may contribute to the existing knowledge in this area, be informative to working singer-songwriters, as well as the teachers in HE working with early-career singer-songwriters, and ultimately contribute to the development of further research. The project learning outcomes encompass developing skills in questionnaire-building, conducting interviews, thematic analysis, and time management.

Literature Review

Background

Many papers have recently been published on the topic of musicians' mental health issues (Gross and Musgrave, 2017; Loveday, Musgrave, and Gross, 2023; Musgrave, 2023; Ficek, 2023; Ficek, 2024) with some recommending that musicians should focus on the positive aspects (e.g. self-actualisation) of music making (Trondalen, 2013; Musgrave, 2023), over the career aspects (e.g. building a social media presence and financial management) (Baskerville and Baskerville, 2019). Alongside career precarity (Musgrave, 2023), perfectionism has been shown to be a concern in the performing arts (Stoeber and Eismann, 2007; Hill, *et al.*, 2020), specifically concerning Music Performance Anxiety (MPA) (Mor, *et al.*, 1995; Kenny, Davis and Oates, 2004; Cupido, 2018; Dobos, Piko, and Kenny, 2019; Butkovic, Vukojevic and Carevic, 2022), thus disrupting performers' ability to engage with the positive aspects of the career (Nordin-Bates, 2012). As a response to the growing concerns around musicians' mental health, research in this area is increasing, in the hopes of promoting better mental health conditions for performers.

Perfectionism

Perfectionism can be conceptualised as a multidimensional personality style in which a person seeks to attain unattainably high standards they expect of themselves or perceive others expect of them (Hewitt, Flett, and Mikail, 2017). The perfectionistic traits that will be focused on in this paper are *self-oriented perfectionism* (SOP) (where individuals seek to attain unrealistically high standards), *socially prescribed perfectionism* (SPP) (which refers to how individuals perceive that others require them to be perfect and aim to avoid displaying imperfection doggedly) (Hewitt, Flett and Mikail, 2017). In a singer-songwriter context, SOP may manifest in an individual setting themselves unrealistic career goals, while SPP may impact how a singer-songwriter seeks to present a 'perfect' version of themselves on social media when marketing their music. In addition, *perfectionistic self-presentation* (PSP), the quest to proclaim perfection publicly and avoid displaying any imperfections (Hewitt, *et al.*, 2003), remains important to this topic as it may influence how a singer-songwriter presents themselves publicly, specifically on social media through presenting a false image.

Perfectionism has often been associated with poor mental well-being such as anxiety (Flett, Hewitt, and Dyck, 1989), depression (Flett, *et al.*, 2012), anxiety/depression (O'Connor, Rasmussen, and Hawton, 2010; Egan, *et al.*, 2022) as well as suicide attempts (Hewitt, *et*

al., 1998). Conversely, various studies found perfectionism to have positive aspects as well, such as contributing to creativity (Wigert, *et al.*, 2012; Nordin-Bates, 2020), motivation (Hill, *et al.*, 2015; Sirois, Molnar and Hirsch, 2017), and academic achievement (Stoeber, Haskew and Scott, 2015; Madigan, 2019). What most of these studies have in common is that there are mixed findings, such as Ocampo *et al.* (2019) positing that perfectionism is not always detrimental. These 'beneficial' aspects of perfectionism tend to be labelled as 'perfectionistic strivings' (Stoeber and Otto, 2006) or 'adaptive perfectionism' (Rice, Richardson, and Tueller, 2014), with necessary calls made (Greenspan, 2000) to separate *striving for excellence* and perfectionism. The term *excellencism*, the pursuit of excellence, not perfection (Gaudreau, 2019), is promoted as a more suitable alternative to perfectionism (Hall and Hill, 2012; Gaudreau, 2019; Gaudreau, *et al.*, 2022; Goulet-Pelletier, Gaudreau and Cousineau, 2022). Nevertheless, the impacts of perfectionism remain highly-debated, and further exploration is needed to reach a consensus.

Creative Process

Creative work has typically been identified as being both novel (Sternberg, 2018; Stein, 1974) and fit for a purpose (Amabile, 2018; Sternberg and Lubart, 1998). Many studies suggest that being creative has ample positive associations. For example, engaging in creative activities has been found to predict improved well-being and positive affect (Conner, DeYoung, and Silvia, 2018), as well as increased creativity found to be linked to positive affect (Amabile, *et al.*, 2005). Furthermore, St-Louis and Vallerand (2015) postulate that positive emotions help facilitate a successful creative process, with being in a creative *flow-state*, where one is fully absorbed in the task, seen as an optimal way of being (Nakamura and Csikszentmihalyi, 2020). As evidenced, creativity can enhance well-being, as well as positive affect being a natural companion of a successful creative process.

Self-determination theory (SDT) (Ryan and Deci, 2020) has been drawn on frequently, with Amabile (2018) suggesting that creativity is enhanced when activities are intrinsically rewarding, known as the *intrinsic motivation principle of creativity*. In a study in the dance field, the *basic psychological needs* (BPN) autonomy, competence and relatedness of SDT play a crucial role in how creativity is nurtured (Nordin-Bates, 2020). Nordin-Bates (2020) concludes that autonomy-supportive teaching and the meeting of BPNs aid creativity, as well as help to manage perfectionistic tendencies. Furthermore, Chou, *et al.* (2019) support this by encouraging teachers to facilitate the increase of student self-esteem as a way to lessen the impact of perfectionism on creative thinking. Both SDT and the recommendations from studies in a dance context may be a valuable starting point from which to explore the

impacts of perfectionism on the creative process of singer-songwriters (particularly through qualitative research, of which there is little currently in this area) because they draw together important findings which can be used to inform research design in the singer-songwriter population.

Singer-songwriters

As social media becomes an increasingly essential tool for independent singer-songwriters to manage and grow their careers (Haynes and Marshall, 2018; Baskerville and Baskerville, 2019) the implications of this technology, and its relation to perfectionism will be prudent to explore. Multiple studies have found smartphones and social media to pose a risk to well-being; such as reducing smartphone use for improved well-being (Brailovskaia, *et al.*, 2023), linking smartphone use with mental health problems (Elhai, Levine, and Hall, 2019), and examining the psychological risks involved for young women in particular (Etherson, *et al.*, 2022; Twenge, *et al.*, 2022). With these studies contextualising the use of social media in the singer-songwriter population, it is clear that there are crucial precautions that need to be developed urgently to support their creative work, and most importantly, well-being.

An important consideration is how singer-songwriters may curate their social media to reflect a desired narrative, and how this may be related to PSP. Casale, *et al.* (2015) make links between PSP and *generalised problematic internet use* (GPIU), positing that individuals with high levels of PSP are more likely to suffer from GPIU as they would have a greater sense of control in presenting a ‘perfect’ image as desired. Hill, *et al.* (2020) found PSP to impact well-being negatively in tertiary music students. Finally, the effects of SPP may also feed into how singer-songwriters interact with social media and technology. SPP has been linked to higher levels of *imposter phenomenon* (IP), where individuals tend to attribute their success to external factors rather than their abilities, with perfectionism ‘predisposing’ and ‘sustaining’ IP (Pannhausen, Klug and Rohrmann, 2022). All of these interpersonal expressions of perfectionism contribute to more pressure to appear perfect, through any medium. In perfectionistic singer-songwriters, individuals may become fixated on curating a perfect image on social media and thus experience more of the negative mental health aspects related to perfectionism and GPIU rather than the positive aspects of their creative career.

In sum, through research that demonstrates the high rates of poor mental health in musicians, it can be seen that more research is required, and effective strategies developed to improve working conditions, so that they can focus on the positive aspects of music-making. Perfectionism has been linked to the deterioration of performers’ mental

health, although many scholars are unable to agree on whether it has positive aspects or not. Research shows that integrating SDT in education may mitigate perfectionism, with autonomy-supportive teaching found to be effective in reducing perfectionism and increasing creativity. Finally, the interpersonal aspects of perfectionism (SPP and PSP) are key to examine in the singer-songwriter population, in relation to social media use and its impact on mental health.

Methodology

Philosophy

This research project is situated in a relativist ontology, with the perspective that multiple truths may co-exist simultaneously (Guba and Lincoln, 1994), along with a social constructionist epistemology, taking the view that truth and meaning are constructed differently by each individual, whilst being additionally shaped by social culture (Cohen, Manion and Morrison, 2018). Crotty (1998) notes that an interplay exists in this epistemology between the subject and object, which means that in this case, the researcher will be co-creating the meaning of the data. This is particularly important to be mindful of, as the research presented will have ultimately been shaped by the positionality of the researcher (Braun and Clarke, 2022). As reflexivity is integral to Reflexive Thematic Analysis (RTA), a positionality statement (see Appendix 4) was developed (Braun and Clarke, 2022), as a way to conduct transparent research and acknowledge researcher subjectivity.

Methodology

Qualitative methodology has been the overarching methodology that influenced the design of this project. Interpretive methods (Cohen, Manion, and Morrison, 2018) have been chosen to explore the impacts of perfectionism on the creative process of singer-songwriters, shedding further light on their unique experience. The use of qualitative research designs has also been informed by the disproportional representation in the literature. For example, of the literature reviewed, only 12% of papers used qualitative methodologies (see Appendix 10).

Methods

An open-ended, qualitative questionnaire was developed, as well as follow-up semi-structured interviews which took place online. The questionnaire was adapted

according to pilot-run feedback regarding the need to clarify questions. Interviews lasted 45 minutes, containing open questions with follow-up prompts. The interview guide (see Appendix 8) expanded on themes that arose in the questionnaires.

Participants

Participants were recruited using a mixture of purposive sampling, followed by snowball sampling (Cohen, Manion, and Morrison, 2018). The sample criteria stated that participants should be: a UK-based student studying songwriting at a tertiary level pursuing a music industry career, or a UK-based professional musician writing original music with a music industry-related income. The questionnaire automatically excluded those who did not meet the inclusion criteria and thanked them for their interest. The intention was to get 20 responses, and then close the questionnaire. Four semi-structured follow-up interviews with questionnaire participants were conducted after the questionnaire had reached its target.

Procedure

Students at two HE music courses where the researcher works were contacted, as well as professional peers from the researcher's network. A flyer was circulated seeking voluntary participants, containing information about the study, the eligibility criteria, and the link to the consent form. The consent form (see Appendix 5) contained information about the study (in full) and after signing, the participants were provided with an automatic link to the questionnaire. Participants were invited to fill in an open-ended (Gray, 2009), anonymous questionnaire regarding their creative process, which included some questions about perfectionism (see Appendix 7). At the end of the questionnaire, participants were invited to volunteer for an interview (and as a result end their anonymity). Those participantswere contacted simultaneously, with the first to respond being selected for interviews (with an even split of student and professional), removing bias from the selection and bringing a random element to the sampling.

Questioning was inspired by interview questions posed by Gross and Musgrave (2017), as well as useful lines of enquiry from Weiss (1995) and the pacing/structure of the example interview guide in Braun and Clarke (2013). The questionnaire was piloted and tweaked according to feedback before publishing it. Some of the main techniques practiced in the interviews were the use of silence to elicit elaboration on a topic and speaking less, leaving space for the participants to share their experiences (Braun and Clarke, 2013). Finally, field notes (see Appendix 9) were made after each interview to reflect on the process and record any initial ideas for data analysis (Braun and Clarke, 2013).

Data Analysis

The data collected was analysed using the RTA framework outlined in Braun and Clarke (2022). This approach was chosen as a way to identify what kind of patterns of meaning were present in the dataset as a whole. The flexibility of RTA allows themes to be developed both inductively and deductively, finding a mixture of semantic, and subsequently, latent meanings. This flexibility proved particularly useful considering the private nature of perfectionism; latent meanings were present in the data even when they were not articulated by the participants. The use of RTA facilitated the critical lens of the researcher to add to the richness of the data, along with reflexivity used throughout to remain aware of the subjectivity present (Braun and Clarke, 2013). A critical, constructionist framework was used to unpack the meanings behind the views expressed by participants (Braun and Clarke, 2022).

Through the process of data familiarisation, the dataset was examined, and initial notes were made to inform ideas for future coding. During coding, nearly 150 codes were produced initially (see Appendix 12), which were then clustered and reduced to generate around 25 sub-themes. Thematic mapping (see Appendix 11) was used to see how the sub-themes linked together, and about six main themes were generated. These themes were then developed, reviewed, and condensed into four main themes: (1) self-oriented perfectionistic impacts on the creative process; (2) interpersonal perfectionism; (3) career pressures and the link to perfectionism; and (4) the positive and negative effects of creative expression.

Ethical Considerations

Ethical approval was granted by the UWTSD Ethics Board (see Appendix 1). All participants signed an informed consent form and were provided with an information sheet before progressing to the consent form (Berg, 2001). All participants were over the age of 18 and therefore gave their own informed consent. The two universities from which students were recruited gave written consent for students to be contacted. It was made clear to students, colleagues, and peers that participation in the study was entirely voluntary, confidential (Creswell, 2014) and had no direct benefits. These points are especially important in the present case of being an insider researcher, where power dynamics, and the complexity of having an ongoing relationship outside of the research project, need to be acknowledged (Walliman, 2009; Fleming and Zegwaard, 2018; Holmes, 2020). All participants were signposted to mental health support, for aftercare as needed.

Findings and Discussion

The data from both the questionnaire and interviews has been analysed and organised into four main themes (see Table 1 below). (1) perfectionism disrupts a healthy relationship with the creative process (individual); (2) the insidious effects of saving face (social); (3) detrimental pressures of trying to make it in the music industry (cultural); and (4) the turbulent paradox of creative expression. During the data analysis process, it was found that the themes developed could reflect the individual, social, and cultural impacts of perfectionism on the creative process of singer-songwriters, thus demonstrating the wide scope of impact.

Table 1

Themes Developed Through Data Analysis

Theme	**Description**
(1) Perfectionism disrupts a healthy relationship with the creative process (individual)	Negative emotions and mental health problems that are a result of self-oriented perfectionism, as well as how perfectionistic thinking interacts with the creative process.
(2) The insidious effects of saving face (social)	The impacts of interpersonal perfectionism (perfectionistic self-presentation and socially prescribed perfectionism) on singer-songwriters, as well as how this relates to social media use.
(3) The detrimental pressures of 'trying to make it' in the music industry (cultural)	Feelings of lacking time and money to be a singer-songwriter.
(4) The turbulent paradox of creative expression	The duality of being creative: the well-being benefits being creative brings versus the negative self-view when creative block appears, as well as the duality reflected in views on perfectionism helping/hindering the creative process.

Note: This table displays the four main themes developed during the data analysis process using RTA.

Theme 1: Perfectionism Disrupts a Healthy Relationship with the Creative Process (Individual)

The first theme presented captures the range of negative experiences singer-songwriters have of perfectionism, and how it interacts with their creative process. Furthermore, this

theme explores the more self-directed side of perfectionism, otherwise known as self-oriented perfectionism (SOP), highlighting the impacts of perfectionism on the individual. These findings aligned with the literature that posits perfectionism to be incompatible with a flourishing creative process (Nordin-Bates, 2012; Nordin-Bates, 2020), as well as being detrimental to mental health (Flett, Hewitt, and Dyck, 1989; Hewitt, *et al.*, 1998; Flett, *et al.*, 2012). Firstly, many participants noted the detrimental impacts of perfectionism on the creative process:

> *"It's a thin layer of black chewy tar of judgement and insecurity."* (P10)

> *"Sometimes I am not able to "just enjoy" the music and feel the need to control everything."* (P1)

With multiple commenting that they were unable to even get started sometimes:

> *"And then it gets to the point where you're you're completely paralyzed with it where you can't even start."* (P2)

A key part of this theme, which is consistent with the literature on SOP, is the pressing need that participants have to be the best, by setting themselves exactingly high standards (Hewitt and Flett, 1991; Hewitt, Flett and Mikail, 2017). Furthermore, when facing failures performers may be vulnerable psychologically (Flett and Hewitt, 2005; 2006) and their motivation may be impacted (Hill, *et al.*, 2011).

> *"But my expectation and my benchmark of what is like acceptable to put out into the world is probably really, really high and unrealistic and inflated."* (P11)

> *"I didn't just want to be good at things like I wanted to be the best at things, at pretty much everything that I cared about (...) I don't want to be just good. I want to be the absolute best, and if anyone in the room is better than me. Then I just need to improve. And if anyone can do something in these areas that I can't yet, I just need to learn how to do that."* (P18)

> *"I felt like I had to get the best grade, or it wouldn't be good enough."* (P18)

In addition, perfectionism extends into the art by making singer-songwriters feel that they have to find the 'perfect' way to express themselves, which suggests that this approach may hinder creativity, as focusing on enjoying the process (rather than the end product) has shown to be a desirable state to be in for optimal creativity (Nakamura and Csikszentmihalyi, 2020).

> *“Struggling to find the right words or the right chords to make the song perfect.”* (P9)

> *“Like I have so many feelings to convey but no way to express them in a unique way or a way I think properly conveys the emotions.”* (P4)

Furthermore, perfectionistic singer-songwriters may struggle with time management when they spend too long on small tasks for the sake of seeking perfection, with potential emotional costs in addition. This could be linked to the literature that finds perfectionistic individuals to have depleted capacity due to focusing excessively on mistakes (Ocampo, *et al.*, 2019).

> *“Maybe it's like 2% better. Even then. But it took you 2 weeks, and you're crying.”* (P2)

> *“I just get stuck in a rabbit hole about one tiny sound and just spend a lot of time on crazy details. I don't feel about it until it I realise I have spent days on what realistically could have taken me mere hours.”* (P4)

Procrastination has been linked to perfectionism as they both have a similar style of negative self-evaluation and lower goal achievement (Sirois, Molnar, and Hirsch, 2017). The fact that these participants struggle to finish songs can sometimes mean that individuals gave up on songs, didn’t release music, and resultingly may have been held back in their career due to missing out on opportunities.

> *“I am also very detail-oriented and sometimes struggle to finish songs because I’m constantly tweaking and never feel like it’s good enough.”* (P8)

> *“My perfectionism has stopped me releasing music that is just because I want to.”* (P11)

> *“However I think it sets me back sometimes as I am very hesitant to show my works unless I think they are close to perfect and therefore lose opportunities to show others what I am doing or creating musically.”* (P4)

Overall, a sense of not feeling ‘good enough’ seemed to be at the core for these perfectionistic singer-songwriters.

> *“Basically that whatever I am creating is not good enough.”* (P11)

> *“I usually feel ashamed more than anything else, like I shouldn’t be pursuing music because I’m not good enough.”* (P2)

A range of negative emotions as a result of perfectionism was present in the dataset, in alignment with the literature (Flett, Hewitt, and Dyck, 1989; Fedewa, Burns, and Gomez,

2005; Flett, *et al.*, 2012). Self-doubt, shame, anxiety, stress, disappointment, and exhaustion were some of the ways the negative emotions were described on a semantic level, but the latent meanings were present throughout the data even if not exactly articulated so.

> *"There would be a lot of just shame around it honestly like shame around any type of failure."* (P18)

These feelings lead some singer-songwriters to doubt their creative abilities, as well as their ability to succeed in this career. Ultimately this all links to the idea that perfectionists engage in setting such high standards for themselves as a way to feel better internally and become accepted (Hewitt, Flett, and Mikail, 2017).

> *"I just think that if I could just do my best, and if I put everything that I had into something into that essay for school, into that, that no one cared about but me, like no one ever cares as much as you do, and it does not matter at all. But I thought that if I gave everything that I had into it. Then, I don't know, that I would be okay, that I'd be accepted, that (...) I'd have worth."* (P2)

Some participants theorised that their feelings of not feeling 'good enough' may be linked to previously undiagnosed neuro-diversion (ADHD and Autism in these instances, which has now been diagnosed), and the many years they have felt they were masking and 'not good enough' in relation to neurotypical standards. These conclusions are supported by Miller, Rees, and Pearson (2021) who characterised masking as exhausting, as well as having a negative effect on their participants.

In summary, perfectionism has been shown to interrupt throughout the creative process of singer-songwriters, with difficulty in both starting and finishing songs due to inflated self-expectations. On the whole, these experiences are supported by the literature reviewed and were not unexpected. These singer-songwriters demonstrate elements of SOP by setting themselves unreachably high standards, spending too long on tasks, and sometimes ending up missing out on opportunities as a result of their perfectionistic thinking. Negative emotions were present throughout the dataset, leaving many of the participants not feeling 'good enough', as well as doubting their songwriting abilities, and succeeding in their chosen career path. Finally, several of the participants highlighted how perfectionism interacts with their neurodiversity and contributes further to poor well-being.

Theme 2: The Insidious Effects of Saving Face (Social)

The second theme focuses on the impacts of interpersonal perfectionism (SPP and PSP) on singer-songwriters, and how this influences their social media use. The theme also goes into draws links between perfectionism and *imposter phenomenon* (IP), where an individual does not feel responsible for their success (Pannhausen, Klug, and Rohrmann, 2022). This theme moves beyond the previous one (focusing on the individual), and now centres on the experience of perfectionism in a social context. Overall, the data collected was in alignment with the literature on the subject.

Socially-Prescribed Perfectionism (SPP)

Throughout the dataset various aspects of SPP were present, with many participants commenting on how they aimed to meet external expectations:

> *"Often I feel like I try to write to what others may perceive as good."* (P15)

Some participants highlighted that aiming to impress others meant that their focus on authentic expression was compromised:

> *"I was more focused on how other people will perceive my work than on what I wanted to express with my work."* (P18)

These comments corroborate the literature regarding SPP where individuals perceive that others expect perfection in them, and as such seek to demonstrate it as a way to control how they are viewed publicly.

> *"A lot of it is how I am seen by others and how I'd like to be seen."* (P13)

Going forward it may be beneficial to find specific strategies to mitigate the impacts of SPP in the singer-songwriter population as research shows that this is an increasing concern (Curran and Hill, 2019; Flett, *et al.*, 2022), with parental pressure cited as one of the potential factors contributing to this rise (Curran and Hill, 2022). Furthermore, it has been recommended that HE music institutions support students in focusing on intrinsically motivated goals, setting aside their need to compare themselves socially (Miksza, Evans and McPherson, 2021), as well as focusing on excellencism over perfectionism as ways to mitigate the impacts of SPP (Arbinaga, 2023).

Imposter Phenomenon (IP)

Pannhausen, Klug, and Rohrmann (2022) highlight the idea that an individual fears they will be exposed to be incompetent, as an ‘imposter’. These authors found IP to share similarities, with individuals seeking to excel to avoid social humiliation, lining up with SPP behaviours (Hewitt, Flett, and Mikail, 2017). Furthermore, it has been found that perfectionism can increase feelings of being an ‘imposter’ (Gaudreau, *et al.*, 2022), potentially predisposing and sustaining IP (Pannhausen, Klug, and Rohrmann, 2022).

> *“Yeah, it just feels like it distances me in a way, it feels like I'm carrying around this whole big secret about like it's kind of imposter syndrome, I suppose.”* (P18)

Participant 18 (P18) described the heavy sense that they were carrying around a ‘big secret’, which is in line with the literature on SPP, and how through wishing to be socially accepted and seeking perfection to do so, a person actually isolates themself further (Hewitt, Flett and Mikail, 2017).

Perfectionistic Self-Presentation (PSP)

Facets of PSP were evident in the comments of the participants; with the need to promote their perfection publicly as well as avoid showing or disclosing any signs of imperfections (Hewitt, *et al.*, 2003). For example, participant 10 (P10) describes the lengths they go to to avoid showing their imperfections publicly, as well as expressing the potential social humiliation that they are trying to avoid. This avoidance of ‘struggle’ is conceptualised in Flett, Greene, and Hewitt (2004), who found a strong link between PSP and *anxiety sensitivity* (whereby people have a fear of displaying their anxieties publicly).

> *“It is a demanding beast, which never sleeps. It's thinking about what people going to think and how they going to laugh at me, so I need to be perfect and write everything perfectly, and get all the pitches right and smooth and look amazing and just show no struggle at all. It is just impossible to sustain that type of thinking. It doesn't serve me.”* (P10)

Furthermore, it could be interpreted that P18 seeks to control how people see them; both promoting their perfection and avoiding displays/disclosures of imperfection.

> *“What light do I want the world to see me in?”* (P18)

Hill, *et al.* (2020) found that tertiary music students suffered decreases in positive feelings as a result of PSP, thus providing support for this topic to be addressed in research going forward to improve the mental health of performers.

The Interaction of Interpersonal Perfectionism and Social Media Use

The final subtheme of this section concerns how aspects of interpersonal perfectionism (SPP and PSP) interact with social media use in the singer-songwriter population. Participant 16 (P16) highlights how perfectionistic thinking (of the interpersonal variety), impacts their creative process when they are concerned with presenting their work publicly:

> *"Sometimes when I think about how other people will hear a song whilst I'm making it, it can stop me from being able to come up with good ideas, as I begin to second guess myself, make myself anxious over others perception before the song is even fully conceived, stops me from making any happy accidents, innovations, etc."* (P16)

With comments regarding presenting work publicly potentially increasing levels of perfectionism:

> *"It makes me want to only put the very best out there."* (P6)

Moreover, the link between PSP and anxiety sensitivity (Flett, Greene, and Hewitt, 2004) was supported by the data collected:

> *"Usually, I would freak out thinking how many people are going to witness my embarrassment, and then I would be too distressed to think and got into a bit of a vicious cycle."* (P10)

Finally, links between presenting oneself 'perfectly' on social media and poor mental health were suggested in the dataset:

> *"I don't have time to make sure that my photos line up so that they look like something (...), Keep that engagement going, and it's just not good for your mental health, you know. It's just not. It's not good."* (P11)

Casale, *et al.* (2015) found that PSP was linked to GPIU, as well as several authors noted the risk of excessive smartphone and social media use to be detrimental to mental health

(Elhai, Levine and Hall, 2019; Etherson, *et al*., 2022; Twenge, *et al.*, 2022; Brailovskaia, *et al.*, 2023), thus supporting these findings within the data analysis.

In summary, the impacts of interpersonal perfectionism (SPP and PSP) on singer-songwriters can be seen in various ways. Firstly, the growing effect of SPP influences the creative choices of singer-songwriters as they seek to appear perfect publicly, thus interrupting their authentic creative expression. Secondly, links can be seen between SPP and IP, with IP feeling like a secret that isolates individuals. Finally, the link between PSP and anxiety sensitivity was present in the dataset presented, with experiences explored concerning social media use and its detriment to mental health, as supported by the literature.

Theme 3: The Detrimental Pressures of 'Trying to Make It' in the Music Industry (Cultural)

The third theme developed from the analysis of the dataset was more unexpected than the previous themes, with the cultural pressures on singer-songwriters now explored, following the individual and social aspects of the previous themes. Musgrave (2023) highlights the career precarity faced by many musicians which plays into this theme of insecurity as shown in the participant comments:

> *"I'm scared I won't be able to make enough money to do it full time."* (P2)

> *"How am I suppose to pay my rent with it? Perhaps through endless exposure gigs, no thanks."* (P10)

These worries the participants express are rooted in truth, with Hesmondhalgh (2021) finding that 37% of musicians earned less than £5000 or less from music in 2019. This financial scarcity may feed into singer-songwriters needing to seek other work, as well as have less time to work on their music, as shown in the following comments from participants:

> *"So I struggle financially to do the music that I want and make money out of it. I make money out of other things to support my creativity."* (P20)

> *"The lack of money meaning I have to work other jobs, giving me less time to write."* (P12)

It could be interpreted that singer-songwriters invest a lot of time and energy into their craft, receiving little back from working in the industry, particularly economically. Furthermore, their self-doubt in their abilities (as raised in theme 1) may be in part due to a lack of economic and social recognition, as highlighted in the following comment:

> *"Being told that the music is the least important part of having a job as an artist in the industry."* (P16)

In summary, it can be seen that there are valid concerns that singer-songwriters have supported by the recent literature, that their careers pose financial risks. Hypothetically, if nothing is done to resolve this desperate situation, musicians may be forced to seek other careers, thus jeopardising the future of music creation, or more realistically, the music industry may be dominated by creators who can afford (through socio-economic status) to participate for scarce earnings.

Theme 4: The Turbulent Paradox of Creative Expression

The final theme explores the paradoxical experiences of creative expression, as detailed by the research project participants. This theme examines the more latent themes interpreted from across the dataset, with a general sense that the singer-songwriters simultaneously experience positive and negative impacts of creative expression, as well as perfectionism. This theme was less related to the literature initially reviewed, however, provided a wealth of insight into these phenomena and prompted the integration of further literature to gain understanding.

Participant 2 (P2) summarises the essence of this theme concisely:

> *"I love it. I don't. I also kind of hate it."* (P2)

As previously mentioned, Musgrave (2023) highlights the paradox that musicians face of engagement with music being restorative as well as detrimental. Josefsson and Blomberg (2020) go on to argue that conversations around creativity have been overwhelmingly focused on its positive associations, and thus neglected the 'darker side' of creative pursuits; they contend that both positive and negative aspects can exist simultaneously. Throughout the dataset, comments were made about the positive aspects of being a singer-songwriter, such as:

> *“Creating and expressing your unique voice that hopefully connects with others and sharing messages and stories that bring people together.”* (P4)

This quote captures the fulfillment gained through authentic creative expression, as well as the benefits of sharing this publicly, and thus making connections with others. It was noted that many of the singer-songwriters surveyed relied on songwriting as a means of processing their feelings, which although there are certainly positive benefits, means they are dependent on being a singer-songwriter which may not be adaptive:

> *“The curse is being dependent on writing to process feelings and needing time to find a way to put them into words.”* (P20)

Through this inherent need to be a singer-songwriter, it can be seen that when the creative process becomes challenging it can deeply affect the participants as they are so closely intertwined with their craft as expressed in the following quotes:

> *“I tie my self-worth very closely with my music so it feels very close to me.”* (P1)

Understandably, issues in the creative process can then negatively impact the well-being of these singer-songwriters as their sense of self is so closely connected to musical one. When questioned about how they view themselves when they are facing creative blocks many of the participants reported negative feelings of panic and frustration, such as:

> *“I have a negative view of myself and feel pressured and depressed.”* (P1)

> *“Self-depreciation and irritation directed to my actual personality rather than my creative persona.”* (P13)

With links to perfectionism proposed:

> *“I do think perfectionism is what caused that frustration with myself, though, whenever I experienced creative blocks.”* (P18)

Naturally, questions could be asked as to why singer-songwriters continue to engage with the negative side of creative expression. Alacovska and Kärreman (2023) find that creative workers often seek to maintain a ‘tortured artist’ persona to feel they are being authentically

creative. This has been glamourised through society as an inherent aspect of a creative persona, which creative workers are often reluctant to relinquish for fear that they may lose their creative spark. As in Musgrave (2023), this study finds that creative work has a dual aspect of both self-healing and self-torture. Finally, the fact that being a 'tortured artist' tends to be seen as conducive to creative work, the issues of the workplace such as financial insecurity and poor mental health as seen in Gross and Musgrave (2017) are masked, and potentially sought-after. McRobbie (2004) argues that creative work has been regularly assumed to be linked to pleasure and pain simultaneously; thus making it harder for creatives to abandon the career that they are so attached to, and also pleases them. Furthermore, McRobbie (2004) posits that, unlike standard workplaces, it is assumed that creative work is associated with many difficulties including precarity. Through the literature, it can be seen why singer-songwriters may struggle to avoid engaging with the paradox of pleasure/pain related to creative expression.

Finally, this turbulent paradoxical theme can be linked to perfectionism as much of the literature reviewed highlights how there are positive (Stoeber and Otto, 2006; Wigert, *et al.*, 2012; Rice, Richardson, and Tueller, 2014; Hill, *et al.*, 2015; Stoeber, Haskew and Scott, 2015; Sirois, Molnar and Hirsch, 2017; Madigan, 2019; Nordin-Bates, 2020) and negative (Flett, Hewitt, and Dyck, 1989; Hewitt, *et al.*, 1998; O'Connor, Rasmussen and Hawton, 2010; Flett, *et al.*, 2012; Egan, *et al.*, 2022) aspects to perfectionism. The idea that perfectionism aids the creative process, was supported in part by some of the participants, for example:

> *"In rewriting it feels helpful."* (P5)

> *"It can be really good because I'm very specific and I put myself and my music to very high standards which helps me improve and grow musically."* (P1)

(However, these views expressed may indeed be referring to excellencism (Gaudreau, 2019), rather than perfectionism.)

Nonetheless, continued engagement with perfectionism (or at least the 'negative' aspects) could be part of the need to maintain a 'tortured artist' identity.

In summary, this theme explores the turbulent paradox of creative expression that singer-songwriters interact with regularly. It can be seen how these participants link their personal identities very closely to their musical achievements, as well as being reliant on

songwriting as a way to process their emotions. The concept of the ‘tortured artist’ was raised as a potential reason singer-songwriters continue to engage with the negative aspects of creativity. Finally, perfectionism was linked to this paradox, with a dual nature of its own, as a possible way that singer-songwriters maintain the pleasure/pain relationship of creative expression.

Limitations

Due to the time constraints for this pilot study, the data analysis could benefit from even more in-depth exploration, as well as focusing on collecting data in fewer areas, which is something to be expanded upon in future research projects. As the sample was a mixture of professional and undergraduate singer-songwriters, there was a broad range of experiences explored that may differ vastly from each other, therefore it may be interesting to examine both of these populations individually. Finally, as many of the participants were known to the researcher, this may have influenced the responses and resultingly, the data collected.

Conclusion

In conclusion, this pilot study has met the research aims of gaining more insight into the experiences of singer-songwriters’ creative process with regard to perfectionism, although more research will need to be done in this under-explored area. Qualitative methodology was employed to conduct questionnaires and semi-structured interviews, as well as RTA used to analyse the dataset. The data collected largely supports the previous literature, as well as sheds light on less explored areas. The project was grounded in the literature, which informed the research design, with due regard to ethical issues. The findings provide insight into how perfectionism manifests in a singer-songwriter context, the financial pressures of the occupation, and the turbulent relationship with the self that creative expression can bring forward. Personal learning outcomes were met by developing skills in conducting questionnaires and interviews, as well as thematic analysis and effective time management, with the analysis process also opening up avenues to explore further in the future.

Recommendations

There are several recommendations for future research based on this study. Firstly, future studies may benefit from collecting data in a more specific population (e.g. professional singer-songwriters only), as well as exploring fewer topics to a deeper extent. Furthermore, it may be enlightening to conduct the research from an ‘outside’ perspective, observing any differences. Regarding themes 1 and 2, it may be beneficial to provide information about perfectionism in HE (SOP, SPP, and PSP specifically); for example, how it may present in a singer-songwriter context, as well as evidence-based strategies. The findings demonstrated in theme 4 suggest that it may be advantageous to guide singer-songwriters on ways to build a healthy sense of self (unrelated to their music/achievements). Furthermore, dispelling the ‘tortured artist’ narrative, may improve mental health conditions and begin to change the culture. In regard to theme 3, further lobbying should be done on the issue of fair pay for musicians, as well as raising awareness. Finally, as this was a relatively small pilot study, it may be worthwhile building on the knowledge gained in this study to inform the investigation of potential strategies to address the issues raised in this project, as well as apply these learnings to a wider population.

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Appendix 1 - Ethics Form

APPLICATION FOR ETHICAL APPROVAL

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity.
Please see Checklist for details of process for different categories of application.

Delete the Guidance Notes at the end of the form BEFORE submitting your application

SECTION A: About You (Principal Researcher)

1	Full Name:		Lilli Nora Unwin			
2	Tick all boxes which apply:		Member of staff:	☐	Honorary research fellow:	☐
3	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student	☐

4	Institute/Academic Discipline/Centre:	Institute of Management and Health
5	Campus:	Carmarthen
6	E-mail address:	2243308@student.uwtsd.ac.uk
7	Contact Telephone Number:	07521394445
	For students:	
8	Student Number:	2243308
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)

10	Director of Studies/Supervisor:	Julie Crossman/Debbie Winter

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)		**YES**	☒	**NO**	☐
					Date	
2	If Yes, please indicate source of approval (and date where known): ***Approval in principle must be obtained from the relevant source prior to seeking ethical approval***	Research Degrees Committee		☐		
3		Institute Research Committee		☐		
4		Other (write in) WAPPAR Ethics Board Representative		☒		

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.	
1	**UWTSD Research Ethics & Integrity Code of Practice**	☒
2	**UWTSD Research Data Management Policy**	☒
3		☐

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?		**YES**	☐	**NO**	☒
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared.as part of this collaboration.					
3	Institution					

4	Contact person name					
5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?		**YES**	☐	**NO**	☒
7	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☒
8	Is your research externally funded		**YES**	☐	**NO**	☒
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	☐	**NO**	☒
10		Employed	**YES**	☐	**NO**	☒
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	**YES**	☐	**NO**	☒
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	**YES**	☐	**NO**	☒

Where research activity is carried out in collaboration with an external organisation

13	Does this organisation have its own ethics approval system?	**YES**	☐	**NO**	☒
14	If Yes, please attach a copy of any final approval (or interim approval) from the organisation				

SECTION E: Details of Research Activity

1	Indicative title:	Examining the relationship between perfectionistic inner narratives and the creative process in a singer-songwriter context		
2	Proposed start date:	18/03/24	Proposed end date:	01/07/24

3	**Introduction to the Research (maximum 300 words)** **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below:** ● *Purpose of Research Activity* ● *Proposed Research Question* ● *Aims of Research Activity* ● *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain ● *What the research activity will add to the body of knowledge* ● *How it addresses an area of importance.*
4	**Purpose of Research Activity** The purpose of this research is to add to the knowledge on the subject and gain insights for my own teaching pedagogy. Perfectionism has been identified as an issue in the voice pedagogy research, with ample studies measuring the amount of perfectionism, but little on how and why it is experienced. Furthermore, this research may inform the design of products/courses for my students. (this box should expand as you type)
5	**Research Question** How is the creative process of singer-songwriters impacted by their perfectionistic inner critic? (this box should expand as you type)
6	**Aims of Research Activity** From working in tertiary music education I have been able to see that a lot of my students have been held back during the creative process by their inner critic voice, and are lacking in strategies for managing this. My aim is that the research will identify some key themes of inner narratives, and provide the basis for further research into prevention strategies. In the long run, hopefully this kind of research will improve the well-being of creative practitioners and allow them to produce work with less mindset obstructions. I aim for this research to underpin my future work, and inform the design of products/courses for my students. (this box should expand as you type)

7	**Objectives of Research Activity** Through this research project I hope to make progress in the following areas: - Increase my understanding of what kind of phrases/core beliefs are present during the songwriting process. - Build my perception of the kind of issues my students are facing directly from their comments, rather than my assumptions based on what I observe. - Discern whether there is a connection between 'perfectionistic inner critic' narratives and an obstruction of the creative process. - Conversely, I intend on identifying what inner narratives help facilitate moments of fulfilling creativity. - Finally, I plan on forming some conclusions on the kind of strategies which may feed into a fulfilling creative process for singer-songwriters which I can teach. (this box should expand as you type)
8	**Proposed methods (maximum 600 words)** Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.

9	Qualitative methodology. My participants will be a small group of UK-based singer-songwriters (students and professionals) who will be invited to participate in order to gain an understanding of their experiences of inner narratives during the creative process. In order to improve validity of the research project I will be triangulating the methods. I intend on collecting data through the following methods: literature review, questionnaire, focus groups, interviews, and observations. 1 - Literature review: I will conduct a literature review on the subject which will inform my questioning and shape the direction of the project. This secondary research will be a foundation from which I intend on drawing question topics for the questionnaire, focus groups and interviews. This method will ensure that I am situating my primary research in the literature, and build on the existing knowledge on the subject. 2 - Questionnaire (qualitative): I will create an open-ended questionnaire to facilitate the opportunity for participants to express themselves in a private setting. I will build on the data collected in the questionnaires, and use the participants' comments to set the foundation for areas to explore further in focus groups and interviews. Questionnaire questions will aim to provoke a broad range of responses, phrased openly so as to mitigate my researcher bias. 3 - Focus groups (qualitative): I will use the focus group setting to facilitate the opportunity for participants to interact with each other, potentially providing different viewpoints than in the questionnaire. 4 - Interviews (qualitative): I will use interviews to build on the views expressed in prior methods, and explore any areas that have come up in previous methods of data collection that need investigating within the boundaries of the project. Both focus groups and interviews will give me some flexibility to follow the views of the participants and explore any themes that may arise spontaneously, thus providing me with richer data to analyse. 5 - Observations: During the focus groups it may be interesting to see how participants respond in a social setting, as well as having the added dimension of vocal tone, body language and verbal speech rather than written speech to analyse in this setting. I intend to analyse the data using content and thematic analysis, drawing together themes that emerge from participants' views, and provide a basis for future research. These analyses may help me formulate some conclusions which inform my pedagogy and how I design future teaching resources. Ultimately, I hope these discoveries will contribute to the wider knowledge on the subject, enrich learning environments and contribute to fulfilling creative careers. (this box should expand as you type)

10	**Location of research activity** Identify all locations where research activity will take place.
11	Via Email, Online Questionnaires, Zoom and in person in London, UK. (this box should expand as you type)
12	**Research activity outside of the UK** If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants.
13	*(this box should expand as you type)*

14	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☒
		YES	☐
15	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with prevailing data protection law of the country in question and England and Wales. *(this box should expand as you type)*		

SECTION F: Scope of Research Activity

1	**Will the research activity include:**	**YES**	**NO**
2	Use of a questionnaire or similar research instrument?	☒	☐
3	Use of interviews?	☒	☐
4	Use of diaries?	☐	☒
5	Participant observation with their knowledge?	☒	☐
6	Participant observation without their knowledge?	☐	☒
7	Use of video or audio recording?	☒	☐
8	Access to personal or confidential information without the participants' specific consent?	☐	☒

9	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
10	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
11	Investigation of participants involved in illegal activities?	☐	☒
12	Use of procedures that involve deception?	☐	☒
13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.		
16	Details of any other primary data collection method: Focus Group(s) (this box should expand as you type)	☒	☐

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

1	**Who are the intended participants:**	**YES**	**NO**
2	Students or staff at the University?	☐	☒
3	Adults (over the age of 18 and competent to give consent)?	☒	☐
4	Vulnerable adults?	☐	☒
5	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
6	Prisoners?	☐	☒
7	Young offenders?	☐	☒
8	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
9	People engaged in illegal activities?	☐	☒
10	Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box.		
11	Other – please indicate here:	☐	☒

	(this box should expand as you type)		

12	**Participant numbers and source** Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	I expect there to be approximately 15 participants. *(this box should expand as you type)*
14	Who will the participants be?	Singer-songwriters, both tertiary students and professionals. All participants who meet the eligibility criteria (UK-based student studying songwriting at a tertiary level pursuing a music industry career, or UK-based professional musician writing original music with a music industry-related income) will be invited to complete the questionnaire. The eligibility criteria will be before the questionnaire, and will only take participants through to the questionnaire if they are eligible. I will cap the questionnaire responses at 20. At the end of the questionnaire there will be a question asking if participants would be willing to take part in interviews/focus groups (with a follow up question asking for their email address so I can set this up), and from these responses I will select approximately 6 participants to invite for interviews/focus groups. *(this box should expand as you type)*

15	How will you identify the participants?	For the purposes of this research I will define my student sample as UK-based tertiary student singer-songwriters as individuals currently enrolled in a higher education institution on a course that involves learning songwriting and the student is engaged in writing original music, with a view to a professional career in the music industry. For the purposes of this research I will define my professional sample as UK-based professional singer-songwriters as individuals who have or are creating original music and have a music industry-related primary income. In order to recruit participants, I will design a flyer with information about the research aims, with a link to the questionnaire which I will circulate widely via email and social media, as well as letting colleagues know in person. I will share the flyer on social media as a means of targeting my professional peers who may wish to participate and/or distribute to their colleagues or students. I will email the flyer to my colleagues at the Higher Education institutions I teach at and invite them to share it with their students. Finally, I will send the flyer to my students and invite them to participate if they wish. I will seek approval at the institutions I teach at before I send the flyer to anyone connected to the institution (colleagues and students). The aim is that interested participants will see the flyer and follow the link to the questionnaire, go through the eligibility criteria questions, and then if eligible, go on to respond to the questionnaire. From the questionnaire respondents a smaller group will be drawn for interviews/focus groups. *(this box should expand as you type)*

16	**Information for participants:**	**YES**	**NO**	**N/A**
17	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
18	Will you tell participants that their participation is voluntary?	☒	☐	☐
19	Will you obtain written consent for participation?	☒	☐	☐
20	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
21	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
22	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
23	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
24	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
25	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
26	If NO to any of above questions, please give an explanation			
27	*(this box should expand as you type)*			

28	**Information for participants:**	**YES**	**NO**	**N/A**
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34	I will be using my Apple Macbook Pro with a USB Microphone or my iPhone 13 Pro with an external microphone to record interviews/focus groups. I will use Zoom for any online interviews/focus groups. I will also use survey software for a questionnaire and transcription software to transcribe focus groups/interviews.			

	(this box should expand as you type)

SECTION H: Anticipated Risks

1	**Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.** If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	**Full risk assessment completed and appended?**	**Yes**	☐
		No	☒
3	**Risks to participants** For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
4	Risk to Participant: I will be recording interviews/focus groups and transcribing the data so there is a risk of personal data being disclosed. The nature of the questions that will be asked will examine the inner narrative of the participants which could potentially trigger emotional distress. *(this box should expand as you type)*	*How will you mitigate the Risk to Participant* I will securely store data on my Apple Macbook Pro in a password protected account of which only I have access to. Questions will be asked sensitively and participants will be provided with suitable signposting to mental health support. Support would include links to mental health support charities and phone numbers such as Mind, Help Musicians UK, Music Minds Matter, Samaritans. It will be made clear to participants that they have the right to withdraw at any point during the research project. *(this box should expand as you type)*	
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities		
	N/A *(this box should expand as you type)*		
6	**Risks to investigator** For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest		

	Risk to Investigator: There may be risk of emotional distress when investigating this topic which I am familiar with myself, as well as processing any emotionally heavy disclosures from participants. Inviting colleagues and students to participate in the project may risk a potential conflict of interest and change existing working relationships. I will also be at risk that somebody may accuse the project of being harmful which could damage my reputation. *(this box should expand as you type)*	*How will you mitigate the Risk to Investigator:* I will continue to monitor my own emotional well-being throughout the process and seek support if required. I will make it clear that colleagues and students are not forced to participate and can withdraw at any time, as well as reassure them that their data will remain confidential. I will respond to feedback and word questions sensitively to minimise the risk of potential harm. *(this box should expand as you type)*
7	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to University: There will be a risk to the university if the project was accused of being harmful as this could damage their reputation. There is also a reputational risk to the university regarding data protection. *(this box should expand as you type)*	*How will you mitigate the Risk to University:* I will securely store data on my Apple Macbook Pro in a password protected account of which only I have access to. All personal data will be stored until the completion of the project and then deleted. *(this box should expand as you type)*

8	**Disclosure and Barring Service**			
9	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	**YES**	**NO**	**N/A**
10	Does your research require you to hold a current DBS Certificate?	☐	☒	☐

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and when?
	I will provide an email address for participants to contact me in the event that they would like further details about the research project. *(this box should expand as you type)*

2	**Informed consent** Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	I will provide adequate information on the aims of the research project, the information sought from participants, as well as their time commitment and right to withdraw at any time during the process. I will also include a consent form after they have read the initial information. Both the project information and consent form will preceed the online questionnaire and take place before the questionnaire begins. *(this box should expand as you type)*
3	**Confidentiality / Anonymity** Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	I will redact names of participants and identifying characteristics, as well as any institutions mentioned. No participant names or names of institutions will be named in the final report. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

In completing this section refer to the University's Research Data Management Policy and the extensive resources on the University's Research Data Management web pages (http://uwtsd.ac.uk/library/research-data-management/).

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
	"Personal data" *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.*	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Personal data that I will be collecting includes names and email addresses of participants, questionnaire responses, signed consent forms, voice recordings of interviews/focus groups and transcriptions of interviews/focus groups. This is collected to ensure the research can be conducted and appropriate analysis of the data can be done. *(this box should expand as you type)*		
3	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**

	"Special category data" *means sensitive personal data consisting of information as to the data subjects' –* *(a) racial or ethnic origin,* *(b) political opinions,* *(c) religious beliefs or other beliefs of a similar nature,* *(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),* *(e) physical or mental health or condition,* *(f) sexual life,* *(g) genetics,* *(h) biometric data (as used for ID purposes),*	☐	☒
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	(this box should expand as you type)		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	**YES**	**NO**
6	Manual files (i.e. in paper form)?	☐	☒
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☐	☒
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	"Cloud" storage or websites?	☒	☐
12	Other – specify:	☐	☒
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in a password protected cloud storage account or on my private Apple Macbook Pro to which only I have access to. Audio/Visual data will be transcribed and I will show this to participants to check the accuracy of reporting. *(this box should expand as you type)*		
14	**All Data Storage**		
15	Will the research activity involve any of the following activities:	**YES**	**NO**
16	Electronic transfer of data in any form?	☒	☐
17	Sharing of data with others at the University?	☐	☒

18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☐	☒
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☐	☒
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	All data will be encrypted and kept in password protected cloud storage or on my Apple Macbook Pro which will not be shared. All data transfers will be encrypted and password protected. All personal data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in this project. *(this box should expand as you type)*		
25	List all who will have access to the data generated by the research activity:		
	Myself, the principal researcher, as well as my supervisor Mel Toy. *(this box should expand as you type)*		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Lilli Unwin, the principal researcher. *(this box should expand as you type)*		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage or on my Apple Macbook Pro which will not be shared. All data transfers will be encrypted and password protected. All personal data will be stored until the completion of the project and then deleted. *(this box should expand as you type)*		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	N/A *(this box should expand as you type)*		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☒

		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants**.** In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
	Signature of applicant:		**Date:** 29.02.24

For STUDENT Submissions:

32	Director of Studies/Supervisor:	Laura James	**Date: 13.3.24**
33	Signature:	Laura James	

For STAFF Submissions:

34	Academic Director/ Assistant Dean:		**Date:**
35	Signature:		

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed **ALL RELEVANT** sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☐	I have attached a copy of final/interim approval from external organisation (**where appropriate**)
☐	I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) *ONLY TICK IF YOU HAVE **ATTACHED A FULL RISK ASSESSMENT***

☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.
☒	I have deleted the guidance notes before submitting the PG2 for consideration

RESEARCH STUDENTS AND STAFF ONLY
All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.
You will be informed of the outcome of your claim by email; therefore it is important that you check your University and personal email accounts regularly**.**

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

This form is available electronically from the Academic Office web pages:
https://www.uwtsd.ac.uk/academic-office/appendices-and-forms/

Application Process

All staff research projects and all research students must submit the Ethical Approval Form to the **University Research Ethics Committee** via the Academic Office (pgresearch@uwtsd.ac.uk). Staff research directly in relation to personal study for taught undergraduate or Masters programmes should be submitted via the Institute procedures explained below.

Taught masters and taught undergraduate research Ethical Approval Forms are considered **within Institutes.** Institutes will provide details of the specific processes for this. Where the Ethical issues within any single ethical application are of particular concern the Institute will refer these to the University Research Ethics Committee. Any student activity that involves the collection of primary data needs to undergo Ethical approval, this includes assignment work as well as dissertations.

Appendix 2 - Permission Letter

Lilli Unwin 2243308

[redacted]

25 February 2024

Dear UWTSD,

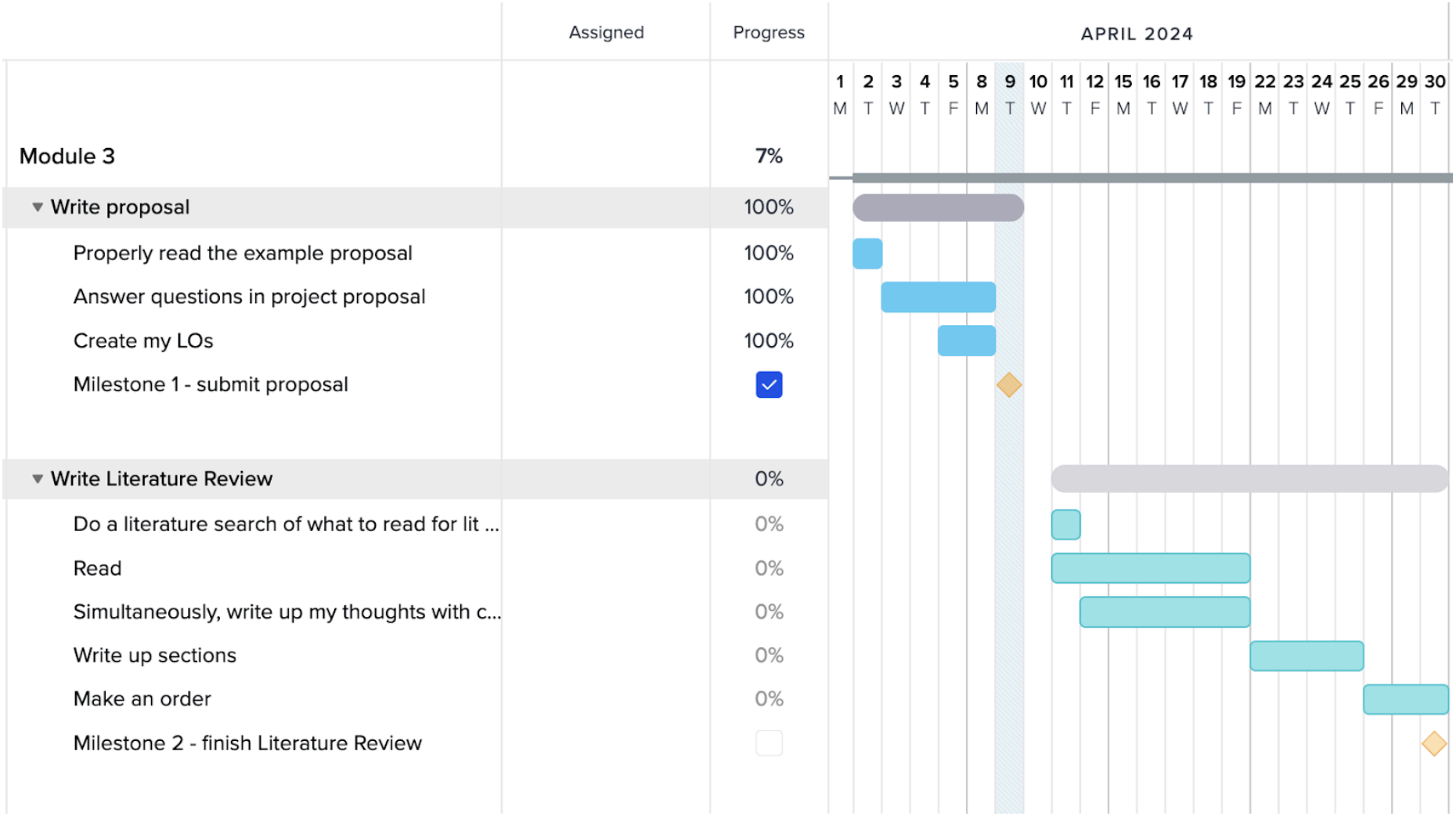
Re: A Pilot Study: Examining the relationship between inner narratives and the creative process in a singer-songwriter context.

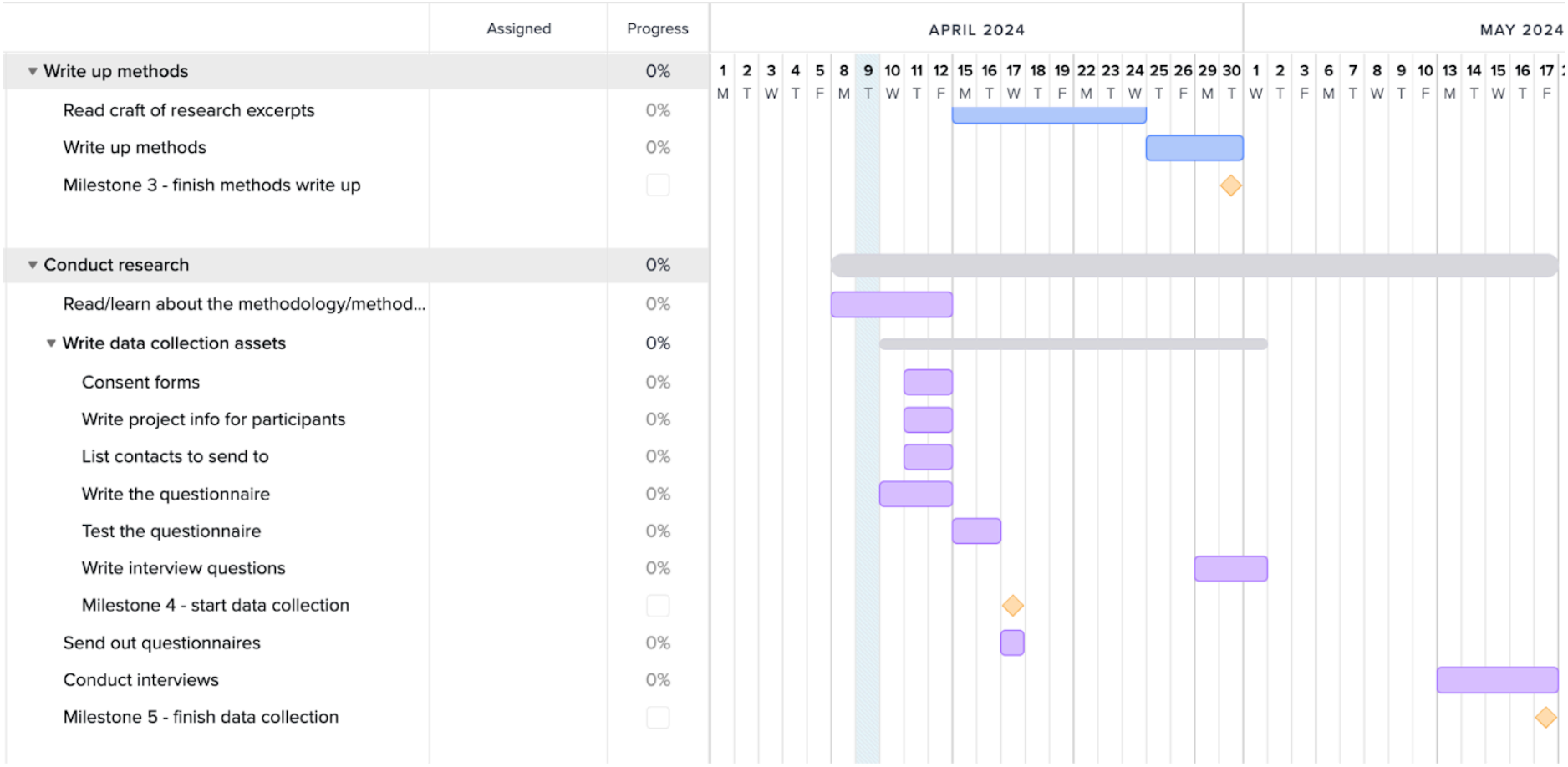
I confirm that I approve of the research proposed into ‘Examining the relationship between inner narratives and the creative process in a singer-songwriter context’ to be carried out by Lilli Unwin, of Lilli Unwin vocal coach between March 2024 and July 2024.

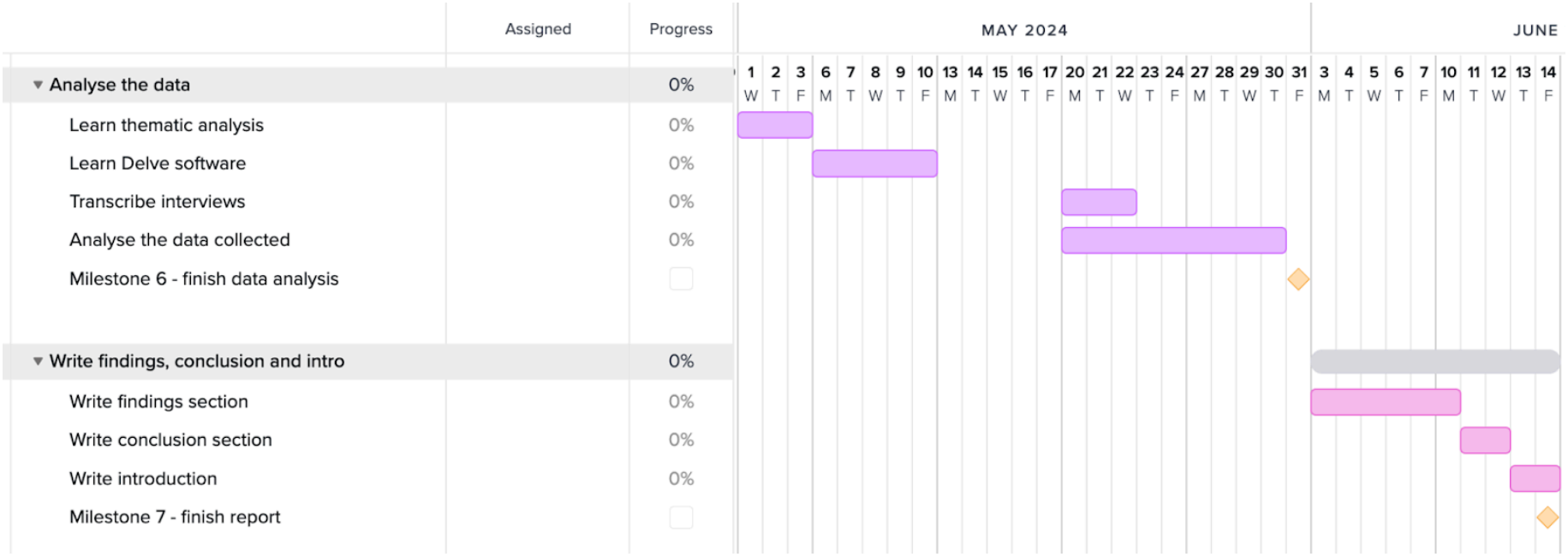
Yours sincerely,

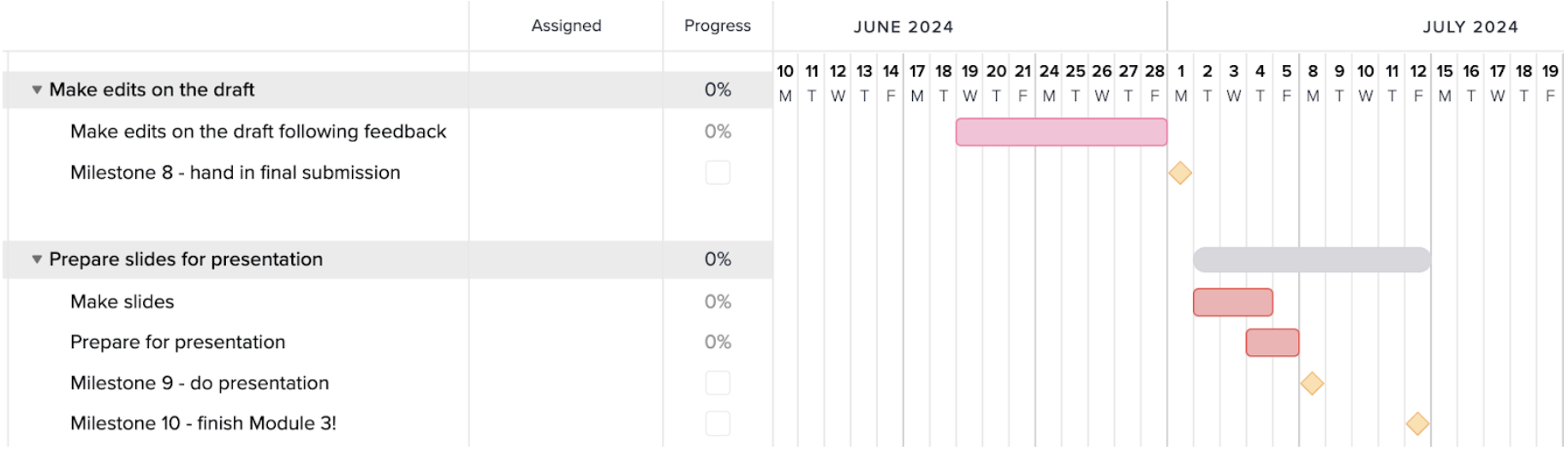
Lilli Unwin

Appendix 3 - Project Timeline/Gantt Chart




Assigned
Progress
APRIL 2024
MAY 2024
Write up methods 0%
Read craft of research excerpts 0%
Write up methods 0%
Milestone 3 - finish methods write up
Conduct research 0%
Read/learn about the methodology/method... 0%
Write data collection assets 0%
Consent forms 0%
Write project info for participants 0%
List contacts to send to 0%
Write the questionnaire 0%
Test the questionnaire 0%
Write interview questions 0%
Milestone 4 - start data collection
Send out questionnaires 0%
Conduct interviews 0%
Milestone 5 - finish data collection


Assigned
Progress
MAY 2024
JUNE
Analyse the data
0%
Learn thematic analysis
0%
Learn Delve software
0%
Transcribe interviews
0%
Analyse the data collected
0%
Milestone 6 - finish data analysis
Write findings, conclusion and intro
0%
Write findings section
0%
Write conclusion section
0%
Write introduction
0%
Milestone 7 - finish report


Assigned
Progress
JUNE 2024
JULY 2024
Make edits on the draft
0%
Make edits on the draft following feedback
0%
Milestone 8 - hand in final submission
Prepare slides for presentation
0%
Make slides
0%
Prepare for presentation
0%
Milestone 9 - do presentation
Milestone 10 - finish Module 3!

Appendix 4 - Researcher Positionality Statement

Following the reflexivity exercise in Braun and Clarke (2022).

Personal

- Female, early 30s, white, heterosexual, cisgender, middle class, able-bodied, neurotypical, dual-nationality, spiritual, non-migrant
- Privilege: white, cisgender, heterosexual, middle class, able-bodied, non-migrant, dual-nationality, younger, culturally christian
- Marginalisation: female is the main characteristic

Worldview:

Grew up with not too much money, but in an affluent area, and grandparents who could have stepped in financially if needed. Formally-educated and liberal parents, and a background of atheist academics in my heritage. Went to a hippy private school, and lived in an area that was very alternative in terms of spiritual beliefs. Geographically in the south, in a mostly white and not very diverse community. In a long-term relationship with views to buy a house and start a family. Experience of mental health conditions, as well as chronic fatigue. Have now lived in London for 13 years, and attended an esteemed Conservatoire for undergraduate studies. Currently working in higher education and pursuing Master's degree.

Political:

Generally a left voter (would want to vote Green, but usually vote Labour to oust the Tories). Generally support socialist views that wealth should be evenly spread, marginalised should be protected. I also believe that people should live equally, free from discrimination and be allowed the same rights. I acknowledge that many people/intersections have been oppressed over time, and that this is unjust and should be actively deconstructed and put right. I disagree with many capitalist values, but also remain part of a capitalist society, and ultimately engage with, and benefit from it, every day. I have been active in climate justice, and feel very strongly about this.

Functional and disciplinary:

I engage with research in the social sciences, have some unconscious quantitative assumptions which I'm trying to become aware of and dismantle, but mainly align with the qualitative paradigms. I am drawn to transformative paradigms, however my research area is not particularly situated in that area. I currently work in two higher education institutions, and while I would be open to being published it is not a big priority for me. I am interested in understanding about people's experiences and what that means for them.

My research topic:

I trained as a jazz singer and became a mostly self-taught singer-songwriter. I have released music professionally but not earned very much money from it at all, I have mostly invested a lot of time, energy and money into it. I have struggled a lot with my identity (musical and general) and how to strike the right balance to have a happy career. I have mostly earned my income through teaching rather than performing and have mostly built up a belief through experience and speaking to others that being in the music industry is mentally and financially detrimental. Assumptions that I hold include that I have experienced and witnessed my students being held back by perfectionism during their songwriting process. My participants may see me as an authority (teacher) and possibly look up to me as a peer. Conversely, they may also see that I am not very active in the music industry in a commercial way. I am an insider researcher and there is a potential power dynamic there with my students. I am both a member of the group (singer-songwriters) but I'm also a researcher and teacher studying this. I can more easily understand their perspectives in some ways and already have some rapport, but also I am older, white, their teacher etc.

Ultimately my positionality as a researcher is underpinned by my life experiences, and my current research is based on helping singer-songwriters' well-being in ways that I did not feel I had support with, as well as the kind of things I've learned to get to where I am today.

Appendix 5 - Information Sheet & Consent Form

Information about the project

You are being invited to participate in a research project. It is important that you understand what the project is about and how you may be involved before consenting to take part. Please read this information thoroughly before you decide if you would like to participate.

This research project aims to take an in-depth look at the creative process of singer-songwriters. The intention is to gather information from professional or student singer-songwriters on what their creative process looks like, and whether it is impacted by any blockers. This project is being undertaken by Lilli Unwin, a singer-songwriter and Master's student at Voice Study Centre and University of Wales Trinity St David. This is a pilot study project (third module), and the project has been granted ethical approval by the University of Wales Trinity Saint David's Ethics Committee. It will involve a consent form (everyone), an anonymous questionnaire (everyone), a small number of follow-up interviews (optional) from which a report will be produced.

In order to participate, you must meet the following criteria:

- Over 18
- Based in the UK

Either

- You are a student studying music (including songwriting) at university and intend on pursuing a music industry career

Or

- You are a professional musician writing original music with a music industry-related income

There will be an online questionnaire (responses will be anonymous) which will close once 20 participants have responded. Of those 20, a small number may be asked if they would be willing to do a follow-up interview online (on Zoom).

If you decide to take part, you would be taking part voluntarily, and you are not obliged in any way to take part if you do not want to, even if you are connected in some way to the researcher. Should you wish to participate in this research project, you must indicate your intention to do so by signing a consent form. All participants have the right to withdraw from the study at any time without giving a reason why.

If you choose to participate in the research, you will be asked to complete a questionnaire (10 questions) that will take 15-20 minutes. The questionnaire will close on Friday 3rd May 2024.

If you are willing and selected for a follow-up interview, you will be asked to meet with the researcher Lilli Unwin online (on Zoom) for approximately 45 minutes. No preparation is needed. You will be guided through a series of questions about your creative process as a singer-songwriter. Again, you will be able to withdraw at any time during the process, including during the interview if you wish, no explanation is necessary and there will be no repercussions for doing so.

Every effort has been made to reduce risks to participants throughout this study, and ethical approval has been granted by the UWTSD ethics committee. However, as with any research project, there will be risks involved in participating which you must be aware of before you consent to take part. Reflecting on your experiences may have a negative impact on your well-being, and therefore you will be provided with signposting to mental health support in this information sheet and during your participation in the research project. Your identity will be kept anonymous in the report produced, and any information collected about you during the research project will be confidential.

Although there are no direct benefits to voluntarily taking part, your contributions will be very valuable to learning more about this area. Hopefully, the outcome of this work will feed into enhancing the creative process of singer-songwriters going forwards.

If there is anything you would like to ask questions about, please email Lilli Unwin (l.unwin@trinitylaban.ac.uk).

If you have read the information and would like to participate please fill in the questionnaire, which will begin with a consent form.

Please pass this on to anyone you feel would fit the eligibility criteria. Thank you for your time reading this, and in advance if you choose to participate.

Lilli Unwin,

Supervisor: Mel Toy (mel@voicestudycentre.com)

—----------

If your mental health has been affected by recalling experiences please consider these options available to support you

- Local GP
- Call 111 for help quickly (physical/mental)
- Go to A & E if it is an emergency, or call 999. This includes if you are having a mental health emergency (worried for your own safety)
- Music Minds Matter (24/7 confidential mental health support line for musicians - 0808 802 8008) https://www.musicmindsmatter.org.uk/
- Samaritans - call 116 123 (24/7 free support line) https://www.samaritans.org/
- Mind (mental health charity) https://www.mind.org.uk/

Consent Form

Please ensure you read the following statements carefully before deciding to participate in the research project, and giving your informed consent.

- I am over 18.
- I am based in the UK.
- I am **either** a student studying music (including songwriting) at university and intending on pursuing a music industry career, **or** a professional musician writing original music with a music industry-related income.
- I understand that I can withdraw myself from the project at any time without any consequences.

- I understand that any data collected about me will be stored on a password protected laptop until the researcher has completed their Master's (2026).
- I understand that I can withdraw my data from the project within two weeks of giving it (questionnaire/interview) without any consequences.
- I understand that participation involves signing a consent form (the researcher will know you have participated), questionnaire (responses will be anonymous), and possible interview (the researcher will know you have participated).
- I understand that I am not obliged to take part in this research, and there are no direct benefits, even if I am connected to the researcher in some way.
- If I do an interview, I agree to this being audio and video recorded by the researcher for transcription purposes.
- I understand that my participation and any information collected will be treated confidentially.
- I understand that my identity will be anonymised in the report produced on the research.
- I understand that disguised extracts of my responses may be quoted in the report, presentation and possibly in future published papers or at conferences.
- I understand that if the researcher is worried for my safety (or others) they will reach out to my emergency contact, and that keeping confidentiality will not apply in this circumstance.
- I understand what the research project is about and my involvement, and have no remaining questions before participating.
- I voluntarily give my informed consent to participate in this research project.

Researcher: Lilli Unwin l.unwin@trinitylaban.ac.uk
Supervisor: Mel Toy mel@voicestudycentre.com

Appendix 6 - Consent Forms (Redacted)

Consent form

Please ensure you read the following statements carefully before deciding to participate in the research project, and giving your informed consent.

- I am over 18.
- I am based in the UK.
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- I voluntarily give my informed consent to participate in this research project.

Researcher: Lilli Unwin l.unwin@trinitylaban.ac.uk

Supervisor: Mel Toy mel@voicestudycentre.com

Have you read the information sheet/consent form, agree with the statements above and give your informed consent by signing the consent form before starting the questionnaire? *

(●) Yes

What is your name? *

[redacted]

Consent form

Please ensure you read the following statements carefully before deciding to participate in the research project, and giving your informed consent.

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- I am based in the UK.
- I am **either** a student studying music (including songwriting) at university and intending on pursuing a music industry career, **or** a professional musician writing original music with a music industry-related income.
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Appendix 7 - Questionnaire Questions

- Have you read the information sheet/consent form and given your informed consent by signing the consent form before starting this questionnaire?
- Are you over 18?
- Are you based in the UK?
- Which of the following do you most identify with?
- What is your routine for writing songs?
- What goes through your mind when you are feeling very creative? Have you encountered any obstacles or challenges while songwriting? If so, what were they?
- If/when you find yourself struggling with creativity, what thoughts or feelings do you usually experience?
- How do you view yourself if/when you experience creative blocks? If you identify with having experienced perfectionism in a creative setting, in what ways do you think perfectionism has influenced your creative process?
- Can you describe your thoughts and feelings if/when you have perceived perfectionism to be influencing your creative process?
- How is your creative process influenced when you know you will have to share your songs publicly, if at all?
- How does social media influence your creative process, if at all?
- What are the worst things about being a singer-songwriter?What are the best things about being a singer-songwriter?
- Is there anything else that you would like to add that you feel is relevant to the research project?
- Would you be willing to do a follow-up interview online (on Zoom)? If so, please fill in your name and email: (Please note, by agreeing to potentially do a follow-up interview your questionnaire responses will no longer be anonymous to the researcher, although your identity will still be anonymised in the final report. If you give your email, you may be contacted for a follow-up interview, and you are able to decline this at a later date if you change your mind.

Appendix 8 - Interview Guide

Interview Guide

Hello and thank you for taking part! General chit chat

Go over the project and why I am conducting it. Do they have any questions?

No right or wrong answers. Just interested in their views and experiences.

Go over info sheet and consent form. Do they have any questions?

Are they happy to start the interview?

Opening Question:

1. To start with, I'd like to know more about who you are as a singer-songwriter. Can you tell me what it's like for you?
    - Who are you as an artist?
2. How does expressing yourself creatively impact your overall well-being?
3. **Can you tell me about what 'being in the zone' looks like to you?**
    - What helps you stay 'in the zone'?
    - What does it mean to you to be 'in the zone'?
4. What do you think contributes to 'writer's block'?
5. **Does experiencing writer's block affect how you see yourself? (Or what do you notice in others?)**
    - Can you tell me how it shows up? Has shown up in the past?
6. **How would you define 'perfectionism'?**
    - **What is your relationship with 'perfectionism'?**
7. **How do you feel about publicly sharing your vulnerabilities and imperfections in your songs?**
    - How does perfectionism influence this comfort level? Does it?
8. **Do you think how other people perceive your creative work matters? If so, why/why not?**
9. How do you manage your public image as a singer-songwriter?
    - In what ways does perfectionism influence this?
    - Can you share any instances where you felt pressured to appear perfect to your audience? How did this affect your creative process?
10. How do you manage your time between creative work and maintaining a social media presence? (if applicable)
    - What role does perfectionism play in this balance?
11. Can you tell me about if or how financial pressures and business responsibilities have impacted your creative process?
    - Can you share specific challenges?

Closing question:

1. Is there anything else you'd like to say or follow up on from earlier?

Thank them for participating. Do they have any questions? (If they want, offer to send a summary of results upon request - only if asked).

General prompts:

- That's interesting, can you tell me more about that?
- Say more on that…
- I'd like to hear more about this…
- Glances, uhum, silence
- Can you tell me how that feels for you?
- What is the impact on….
- Could you give me an example….
- What do you mean by…
- How did that make you feel…

If there are issues:

- Are you ok?
- Would you like to pause the interview for a bit?
- Would it be ok to talk a bit more about X, or would you rather move onto talking about Y?
- You mentioned X, how does that relate to…?

Appendix 9 - Field Notes

Field Notes - Participant 2 (P2) 20/5/24

P2 seemed very chirpy. They attended the meeting about 15 mins late, I think they forgot which day it was. Was in a large looking music room, appeared to be a private and quiet space. They were very bubbly, and when given room to talk (I left many silent spaces) they easily flowed through a range of relevant topics. The interview lasted 45-60 mins. They talked about some tough times in the past, but seemed to be in a really good place. Very bubbly and humorous at times too. Relaxed body language mostly. They brought up most topics naturally so I followed up on them and changed the order of questioning. I sometimes had to clarify my line of questioning for them. Perhaps the question(s) was a bit vague or too broad. We had a really good rapport. I found it relatively easy to listen to them and ask questions. It was a bit challenging to manage all the tech, listen to them as well as think through my interview guide… but all in all I think it went well and there will be some interesting data collected. I felt like I resonated personally with many of the things they were saying. Ideas for data analysis: presenting the duality of the career, highlighting the financial implications, mentioning learning ethos - low stakes mentality.

Interview technique improvements: allow myself to rephrase the questions accordingly, don't let interesting points slip away to follow my schedule. Leaving silence seems to be working. Get clearer at phrasing questions.

Field Notes - Participant 11 (P11) Interview 21/5/24

P11 was extremely interesting to interview. They covered most of the topics/questions I wanted to ask but without being prompted. I was able to use their responses to segue into new areas and find more detail as well, once they had brought something up. We already know each other, so I feel like the rapport was quite strong, and this seemed to help them be at ease and speak openly. It was a slight challenge to get everything covered and feel like it was ticked off my list, but I erred on the side of letting them speak freely rather than overly trying to steer the conversation. The data I think may have been more rich as a result of this. Their responses seemed quite fluid and genuine rather than trying to fit into my box. Their surroundings seemed relaxed and quiet/private, at home I think. P11 seemed quite happy at the start and left feeling quite emotional but uplifted. I found myself feeling a lot of compassion and care when hearing them describe their experiences. I really wished that there was something I could do to help. Data analysis: a lot came up about identity, the

connection between music self and self-worth. I should aim to work on finding a little more balance and structure to my questioning perhaps, although I don't want this to make the data less rich.

Field Notes - Participant 20 (P20) Interview 21/5/24

I just had a fantastic interview with P20. They were relaxed and curious about the research. It sounded like they were a bit busy in general, but had had a productive morning so was relaxed for the interview. P20 was in a seemingly quiet and private, relaxed space, I assume at home. They appeared to be happy reflecting on topics. I found it really enjoyable interviewing P20 and was often inspired by their attitude, and also at times felt compassion towards them. There was a bit more time pressure to get the interview done in a smaller window that they had available, which they then extended by 10 or so minutes when I asked if they had to leave at 3pm on the dot. This interview was one of the most organised, perhaps due to time limitations, and the data I collected was hopefully still rich. Something I'm noticing is that participants seem to feel better about talking about how things were in the past, and often are at a place where some of the topics I am bringing up do not affect them as much now. They talk about a journey with it. Ideas for data analysis: curiosity, spirituality, lifestyle, funding the creativity not expecting creative work to pay much. Things I could work on are coming up with even better questions on the spot in relation to what they are saying, while keeping it relevant to the research question. I'm really enjoying interviewing.

Field Notes - Participant 18 (P18) Interview 21/5/24

I have just finished my interview with P18. They were in a private and quiet space, sitting on a bed I think. They came across as relatively calm and happy. I felt myself feeling compassion and concern for young singer-songwriters like themselves who are worried about the challenges of creating a financially viable music career in this economy. I worry that they may have unrealistic expectations of how they will make an income. I suppose ultimately, I'm worried they will struggle in the way I have (and sometimes do) to manage this career and their well-being alongside. I guess I wish there is something I could do to help. I think the interview went well and there is some rich data to analyse. In the future it would be good to dive more into interviews like this, going deeper and also a bit broader too for longer, but I've aimed to stay semi-structured and keep it on the shorter side where possible within the remits of this project. It would be interesting to hear from more participants in the future and potentially see if there are generalisable conclusions to draw about the population, but I suppose that is quantitative creep coming up!! I got some really interesting insights about neurodivergence in this interview and actually 3 out of 4 participants said

that they were neurodivergent. Lots of interesting stuff about perfectionism. Ideas for data analysis: Money = stress = hinders creativity. paradox mentioned near the end. neurodivergence and creativity and the energy budget there. perfectionism in general. songwriters often writing about their lives = tied closely to identity.

Improvements on my end for future: learn more about interviewing, work more on questioning, write more question options, working on being less leading/biased.

Appendix 10 - Literature Review Source Analysis

Topic	Findings	Authors	Methodology	Methods	Population
Creative Process					
Intrinsic motivation principle of creativity		Amabile, 2018; Hennessey and Amabile, 1988;			
Positive affect and creativity	Amabile, et al., (2005) find that positive affect is linked to increased creativity, and naturally accompanies a successful creative process. Conversely, the creative process has also been shown to predict negative affect when setbacks are experienced.	Amabile, et al, 2005;	Mixed Methods	Questionnaire	Workplace
Creativity and ell-being	Creative activities predicted improved well-being and positive affect.	Conner, DeYoung and Silvia, 2018	Quantitative	Survey	University Students in New Zealand
SDT		Ryan and Deci, 2020;			
SDT in music		Hatfield, 2017;			
Flow theory		Nakamura and Csikszentmihalyi, 2020;	N/A	N/A	N/A
Triangular Theory of Creativity		Sternberg, 2018;	N/A	N/A	N/A

Passion and emotions in the creative process	Study finds that positive emotions help facilitate a successful creative process, and negative emotions were found to be mostly non-existent in this context.	St-Louis and Vallerand, 2015;	Quantitative	Questionnaire	French canadian visual artists
Flow state in dancers	Qualitative study finds that creative process is enhanced by being in flow state (lowering self-judgement, increasing the length of creative focus and inspiring more novel ideas.	Lucznic, May and Redding, 2021	Qualitative	Semi-structured interviews	Conservatoire dance students
SDT impact on creativity and perfectionism	Through either the meeting of basic psychological needs (BPN), creativity is nurtured. Conversely, when BPNs are thwarted perfectionism is nurtured. Concludes by saying that autonomy-supportive teaching and meeting of BPNs aids creativity and helps to manage perfectionistic tendencies.	Nordin-Bates, 2020 (KEY PAPER)	Mixed Methods	Quantitative questionnaire and qualitative semi-structured interviews	Ballet dance students 12-19 y/o
Creativity and perfectionism	SOP found to be related to creativity, while SPP was not significantly related. Study done in the workplace.	Kim, Kim and Yun, 2017	Quantitative	Questionnaire	Workplace in south korea
Self-esteem as a moderator of perfectionism on creative thinking (dancers)	Teachers should seek to facilitate the increase of student self-esteem as a way to lessen the impact of perfectionism on creative thinking.	Chou, et al., 2019	Quantitative		University Dance Students in Taiwan
Perfectionism					

CMPB		Hewitt, Flett and Mikail, 2017;	N/A	N/A	N/A
Perfectionism in music		Stoeber and Eismann, 2007	Quantitative	Questionnaire	Teenage Musicians in Germany
Perfectionism in music		Kenny, Davis and Oates, 2004;	Quantitative	Questionnaire	Opera Chorus Artists in Australia
Perfectionism in music	Discusses the unhelpful impacts of perfectionism in artistic settings. Also supports the idea that more research is needed in the area of 'artists' perfectionism', as well as in creativity in the arts setting. Recommendations here to help performers learn how to self-regulate as well as work on 'anxiety management strategies'.	Nordin-Bates, 2012	N/A	N/A	N/A
Recommendations for HE music in regard to perfectionism	They recommend tertiary music institutions guide students to focus on mastery and pursuing their intrinsic goals, and setting aside comparisons bred by SPP	Miksza, Evans and McPherson, 2021	Quantitative	Survey	Tertiary Music Students in the US and Australia
Recommendations for HE music in regard to perfectionism	Supports the idea that tertiary music institutions should be providing guidance to students that aligns with the research on perfectionism, such as getting students to focus on excellencism rather than perfectionism, and especially aiming to avoid symptoms of SPP.	Arbinaga, 2023	Quantitative	Questionnaire	Tertiary Music Students
SDT and perfectionism		Herrera, et al., 2021	Quantitative	Questionnaire	Undergraduate Music Students in Peru

Perfectionism and performance anxiety		Mor, et al., 1995;	Quantitative	Questionnaire	Professional Performing Artists in Canada (Classical Musicians, Actors and Dancers)
MPA & perfectionism		Dobos, Piko and Kenny, 2019;	Quantitative	Questionnaire	Music students 15-30 y/o
MPA and perfectionism	“Higher MPA was predicted by being female, a younger musician, and having a higher maladaptive perfectionism. This indicates it would be important to deal with maladaptive perfectionism to effectively manage MPA.”	Butkovic, Vukojevic and Carevic, 2022	Quantitative	Questionnaire	Croatian Musicians
MPA and perfectionism	Perfectionism found to amplify MPA in singer-teachers	Cupido, 2018	Qualitative	Semi-structured interviews	Tertiary singing teachers
‘Perfectionism is not always detrimental’	Mixed implications (positive and negative). Perfectionism is not always detrimental.	Ocampo et al., 2019	N/A	N/A	Workplace
“	Perfectionistic strivings linked to contribute to creativity	Nordin-Bates, 2020			
“	This study found that perfectionism was perceived to be a motivating source of success, as well as being a strain on these performers’ lives.	Hill, et al., 2015	Qualitative	Semi-structured interviews, thematic analysis	Athletes, dancers and musicians
“	adaptive perfectionism somewhat related to successful creativity. Maladaptive perfectionism unrelated to creativity.	Wigert, et al., 2012	Quantitative	Questionnaire	University Students in the US
“	“Perfectionistic strivings may have some benefits for timely goal achieve- ment.” p. 155	Sirois, Molnar and Hirsch, 2017	Quantitative	Meta-analysis	N/A

“	Perfectionistic strivings relationship with burnout found to be non-significant	Hill and Curran, 2016	Quantitative	Meta-analysis	N/A
“	Perfectionistic strivings shown to potentially aid academic achievement	Madigan, 2019	Quantitative	Meta-analysis	N/A
“	SOP (closely related to perfectionistic strivings) was found to was linked to higher exam performance, whereas SPP was linked to lower exam performance.	Stoeber, Haskew and Scott, 2015	Quantitative		Undergraduate Psychology Students
“	SOP shown to be oppositely associated with athlete burnout (this might be to do with harmonious passion - see Verner-Filion and Vallerand, 2016)	Appleton, Hall and Hill, 2009	Quantitative	Inventory	Junior Athletes 11-21 y/o, UK-based
“	Stress found to predict lower levels of well-being among music students, whereas SOP was not.	Miksza, Evans and McPherson, 2021 (wellness)	Quantitative	Survey	Tertiary Music Students in the US and Australia
“	Positive associations found between perfectionistic strivings and self-compassion (not the case with perfectionistic concerns	Lizmore, Dunn and Dunn, 2017			
PSP		Hewitt, et al., 2003;	Quantitative	Questionnaire	Adults
PSP & internet use		Casale, et al., 2015;	Quantitative	Questionnaire	Undergraduate Students in Italy
Smartphone use and well-being	Study shows that a reduction in smartphone use is linked to improved well-being	Brailovskaia, et al., 2023	Quantitative	Diary	German adults
Problematic smartphone use (PSU)	Discusses the links between PSU and mental health problems, as well as compares it to have similar symptoms to those with substance use.	Elhai, Levine and Hall, 2019	N/A	N/A	N/A

Perfectionism and social media	This study's findings suggest that perfectionism contributes to depression and negatively correlates with body appreciation in adolescent women, in the context of social comparisons in social media use.	Etherson, et al., 2022	Quantitative	Questionnaire	Female secondary school students in the UK
Social media and mental health in girls	Social media may be a factor responsible for recent rises in mental health problems for girls, in particular.	Twenge, et al., 2022	Quantitative		
Perfectionism and the COVID-19 pandemic		Flett and Hewitt, 2020			
PSP in music		Hill, et al., 2020;	Quantitative	Questionnaire	First Year Tertiary Music Students in the UK
PSP and anxiety sensitivity		Flett, Greene and Hewitt, 2004;	Quantitative	Questionnaire	Undergraduate Psychology Students in the US
PSP and self-handicapping	Initial definition. Hobden and Pliner found links between SPP & SOP and self-handicapping	Jones and Berglas, 1978	N/A	N/A	N/A
		Hobden and Pliner, 1995	Quantitative	Questionnaire	Psychology students in Toronto

Perfectionism and procrastination	Findings suggest a similarity between perfectionism and procrastination and the fact that both can predict lower goal-achievement.	Sirois, Molnar and Hirsch, 2017	Quantitative	Meta-analysis	N/A
Perfectionism and failure	Athletes with higher levels of SOP found to reduce task-effort subsequently following initial failure.	Hill, et al., 2011	Quantitative		Tertiary athletes in the UK
Perfectionism and failure	Coaches should work with athletes to reduce perfectionism, especially in settings where failure is likely.	Lizmore, et al., 2019	Quantitative		Undergraduate athletes
Perfectionism and burnout	Perfectionistic concerns found to have a significant relationship with burnout	Hill and Curran, 2016			
Perfectionism and burnout	Results support the idea that SPP is associated with athlete burnout, whereas SOP shows the opposite	Appleton, Hall and Hill, 2009			
Perfectionism and academic achievement	Perfectionistic concerns potentially shown to impede academic achievement	Madigan, 2019			
Perfectionism and suicide	Meta-analysis shows links between perfectionism and suicide, including perfectionistic strivings being associated with suicide ideation (which may undermine the research in this area which suggest it is a desirable trait).	Smith, et al., 2018	Quantitative	Meta-analysis	N/A
Perfectionism and poor mental health	Meta-synthesis shows that “perfectionism plays an important role in anxiety and depression”. p. 102	Egan, et al., 2022	Qualitative	Meta-synthesis	N/A
Perfectionism and poor mental health		O’Connor, Rasmussen and Hawton, 2010	Quantitative	Survey	Scottish School Students
Perfectionism and self-compassion	Negative associations between perfectionistic concerns and self-compassion	Lizmore, Dunn and Dunn, 2017	Quantitative	Quantitative questionnaires	Undergraduate athletes

SPP		Flett, et al., 2022;	N/A	N/A	N/A
SOP and SPP increase over time		Curran and Hill, 2019;	Quantitative	Meta-analysis	N/A
Imposter Phenomenon	SOP and SPP linked to higher levels of IP. perfectionism ‘predisposing and sustaining’ IP.	Pannhausen, Klug and Rohrmann, 2022	Quantitative	Questionnaire	German adults
Self-efficacy and perfectionism	Low self-efficacy contributes to perfectionism	Mehr, Afrooz and Davaee, 2024	Quantitative		Undergraduate architecture students in Tehran
Perfectionism vs. excellencism	Study finds support for the idea that perfectionism impedes creativity (when separated from the concept of ‘excellencism’). ‘Excellencism’ is thus recommended as a suitable alternative to perfectionistic standards.	Goulet-Pelletier, Gaudreau and Cousineau, 2022	Quantitative	Questionnaire	University Students
Excellencism vs. perfectionism	Excellencism can be a useful way of describing the so-called ‘benefits’ of ‘adaptive’ perfectionism, however, should be not be promoted as the best way to act.	Gaudreau, 2019	Quantitative	N/A	N/A
Excellencism vs. perfectionism	Perfectionism is shown to be ‘harmful’ and ‘unneeded’, and thus the adoption of ‘excellencism’ has been shown to be superior. For example, in the studies it was shown that perfectionists aimed for the highest grades but did not actually achieve them, compared to ‘excellence strivers’.	Gaudreau, et al., 2022	Quantitative		Undergraduate students

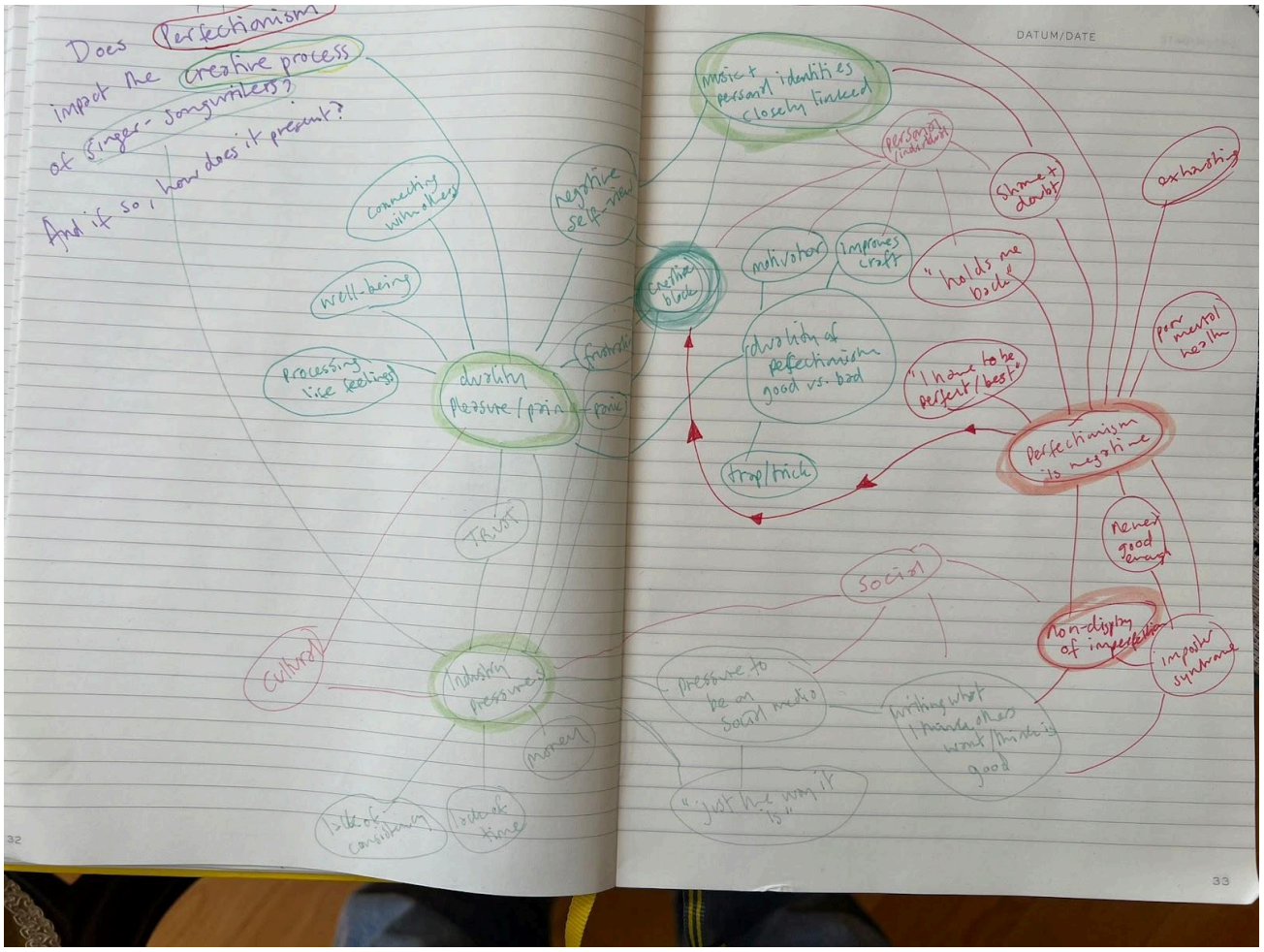
Excellencism vs perfectionism	Strive for excellence over perfection	Hall and Hill, 2012	N/A	N/A	N/A
Misc.					
Social media use		Haynes and Marshall, 2018;	Qualitative	Questionnaire and semi-structured interviews	Pop musicians in the south west of England
Wellbeing and detriment of creative work		Musgrave, 2023; Trondalen, 2013;	N/A	N/A	N/A
Musician mental health		Gross and Musgrave, 2016	Quantitative	Survey	Musicians
Musician mental health		Gross and Musgrave, 2017	Qualitative	Semi-structured interviews	Musicians, music industry workers and mental health service providers
Musician mental health		Loveday, Musgrave and Gross, 2023	Quantitative	Questionnaire	Musicians and music industry workers
Tortured artist	This study finds that creative workers often seek to maintain a ‘tortured artist’ persona in order to feel they are being authentically creative. This has been glamourised through society as an inherent aspect of a creative persona, which creative workers are often reluctant to relinquish for fear that they may lose their creative spark. As in Musgrave (2023) this study finds that creative work has a dual aspect of both self-healing and	Alacovska and Kärreman, 2023;	Qualitative	Interviews	Musicians and actors

	self-torture. Finally, the fact that being a ‘tortured artist’ tends to be seen as conducive to creative work, the issues of the workplace as seen in Musgrave (XX) are masked, and potentially sought-after.				
Pleasure-pain axis	Creative work has been regularly assumed to be linked to pleasure and pain simultaneously; thus making it harder for creatives to abandon the career that they are so attached to, and also brings them pleasure. Furthermore, McRobbie (2004) posits that unlike standard workplaces, it is assumed that creative work is associated with many difficulties including precarity.	McRobbie, 2004;	N/A	N/A	N/A
The ‘dark side’ of creativity.	Josefsson and Blomberg (2020) argue that conversations around creativity have been overwhelmingly focused on it’s positive associations, and thus neglected the ‘darker side’ of creative pursuits. They contend that both positive and negative aspects can exist simultaneously.	Josefsson and Blomberg, 2020;	N/A	N/A	N/A
‘Mad-genius paradox’		Simonten, 2014	Quantitative	N/A	N/A
Musician finance	Music creators earnings 2021				
Popular musicians’ mental health	Musicians feel pressure not to let people down. Also they are vulnerable to outside opinions. Experience objectification and self-censorship	Ficek, 2023; Ficek 2024	Qualitative	IPA, Semi-structured interviews	Pop musicians
Self compassion		Neff, 2011;	N/A	N/A	N/A

Perfectionism and life narratives, Thematic analysis		Farmer, Mackinnon and Cowie, 2017	Qualitative	Semi-structured interviews	Undergraduate students
Perfectionism (intergenerational)	SOP and SPP parents predict the same in their children through social learning.	Curran, et al., 2020			
Parental warmth and perfectionism	Paternal pressure shown to be a predictor of perfectionism, and parental warmth (?)	Fleming, Dorsch and Daley, 2023			
Parents and perfectionism	posit that increased parental pressure may be a reason for rising perfectionism among young people, particularly SPP.	Curran and Hill, 2022	Quantitative	Meta-analysis	Tertiary Students
Topic	**Quantitative**	**Percentage of Quantitative Papers**	**Qualitative**	**Percentage of Qualitative Papers**	
Perfectionism	36	88%	5	12%	
Singer-Songwriters specifically	0	0%	0	0%	

Pop Musicians specifically	0	0%	3	100%	
Music / Perfectionism	10		2		

Appendix 11 - Thematic Map



Appendix 12 - Example of Coding Process

Order of Code in List	Nested Level	Code Name	Number of Snippets
1	>	duality of creative career	1
2	>>	duality of creative personalities	1
3	>	" Being told that The music is the least important part of having a job as an artist in the industry."	1
4	>>	I don't have time to be creative	5
5	>>>	not having time to create is frustrating	5
6	>>	can't make money from my creativity	2
7	>>	making money puts my creativity under pressure	10
8	>>	how am I suppose to pay my rent with it? perhaps through endless exposure gigs, no thanks.	1
9	>>	lack of consistency in the career	4
10	>>	struggle for money takes time away from being creative	2
11	>	I do what I love	3
12	>>	songwriting help me communicate my feelings	1
13	>>	creative expression is cathartic and good for well-being	2
14	>>	songwriting helps me process my feelings	6
15	>>	songwriting is an amazing feeling	5
16	>>	making music is the best bit of the career	2
17	>>	connecting with people through music and songwriting	10
18	>>	songwriting is creatively fulfilling	3
19	>>	Being my true self through songwriting feels good	7
20	>>	freedom in expression is good	2
21	>>	audience validation feels good	4
22	>>	music is such as beautiful art form, and the power of being able to make something beautiful out of some mixed up emotions is really moving	2
23	>	perfectionism is a negative in life	2
24	>>	I have really high standards for myself	1
25	>>	perfectionism takes away spontaneity and confidence	1
26	>>	can't finish the song - never good enough	3
27	>>	perfectionism and procrastination	1
28	>>	perfectionism = self-doubt	1

29	>>	perfectionism = shame	2
30	>>	I don't feel good enough at music	11
31	>>	perfectionism = anxiety	3
32	>>	perfectionism = disappointment	1
33	>>	perfectionism = spending way too much time on things	4
34	>>	perfectionism = stress	1
35	>>	perfectionism isn't fun	1
36	>>	being good = being accepted	1
37	>>	perfectionism tricks you into thinking it's helpful	1
38	>>	not feeling good enough - history in neurodivergence	2
39	>>	ruminating on mistakes and it outweighs the positives	2
40	>>	"in writing it feels unhelpful"	1
41	>>	perfectionism = giving up on the song	2
42	>>	"perfectionism is a demanding beast which never sleeps"	1
43	>>	perfectionistic thinking is not sustainable	2
44	>>	perfectionism doesn't serve me	1
45	>>	perfectionism feels exhausting	3
46	>>	self-criticism gets in the way of my songwriting	5
47	>>	I can't make the right decision creatively	1
48	>>	I have to express myself perfectly in my songwriting	6
49	>>	If I don't achieve the best then I'm not good enough	5
50	>>	I expect high standards of myself (higher than others)	3
51	>>	perfectionism has held me back in my career	7
52	>>	perfectionism is negative for the creative process	8
53	>>	stuck with constant self-criticism over every creation	1
54	>>	I'm in competition with my past self	2
55	>>	perfectionistic in all domains	1
56	>>	I judge myself and others	1
57	>	duality of perfectionism	1
58	>>	perfectionism is an all or nothing approach	2
59	>	negative feelings when creatively blocked	13
60	>>	stress = less creative	1
61	>>	I feel low when I'm not good at music	1
62	>>	creative block	6
63	>>	creative block is difficult	1
64	>>	creative block makes me doubt myself	6
65	>>	creative block makes me doubt my career abilities	7

66	>>	Negative self-view when creative block happens	13
67	>>	frustration when things don't work in the creative process	3
68	>>	I panic when I can't create/sing	6
69	>	music and personal identities closely linked	5
70	>>	My self-worth is closely linked to my music	3
71	>>	self-hatred personally stemming from a music self-criticism	2
72	>	perfectionism helps me improve my craft	7
73	>>	"in rewriting it feels helpful"	1
74	>>	perfectionism is a motivator	1
75	>>	perfectionism makes me a better songwriter	1
76	>	I feel pressure to be perfect on social media	5
77	>>	technology is a way to procrastinate on creative work and doesn't feel good	1
78	>>	social media feels false	1
79	>>	social media is bad for mental health	1
80	>>	fear of public embarrassment	3
81	>>	knowing work will be shown negatively impacts creativity	5
82	>>	social media feeds into distasteful musical decisions	1
83	>>	unproductive career comparisons via social media	1
84	>>	social media makes me feel inadequate	1
85	>>	I set social media time limits for myself	1
86	>>	I try to avoid social media	4
87	>>	I just want to focus on making music, not business and social media	2
88	>>	social media is frustrating	4
89	>>	social media feels unrelated to making music	1
90	>	interpersonal perfectionism	0
91	>>	I write what I think others will think is good	3
92	>>	Focusing on outside opinions over authentic expression	3
93	>>	I want to shape how others see me	2
94	>>	I can't show weakness to others	5
95	>>	I believe others expect perfection from me	2
96	>>	I'm afraid to share my work publicly	2
97	>>	feel inferior to peers	1
98	>>	imposter syndrome	5
99	>>>	Imposter syndrome is an obstacle to songwriting	1

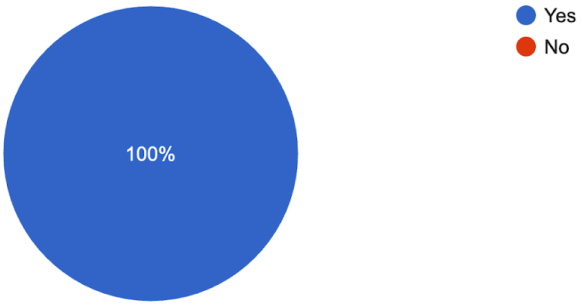
100	>	social media inspires me to create	6
101	>>	I can be authentic on social media	1
102	>>	I don't care if other people like my music or not	2
103	>>	social media is temporary and not too much to worry about	1
104	>>	social media is good for networking	1
105	>>	social media inspires me to create visuals too	2
106	>	when I feel creatively blocked I procrastinate	3
107	>>	procrastination guilt	2
108	>>	I procrastinate as a way to hinder my songwriting and there's a deadline	1
109	>	I need to be spontaneous to be creative	3
110	>>	hard work getting in the way of creative flow	1
111	>	self-compassion helps	2
112	>>	belief that imperfection is natural and a good thing	4
113	>>	connecting with others through sharing imperfections	1
114	>>	I believe others are non-judgemental	1
115	>	all consuming flow of creativity	2
116	>>	Having a clear mind helps creativity	1
117	>>	positive affect helps creativity	4
118	>>	creative work results in positive affect	1
119	>>	flow state helps creativity	1
120	>>	being creative is an everyday lifestyle	2
121	>	not a large pattern	0
122	>>	the struggle is real	1
123	>>	happy with the finished, perfected result	1
124	>>	I realised my idols are imperfect	1
125	>>	burnt out and overworked	1
126	>>	I feel anxious to take a break	1
127	>>	songwriting is better when you don't focus on outside opinions	1
128	>>	forcing myself to be creative	2
129	>>	lacking family support in chosen career in music is a disruption to creating	3
130	>>	Struggling to motivate while songwriting	2
131	>>	mistake = giving up an instrument for years	2
132	>>	sharing imperfections as a game	1
133	>>	I am creative even if it doesn't bring money in	1
134	>>	objective milestones mean I'm good enough now	1

135	>	Seeking inspiration outside of music to help the creative process	9
136	>	trusting the process helps	7
137	>	being so vulnerable through songwriting can have negative impacts	6
138	>	inspiration comes from outside me mystically	4
139	>	I feel social media is 'just part of the job'	5
140	>	I doubt myself when songwriting	3
141	>>	I don't take myself seriously as a singer-songwriter	1
142	>	Being happy takes away my lyrical inspiration	1
143	>	sharing past vulnerabilities is easier	1
144	>	need an explanation for mistakes	1

Appendix 13 - Questionnaire Responses

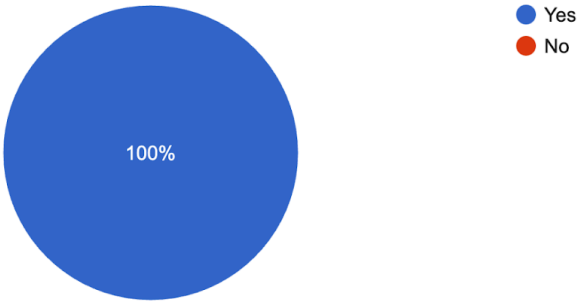
Have you read the information sheet/consent form and given your informed consent by signing the consent form before starting this questionnaire?

20 responses



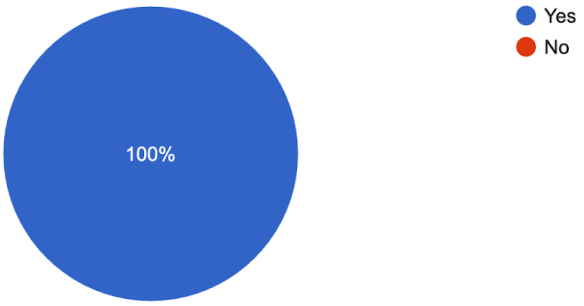
Are you over 18?

20 responses



Are you based in the UK?

20 responses



Which of the following do you most identify with?

20 responses



What is your routine for writing songs?

- I start with lyrics. I need one word or a sentence to start and then I will find chords and music that fits. I will then add the music and more layers on top.
- Usually if I have an idea or melody I get as much as I can down and recorded and come back to it later to design the song and rewrite it.
- Words first. The lyrics are the most important thing to me and the music is generally generated following multiple rewrites / revisions to them
- find interesting riff/motif/progression and scat over the top, typically pulling inspiration for words from previously written poems or notes or feelings I have at the time of writing based on remembered experiences.
- Varies - if solo then usually start with a concept before fleshing out a lyric with melody and then add harmony
- Find a chord progression or riff and then write based on a mood or idea.
- often play guitar until an idea comes and then build from there. Sometimes I'll have two or more different ideas for different songs and merge the best ideas into one song if they fit. Then the lyrics come after I've written the music.
- Usually a hook or a line will come to me, and it tends to be melody with a lyric attached. I sometimes come up with melodies before lyrics but rarely the other way around. I often make voice notes or written notes in my phone and then tend to make a demo, more often than not in GarageBand on my iPad, which I then transfer to Ableton for more production, mixing and mastering.

- I sit down with my guitar, in a quiet space with a cup of tea and a candle. I start with chords usually and then see if a melody or some lyrics flow from me.
- I have written a song for a while, like I used to, but usually I will sit at the piano and it comes itself. It's a very intuitive and visceral process. Comes very quickly and then I refine it over time.
- This is something I don't have. I feel I go through bursts of writing.
- I usually start with a chord progression on the guitar, then come up with lyrics based on poetry or prose I write when it comes to me on the train etc. or just whatever the chord progression says to me tonally.
- Begin with object writing to get into it and then find the music along with the melody and phonetically figure out part of the lyrics to uncover a topic or subject
- I usually start with writing chords or a riff on guitar, then hum or sing a melody over it, then write the lyrics to that, sometimes changing the melody and re-arranging parts to fit the lyrical narrative and structure.
- I write with paint and guitar, usually have an idea or concept first and sometimes start with melody first
- I aim to write chords and melodies first, as it gives me a solid foundation to experiment with new ideas and fully develop a new song.
- I try to write songs whenever I have time outside of my schedule, which comes down to almost every day. Lately, I have been writing songs whenever I feel like doing it, which needs to change to writing no matter what to be disciplined.
- "I have a lot of spontaneous creativity, and I would also say I'm pretty unstructured and chaotic in my creativity. My work is heavily lyric based, and I tend to get a lot of ideas while I'm out and about, so I'm often seen stopping whatever I'm doing to write down a lyric idea in my notes app, or to record some lyrics that popped up in my head alongside a melody into my voice memos. Sometimes, I write entire songs this way, and it all comes together very naturally without me feeling like I have to really have to try (it's almost as if the song already existed, and I'm not the one writing it, but I've honestly probably just been writing it in the back of my mind over a period of time). Other times, I sit down to intentionally be creative, and I come up with some lyrics and some melody, and I play around in Logic, and it's a lot more intentional, but I'm still reliant on those intuitive ideas coming to me while I'm working on it, or I need to take a break and go for a walk or something. I've never been able to force creativity. "
- No routine, just when I feel like it
- Most commonly starting with melodies I collect on my phone from different types of stimuli.

What goes through your mind when you are feeling very creative?

- Music is going through my mind! I'm not thinking too much, I'm just doing, expressing and creating with instinct.
- Usually story's or melodies.
- When I'm feeling creative I often imagine how my songs / will be interpreted by the prospective listeners. I wonder if they will connect with the subject matter or be intelligent enough to understand the themes incorporated within them. I am often disappointed by people's lack of understanding
- images, sounds, ideas, words are easily latched onto and seem to come out of the 'eather' as creative interesting ideas to engage with and elaborate more on.

- Lyrics. Feels like I’m doing what I'm supposed to be doing
- Insanity and lots of deep thoughts
- Excitement. Feeling creative and passionate about writing music is one of my favourite feelings so when a good idea comes and I Can work on it i'm ecstatic to be honest.
- It feels like the songs write themselves sometimes. Often they’re off the back of strong emotions, or I will feel like I’m in a state of flow or hyper focus.
- Excitement! And what to do with it… I usually try and pick a topic or work on a song that is half finished if I’m feeling particularly creative. I’m really trying to be strict with myself and finish all songs I write .. even if I don’t think they are very good!
- I haven't been observing my mind in that way. Because I create everyday I don't necessarily experience 'feeling creative' as such, as it has become my routine in so many ways which I crave if I take a break from. It's like a second nature to me... or first actually.
- I’m ’on one’. I can’t really do anything else. It is all consuming.
- I usually feel that I have nothing else that I can think about until I have a solid foundation for a piece e.g. a memorable chord progression or melody
- A lot of thoughts of how others would perceive it but also what musicians I respect and how they’d approach the current music
- When I'm feeling very creative, I have a lot of desire to express this creativity, so I then want to pick up a guitar or even start writing first.
- lots of different musical ideas, often lyrics and melodies, feelings and emotions that I want to capture
- Landscapes and atmospheres. Imagining what type of physical environment this song would live in helps me flesh out the sonic and lyrical imagery of the track. Also attaching colours to the song helps me visualise better. I always imagine how I will perform the song live, and often times that informs a lot of my creative decisions when writing the song.
- Imaginary situations, overwhelming thoughts, a lot of feelings like excitement, curiosity, anxiety, grief, to name a few.
- About a million different ideas, and a lot of images and concepts and connections my brain makes between different topics or images. Sometimes rhymes pop up for me, or double meanings, other times imagery or melody or some sort of vibe.
- Trying to make music to a scene or story
- If I'm in a space that allows creativity my mind is completely focused and determined to finish at least a first draft of a song. If I am not in any creative space like at work, my mind finds it hard to focus on anything else and urges to go somewhere else.

Have you encountered any obstacles or challenges while songwriting? If so, what were they?

- Being stuck. I've had times where I couldn't write songs for months. That was really difficult. To get out of it I just gave it time and did other creative things such as photography and painting.
- I used to get second verse curse a lot. I also used to struggle a lot to find a good concept for songs.
- My cat constantly disturbs me when I am trying to write! She is needy and selfish. My ex wife and previous partners and close family were also at times dismissive and often unsupportive of my chosen profession.

- writers block has caught me sometimes and I feel as though there is no inspired way to say something or write interesting words for a song. like I have so many feelings to convey but no way to express them in a unique way or a way I think properly conveys the emotions.
- Imposter syndrome, limited playing ability, decision making paralysis
- Motivation as I often try to intensively write and it's very draining.
- Self doubt, and being too critical too early on in the process.
- Yes, I struggle with the motivation to finish songs that I've started, and general time management.
- Absolutely… writers block. Struggling to find the right words or the right chords to make the song perfect. I'm my own worst enemy in that i can be very self critical of my writing.
- No never, I never experienced difficulty in creating, however (I believe I have undiagnosed ADHD) I struggled with bringing projects to fruition, or delivering material to acceptable standard. I almost move on to another thing before I finish something else, sometimes it's quite tiring.
- I think that if I am not in a period of creative flow and I have a deadline then I end up putting more obstacles in my way through procrastination.
- Writers block, broken equipment, being stuck in a musical rut due to too many gigs and not enough time in between to work on new material
- I find a lot of what I write currently to be "corny" and if I heard someone else say things that I do then I'd cringe especially with lyrics
- I have had problems with writing lyrics or coming up with a solid concept to start writing about.
- I frequently have writers block, usually if Im in a more positive state of mind I struggle to write meaningful lyrics
- For a while I felt like I took way too long to write compelling lyrics, and would find the process of writing lyrics arduous and almost like a full stop in the fun flow of creativity.
- I struggle with not completing what I have started because it is sometimes difficult to pour feelings out in concise words. When I overhear the same line again and again, I get bored of it or I may even think it is not good enough.
- I often end up feeling almost stuck, not from a lack of ideas, but because I have so many it's overwhelming, and I KNOW they fit together, but it feels like I'm missing that one little thing that would make it all make sense. When that happens, I could create a moodboard, brain dumps of words and imagery, pick out instruments that fit, make a full music video, but I can't put the song together in a way that makes sense. I'm hyperaware of what I don't want, but I can't find what I do want. In those cases, I have to just put it down and let my brain come back to it whenever it wants to. Sometimes I can talk my way to the solution, by explaining my concept to someone, or I can get it from some external inspiration, or it could just randomly click into place for me, but until that happens, it's like I have a million puzzle pieces from similar puzzles, but no reference picture to tell me which ones fit, or how to put it together. I also sometimes struggle with how my brain doesn't always like planned creativity. I start way too many projects and then reach a point where I feel stuck and struggle to finish it, or I find some other new grand idea my brain thinks I "HAVE TO WORK ON RIGHT AWAY!!!", and then I struggle to return to what I was working on. In general, it's just kinda hard to finish songs, sometimes.

- Re writing and re writing again because my voice in my head says I've heard this before so I have to U turn
- Definitely, as mentioned before my biggest challenge is not having access to put creativity to practice, being at work or travelling for example, and the longer the wait it gets gradually frustrating until a point in which is hard to get into the flow again.

If/when you find yourself struggling with creativity, what thoughts or feelings do you usually experience?

- I feel really guilty and shameful. I feel guilty that I'm not making music, I feel like I'm wasting my life... (quite dramatic but its true) I also feel stressed and panicked.
- I've had to work a lot on this cuz usually I get very insecure very quickly and panic.
- Depression / lack of confidence / Misgivings and unfullfillment / doubt / loss of direction and guilt
- maybe a bit of annoyance that my brain isnt in a flow state, but also a sense of calm I try to instill back in myself to remind myself that the block is just a phase and I will get past it.
- As above! But I go and fill the well, if the well is dry!
- Frustration and helplessness
- Frustration, anger. Usually I will give up songwriting for a bit and go and do something else because otherwise my frustration will just build.
- Feelings that I'm not good enough, imposter syndrome, frustration & self criticism
- Frustration and disappointment
- Sometimes I have deadlines and especially when I feel tired - I feel a bit numb - it feels like I don't have it in me, that I have nothing to offer or to give or any of the ideas I might have aren't going to be any good. And then I have to do it anyway because of the deadline, so it feels a bit like compulsory, unwanted, and I have to get over myself and do it anyway. But I would much rather rest or sleep more or go for a long walk or something.
- Frustration and then guilt
- I usually feel frustrated or flat, or just feel lethargic and ignore songwriting entirely.
- Self depreciation and irritation directed to my actual personality rather than my creative persona
- When struggling, I will have feelings of doubt such as is this the right path for me or am I good enough.
- frustration, annoyance, sad
- I start to doubt my overall abilities as a creative when I face an adversity. Regardless of whether it's true or not, the thought of "losing your touch" or "falling off" sometimes comes into my mind when I hit a wall, and my brain will start to think I've created all that there is for me to create.
- Self doubt, procrastination and I sometimes lack the ability to put thoughts into words because they are so overwhelming.
- Generally overwhelm or stress, and I get kinda frustrated with myself, or just with the fact that I feel like I'm SO CLOSE to cracking it and being able to continue, but I can't. Other times, I do also feel like I'm almost out of creativity for a week or two if I've been overworking myself a bit. The ideas might still be there, but any lyrics I write just end up not sounding good.
- Put it down try again tomorrow/ later date or bin it. If I don't get that feeling then I won't use it but the time is never wasted. I just treat it as a filtering out the crud

exercise. But on a more direct note the feelings are usually ‘can I even write?’ ‘Will this speak to anyone?’ ‘Is the melody strong enough?’ ‘You can’t see write like Brian Wilson so what’s the point’
- Frustration would be the starter, afterwards a mixture of incapability and lack of dedication

How do you view yourself if/when you experience creative blocks?
- I have a negative view of myself and feel pressured and depressed. It's because I can't do anything about what's happening and I just have to wait. I tie my self worth very closely with my music so it feels very close to me.
- I mostly just get scared that I won’t be able to write songs for a living if I get blocked.
- I don't worry about creative blocks. They will pass. Creativity cannot be forced and if it is it generally produces bad material
- not in a great way. like im not a real writer or i am uninteresting
- Unkindly: as a failure and the worst songwriter in the world, kindly: as someone who needs to read more
- Like I’m probably doing something wrong
- I feel useless but I know that a good idea will come eventually, you can't force it.
- Like I’m not disciplined enough to work through it.
- I often view myself as not good enough in moments like this but have learnt to just walk away and try again another time
- I don't have creative blocks as such, but I feel guilty about procrastinating a lot.
- I battle with inadequacy and imposter syndrome
- Usually lazy, but sometimes I allow myself to feel burnt out as I'm overworked sometimes
- Very negatively often to the point of giving up on the piece and starting over
- An imposter, or a "wannabe"
- sometimes like I have failed, but I try to remind myself that its a process. writing something everyday helps you to get used to writing bad songs so you get less let down
- Sort of answered in last question, I am quite confident about my art, but if I hit a creative block I start to doubt my self confidence.
- There can be different answers to this. Some days, I would feel that it is not the best day for me and I should practice objective writing next morning, read a book or watch a movie to distract or seek inspiration. The other days, I can feel like I’m not good enough or that I procrastinate a lot.
- I try to get better at just taking it as a sign that I need a break, and may need to take some time to just consume creative works, or go experience the world for a bit, before I continue trying to create something, but I used to always get really frustrated with myself, and I still sometimes do. I used to just try to push myself harder whenever this happened, because I felt like maybe I just wasn’t trying hard enough, but that was often detrimental to my work.
- I just go back to listening to others
- I try to be gentle and compassionate towards myself, and trust that it is a part of the process.

If you identify with having experienced perfectionism in a creative setting, in what ways do you think perfectionism has influenced your creative process?

- It can be really good because I'm very specific and I put myself and my music to a very high standards which helps me improve and grow musically. It can be bad because I can get hung up on something for too long and too much. Sometimes i am not able to "just enjoy" the music and feel the need to control everything.
- It used to stunt it completely because I couldn’t start writing, but learning that I can always rewrite things has helped massively.
- Perfectionism can only make your work better.
- i am a massive perfectionist and I think it helps me to really create works I genuinely think are good with a lot of attention to detail and essense, however i think it sets me back sometimes as i am very hessitant to show my works unless i think they are close to perfect and therefore lose opportunities to show others what I am doing or creating musically
- Badly. It is the opposite of progress.
- It makes me scared to try new things and try and improvise vocally
- I think it has made my work more interesting and generally better. There's a lot of songs that I've filtered as not good enough but it's meant that I only use my best ideas so although it slows you down I think I have a better quality body of songs now.
- It’s very all or nothing. I can write and produce a song if I manage to get in a state of flow, otherwise I struggle to finish them and experience the negative side of perfectionism. I am also very detail oriented and sometimes struggle to finish songs because I’m constantly tweaking and never feel like it’s good enough.
- Certainly positively in many ways and it has pushed me to make the song exactly as I want it to sound and helped to strive for excellence. But it has also hindered me when I haven't managed to achiever perfection and meant I’ve given up on a song.
- It's a thin layer of black chewy tar of judgement and insecurity, but I now know how to talk myself out of it. Usually, I would freak out thinking how many people are going to witness my embarrassment, and then I would be to distressed to think and got into a bit of a vicious cycle. But I don't do it anymore. I had some really good experiences hat helped me snap out of it faster when it happens.
- I only seem to release music that has been for a purpose (specific ensemble make up, working with a community). My perfectionism has stopped me releasing music that is just because I want to.
- Perfectionism isn't something I personally struggle with, but my bandmate struggles a lot with it. He has realised he has to leave a song for a while otherwise he'll change it indefinitely and never be satisfied.
- I often deprive myself of improvement because I’m afraid to be judged for what I don’t even like myself. If I were to stick to it and finish the song even if I don’t like it, then I’d actually be learning from that experience.
- It can definitely hinder your creative work.
- often I struggle to finish songs as I want them t be the best as possible. if I get half way through and start to feel uninspired or think its rubbish then I often stop, sometimes I force myself to keep going though
- On a slightly contrarian take, I find that perfectionism has greatly improved my craft. I see a part of perfection is in efficiency, and always valued that part of the creative process. If the ideas don't come out smoothly/constantly going back in circles for ages I see that as a flaw in the process. I also believe I shouldn't release a song until it is The absolute best that it can be. Once I get to a certain point of making a song I can begin to look at it from more of a birds eye view, where it becomes less

scatter-brained creativity and more analytical "these are the things that need to be done in order for this song to be finished".

- Perfectionism makes me overthink something which doesn’t need any tweaks. It leads to procrastination and self doubt, when the line or the chord progression or the melody can be as good as it can be as it is. It takes the essence of simplicity away because I start focusing on everything to be fantastic. Slowly, i’m realising that for one element to be fantastic, it’s okay for other elements to be simpler.
- I consider myself a recovering perfectionist, just in general. I feel like on one hand, perfectionism pushes me to challenge myself and improve as an artist, and I think it’s kept me from ever releasing work I’m not happy with. Then again, that also means I haven’t released any work at all. That’s something I’m happy about, as I think I’m in a way better place to start my career now than I was when I was 18, but it’s something I need to overcome now, in order to feel comfortable releasing anything at all. I do think perfectionism is what caused that frustration with myself, though, whenever I experienced creative blocks, and as I’m now actively trying to recover from it, and take creative blocks as a sign that I may need a break, I actually do feel almost anxious about letting myself have those breaks, especially if there are deadlines involved, but I also actually end up a lot happier with the results, and I have a lot more fun with it all. I think my creative process is a lot more free now, and I’ve developed more of a growth mindset, and am more comfortable with failing, and that’s done wonders for my art.
- The messier the better, Sly Stone records baby!
- I identify more as a finisher than a perfectionist, can't say I've ever struggled with that.

Can you describe your thoughts and feelings if/when you have perceived perfectionism to be influencing your creative process?

- It feels natural to an extent because I'm a perfectionist in everything I do. It's good to want what you create to be at a high standard, but it can take out the fun in creating sometimes.
- I usually feel ashamed more than anything else, like I shouldn’t be perusing music because I’m not good enough.
- Stress / anxiety / disappointment / Ultimately fulfilment and satisfaction
- i just get stuck in a rabbit hole about one tiny sound and just spend a lot of time on crazy details. i dont feel about it until it i realise i have spent days on what realistically could have taken me mere hours.
- In rewriting it feels helpful, in writing it feels unhelpful
- It drives me to keep going
- Probably positive feelings because I feel confident that what I'm doing is good.
- As above, very all or nothing - it’s hugely enjoyable to get wrapped up in it, but when I struggle I really struggle and have to try and force myself to feel creative.
- Frustration when it doesn’t work and forces me to give up on the song but excitement when it has made me finish the song and perfected it so I’m happy with it !
- I mean.. it is a demanding beast, which never sleeps. It's thinking about what people going to think and how they going to laugh at me, so I need to be perfect and write everything perfectly, and get all the pitches right and smooth and look amazing and just show no struggle at all. It is just impossible to sustain that type of thinking. It doesn't serve me.

- Basically that whatever I am creating is not good enough.
- I usually feel frustrated and take a step back from the work
- A lot of it is how I am seen by others and how I'd like to be seen.
- It can feel very tiring to keep having to go back to a song you don't feel is very good.
- it can be very frustrating to not achieve the outcome you'd like to with regards to songwriting, and often I feel like I try to write to wha others may perceive as good or I try to write a song that's better than my last, and it fails
- I love that I know when a song needs more work to be finished, I've grown more meticulous over the years of creating, which has made my songs sound better. A good mindset for me is every song you make has to be better in some way than the last song you made. You don't have to enjoy each song more, but atleast one aspect of a new song has to be an improvement upon an element of the last one. I get excited by the thought of perfectionism influencing my creative process, because it means that I'm not settling for the same level of quality i did a month ago.
- It feels like being stuck in four walls with no other way out because you are being over critical of everything that you create.
- I think I sort of covered this in the previous question, but I know it led to frustration with myself, and it's occasionally held me back. I've sometimes returned to work I've done in the past, which I didn't like at the time, only to almost regret not releasing it. I think I also felt a lot more uncertainty and insecurity and anxiety when I was being a perfectionist, and I was more focused on how other people will perceive my work than on what I wanted to express with my work. In the long run, I think some perfectionism's okay, but I do consider it somewhat of a negative for my creative process, and general life. I've often felt inadequate, and compared myself to other people, and sometimes held myself to a higher standard than other people. I felt like I had to get the best grade, or it wouldn't be good enough.
- I used to want to get that perfect sound then I realised all my heroes struggled with the same thing. I love Hendrix and it's perfectly imperfect although I do feel low when I lack vocabulary or can't nail changes in the way I want to.
- N/A

How is your creative process influenced when you know you will have to share your songs publicly, if at all?

- It doesn't change too much. I feel like if others don't like my music, it's not my problem.
- I definitely play it safe a lot more, like if I know I'm writing g something in a session in call and I'll have to share it later I'm more likely to use a melody or chord progression I've had on the back burner and make something new out of it, just cause in those situations my mind can kind of go blank in fear sometimes.
- It makes me work harder to improve my performance and ensure that I'm better than others in my delivery. It makes me competitive and decisive, even rutheless
- I try a lot harder and spend more time and effort on it. I think thats it. maybe the time pressure lets me be less experimental and free-flowing with the creative process.
- I think negatively. In order to write something authentic I think it's best to try and compartmentalise between writing and releasing music
- I tend to write lyrics that are less obviosu
- At the moment, I have thought a bit about the intro's to songs and trying to get the vocals in inside 30 seconds because of industry people switching off after 30

seconds. Also sometimes I will feel an emotion in a song and think that I'd like to write a song that makes other people feel that same way - so I try to use that as inspiration.

- I worry they won't sound professional or good enough. But generally I do make songs to be released, and a few I have scrapped because I've not personally enjoyed them anymore, and sometimes I will write something but not love it, and as much as I think it might sound commercial or that other people might like it, ultimately I like to make music that I would enjoy listening to!
- It certainly plays a part.. I know that all my songs, if I choose them to be, will be played live to an audience so I do consider the lyrics, song length, dynamic and feel of the song and how it will be regarded by a listener.
- It's not.
- It can swing both ways. It can really spur me on or can completely stop the process.
- I tend to release the songs that I feel will be palatable for an audience, without compromising my songwriting too much - it does make me write faster, full-band style songs though.
- Every step of the way I am more critical. I excuse parts that aren't necessarily important like the lyrics and focus on the way it sounds so their only perception of the song is "that sounds cool"
- I feel like my creative process isn't very influenced by if the songs are going to be public or not.
- I worry about what people will think so the song is often worse than if I just write to let the emotion out
- Sometimes when I think about how other people will hear a song whilst I'm making it, it can stop me from being able to come up with good ideas, as I begin to second guess myself, make myself anxious over others perception before the song is even fully conceived, stops me from making any happy accidents, innovations, etc.
- It makes me take my craft in a more professional manner but I make sure to not lose my writing style to please the public (make my music more pop base than it already is)
- I used to really overthink it, and I sometimes still do, but I'm getting better at that. The accountability can push me to actually finish what I'm working on, which is great, but I need to be careful not to compare myself to others, or I know it probably will generate anxiety. I sometimes have to just pretend I'm not gonna share it with others while working on it. However, when I'm in a more positive mindset, I can actually be incredibly excited about the idea of sharing my work with people, cause I think it can be really fun. If I'm excited about what I'm making, I'm generally also excited to share it.
- Same as if the songs never see the light of day. Going in with the intent to be able to play any material I write live with people or solo. (Solo I haven't figured out yet)
- Nowadays I feel quite free from any pressure of sharing my songs, I still think the desire to please an audience plays a part when I'm writing, but I think I've found the balance for me.

How does social media influence your creative process, if at all?

- It can frustrate me a lot sometimes. I feel very tired of social media and algorithms and all these things that don't really relate to the music itself. The business side and

the fame & success side annoys me because I just want to make good music and share it with people.

- Not at all
- it motivates me to create works that can be shared online that i am proud of and pushes me to work with audio/visual components of sharing digital art works. it is only momentary so doesnt have to be massively important to my artistic journey which can be nice.
- As above! However, I'm trying to be more open minded with social media in how being creative with it could lead to innovation
- It makes me want to only put the very best out there
- N/A
- It amplifies the negative and downplays the positive. I am trying to avoid it/avoid opening myself to criticism from people who I wouldn't be asking advice from.
- I get influenced by other musicians via social media platforms .. in their creative process and in the songs they have written. It helps to inspire me to write more and inspires me to write in different genres.
- I follow a lot of composers and musicians around london, so I see who they work with and how they strategise their content. I treat it a networking and information device. I also follow a lot of accounts with supportive messages like workhap or classical wellness, so I also get a portion of good advice and positive thinking everytime I open the app. However I set myself limit of 20mins a day and try to keep up, unless I have loads of people messaging me through it (friends abroad)
- I've had to stop looking at various elements of social media because I just feel inadequate.
- Social media usually affirms my process, but it has in my band made us stressed to out-do previous work
- A lot of the structures and preferred chord sequences pop up when I try to write so I need to detach from my phone before writing
- While it doesn't influence my process, it does make me want to start promoting my music regularly and more instead of just a single post.
- I sometimes think, will this be good enough to be viral? and I do waste time comparing my career to others. this isn't productive
- To be honest, I have recently started looking at songs that trend on tik tok, and trying to find a way to make my songs have that similar aesthetic whilst maintaining my artistic integrity. Which I don't mind, at the end of the day as an upcoming artist I do have to try and work through the system and get my songs heard. I just see it as staying in touch with today's music landscape/not getting left behind and feeling confused as to why my career isn't going anywhere. It can be a little disheartening when I have to spend less time improving my craft to work on my social media skills, but I'm not going to complain about it all day, I will just try and get on with it as I have no choice.
- It makes me more creative because I love social media!
- I have occasionally written songs that could sound slightly TikTok appropriate, but I moved away from that about a year ago. The narrative is what's most important to me, so now I just make what I want to make. I can't even count the amount of times I've loved a snippet of a song on TikTok, then listened to the full song, and felt like that part was somehow the only good part of the song, or the only part of the song

that seemed to have any effort put into it, and I don't want to do that with my songs. That might be a perk of perfectionism, I suppose
- I try not to let it because every time I think like that I make bad distasteful musical decisions
- It actually gives me a creativity boost to try and find creative ways of using social media to share content.

What are the worst things about being a singer-songwriter?
- Societal & financial pressures
- I'm scared I won't be able to make enough money to do it full time.
- Having to collaborate with other people who don't always hear or understand what I am trying to achieve. Frustration at not being able to play all the parts or describe them accurately to other musicians. Other non musical people who don't understand the creative mind or process and are dismissive of my work through their own ignorance
- exposing your true feeling or genuine stories that share intimate deep parts of your perspective or life history. can be scary and you feel like you are showcasing a deep part of your self without them maybe actually knowing you
- The financial implications in the current climate. Also being sensitive enough to write songs can also make you sensitive to rejection etc.
- Money challenges and having to expose your trauma to randomers
- When the ideas aren't coming to you, sometimes you have a drought of ideas but then you'll get lots of good ideas all in one go so it balances out, but the drought is the worst.
- The self criticism, people not understanding the work that goes into it, social media algorithms working against you/being shadow banned whenever you try to promote something, people you thought were friends will not support you (even when it comes to acknowledging/liking/sharing)
- Self criticism… being my own worst enemy when it comes to songwriting… finding the time to sit down and write songs amongst a busy schedule.
- how am I suppose to pay my rent with it? perhaps through endless exposure gigs, no thanks.
- I am my worst critic.
- The creative fluctuations, the lack of money meaning I have to work other jobs, giving me less time to write
- Being so self aware all of the time about my wellbeing so I can write about it
- Doubt
- probably writer block as it can leave you feeling very disheartened
- Being told that The music is the least important part of having a job as an artist in the industry.
- Songwriters aren't paid enough for their efforts. Everything else is beautiful and so fun.
- The business side of it all, and the scrutiny, and the uncertainty. I write a lot about my life, too, and sometimes, I worry about the reactions of people who might have inspired my work, and how it might affect them if I release a certain song. And I also struggle with the whole concept of a public image, and the fact that you often have to limit yourself down to a certain niche or genre in order to "make it", and the knowledge that if you don't make it, you don't get paid for it, and you'll lose so much

of your time to a dayjob you don't want. In short, I suppose, the limitations of the world we live in. And the competitiveness of the industry
- Not being able to express what I need to get out or other peoples trash opinions on how I should make my music when they can't or don't write themselves
- The curse is being dependent of writing to process feelings and needing time to find a way to put them into words.

What are the best things about being a singer-songwriter?
- Making great music.
- I get to do what I love and do something creatively fulfilling. I also love sharing songs I'm proud of and connecting with people through music.
- Connecting with an audience. The rare occurrence when somebody is intelligent enough to understand the lyrical content and identify / interpret it accurately.
- creating and expressing your unique voice that hopefully connects with others and sharing messages and stories that bring people together. also being able to play by yourself and going to the core of pop music: the song and story behind it. i love the focus being on the words mostly while also providing beautifully intertwined music.
- Writing songs! Creativity, vulnerability, authenticy, connection.
- Gigs and connecting with people
- When you've just written a song that you think is great.
- I get to look back at things & songs I've created and sometimes feel proud of them, though I rarely feel like anything is finished or good, lol. When I hear that other people actually enjoy a song I've made it feels amazing!
- The ability to portray your thoughts and emotions through songs and lyrics.. and to be able to perform those songs to people. It's a wonderful career.
- it's absolutely amazing to connect with people, every time I perform, even if it's a small pub I always have at least 1 person listening and clapping. It's worth the effort and the panic before going on stage. People often come afterwards and say how they connected with the lyrics, might be just one line, and ask questions, which is super lovely.
- When I write for others and they sing my songs and love it.
- The freedom of expression, the satisfaction of finishing a piece, the collaboration with my band and the satisfaction of learning and applying new things into my work
- I have a means of expression that feels incredible when it comes out freely and when I'm practiced
- One of the best feelings is when you come up with something you are really proud of and happy with, which is boosted by others who also enjoy it.
- music is such as beautiful art form, and the power of being able to make something beautiful out of some mixed up emotions is really moving
- Expressing myself creatively, as its the most liberating feeling I've ever experienced.
- Being able to create something that will live forever even after you die. The fact that we have the power to write something which can be timeless, we have the ability to make people, memories, objects immortal.
- How fun it is, and how connected to myself I can feel through making music I love, and the joy I get from sharing music I made and seeing people get something from it, and connect with it somehow. The storytelling I get to do, and the ways in which I sometimes get to express things I might struggle to say. There's a lot of freedom in it for me, and a lot of humanity.

- Freedom
- Finding the exact words and music to express a feeling or mood, having always something to do, never feeling bored as I can always turn to my guitar and my notebook for comfort.

Is there anything else that you would like to add that you feel is relevant to the research project?

-
- No
-
- Nope
-
-
-
- Best of luck x
- No.
- Not at this time.
-
- I have anxiety and short attention span (waiting for adhd diagnosis) so sitting down and focusing on songwriting is incredibly difficult when I overthink and cannot sit still. I need to be hands on with an instrument doing two things at once like melody and lyrics or music and melody
- Though sometimes you may experience doubt or blocks, when you are on a roll or really happy with your art, that feeling conquers all and it reminds yourself why you do what you do.
- hope your project goes well!
- Making music is easiest in isolation, outside opinions shouldn't be considered until a first draft is created, from that point outside opinions are the main thing to consider, as it's then time to deliver to an audience. Social media sucks but we have to deal with it or become cynical and out of touch.
-
- I don’t know how relevant this might be, but seeing as it’s research: I do have ADHD, and though I can’t provide any references to this, I think I remember reading somewhere that spontaneous creativity is often way more prevalent in people with ADHD than in neurotypicals, and so are the racing and bouncing thoughts. I probably don’t have a very typical way of creating, as I’m not neurotypical. I also probably write longer and more chaotic answers for that same reason. But I hope the answers I’ve provided have still been helpful :)
- Lilli Unwin rules and is a great songwriter!

Appendix 14 - Interview Transcripts

Zoom Interview Participant 2 Transcript

1
00:01:00.440 --> 00:01:01.840
Lilli Unwin (she/her): Okay.

2
00:01:15.180 --> 00:01:16.769
Lilli Unwin (she/her): Hi, Participant 1.

3
00:01:18.540 --> 00:01:20.770
Lilli Unwin (she/her): can you hear me or see me? Okay.

4
00:01:33.480 --> 00:01:34.470
Lilli Unwin (she/her): So it.

5
00:01:46.540 --> 00:01:48.000
Participant 1: That. That's why.

6
00:01:48.000 --> 00:01:48.590
Lilli Unwin (she/her): Like.

7
00:01:48.590 --> 00:01:50.447
Participant 1: There you go! I can hear you now.

8
00:01:50.680 --> 00:01:53.713
Lilli Unwin (she/her): I can hear you. You can hear me correct.

9
00:01:54.050 --> 00:01:54.630
Participant 1: All good. Yup!

10
00:01:55.210 --> 00:01:57.850
Lilli Unwin (she/her): Fantastic. How are you today.

11
00:01:57.850 --> 00:02:00.295
Participant 1: I'm good. It's a lovely, sunny day. How are you.

12
00:02:00.540 --> 00:02:06.790
Lilli Unwin (she/her): Yeah, I know. Likewise enjoying the sun makes everything feel much nicer, doesn't it?

13
00:02:07.910 --> 00:02:12.409
Lilli Unwin (she/her): So thank you so much for for participating. Thank you

14
00:02:12.730 --> 00:02:20.670
Lilli Unwin (she/her): appreciate that? And do you? Because I know that we had? We were booked in till quarter past 3? Do you have to rush off at quarter past 3, or are you ok to..

15
00:02:20.670 --> 00:02:25.024
Participant 1: Oh, no, it's fine. I'm just working on examples. Alright.

16
00:02:25.710 --> 00:02:32.889
Lilli Unwin (she/her): I'll just sort of shift. So we're sort of looking at. Let me make a note of this.

17
00:02:34.460 --> 00:02:36.280
Lilli Unwin (she/her): Starting at

18
00:02:36.970 --> 00:02:39.590
Lilli Unwin (she/her): around 2 55.

19
00:02:39.770 --> 00:02:41.664
Participant 1: Oh, I'm so sorry I'm late!

20
00:02:41.980 --> 00:02:43.630
Lilli Unwin (she/her): Don't worry Participant 1 if it's fine.

21
00:02:43.960 --> 00:02:45.989
Participant 1: I didn’t know what day it was.

22
00:02:45.990 --> 00:02:55.890
Lilli Unwin (she/her): It's all good summer schedule. So my, I'm just sort of doing time maths. So that takes us to about

23
00:02:55.990 --> 00:02:58.470
Lilli Unwin (she/her): 3 40. If that would work for you.?

24
00:02:58.470 --> 00:02:59.370
Participant 1: Yeah, sure.

25
00:02:59.370 --> 00:03:03.572
Lilli Unwin (she/her): Okay, awesome. I just need to check in case, you know, sometimes people have to rush off.

26
00:03:04.320 --> 00:03:15.189
Lilli Unwin (she/her): And so why do we do a little bit of housekeeping, and I'll just make sure that we've got a bit of info, and then we'll properly start the interview, and I'll just go through some questions with you. Does that sound alright?

27
00:03:15.190 --> 00:03:16.010
Participant 1: Yeah, sure.

28
00:03:16.200 --> 00:03:22.000
Lilli Unwin (she/her): All right. So the project

29
00:03:22.040 --> 00:03:30.620
Lilli Unwin (she/her): and I've got some notes there, by the way. So in case you see me sort of looking around. I have to try and keep on schedule a little bit.

30
00:03:30.640 --> 00:03:49.390
Lilli Unwin (she/her): I think you already know what I'm looking at, but I'm looking at the creative process of singer songwriters. What that looks like just getting more experiences, getting that record and hopefully, one day that will feed into there being more knowledge, academic knowledge on this subject. So

31
00:03:49.791 --> 00:04:04.649

Lilli Unwin (she/her): as you, I think you already know, there's no sort of direct benefit to participating, but hopefully you know, it will feed into knowledge on that subject, and perhaps be interesting for you to participate. Anyway.

32
00:04:04.680 --> 00:04:06.850
Lilli Unwin (she/her): Do you have any questions about that?

33
00:04:07.830 --> 00:04:11.065
Participant 1: No, I just. I think it's cool. I think it's interesting.

34
00:04:11.360 --> 00:04:11.900
Lilli Unwin (she/her): That.

35
00:04:12.170 --> 00:04:12.440
Participant 1: Great.

36
00:04:12.440 --> 00:04:36.530
Lilli Unwin (she/her): Great. Okay? What about? Yeah, I'm gonna take you over to the consent stuff just to make sure you know about that. But just just to be clear, like there's no right or wrongs here. I'm simply looking to hear more about what you think and feel about things. And you're the expert in that. So there's no sort of right or wrongs. It's it's just like, tell me about things for you.

37
00:04:37.372 --> 00:04:55.389
Lilli Unwin (she/her): So before we start, let's just make sure that you. So you've already filled in the consent form and done the questionnaire. But I'll just very quickly go over that so that you are happy. With that

38
00:04:55.550 --> 00:05:03.010
Lilli Unwin (she/her): I'm just going to kind of read you some of the key highlights. So if you can have a little, listen and go. Yep, I understand.

39
00:05:03.540 --> 00:05:12.809
Lilli Unwin (she/her): So you can withdraw from the project anytime without any consequences. You can withdraw data about you. So things you've said.

40
00:05:13.200 --> 00:05:21.770
Lilli Unwin (she/her): and your data is going to be stored safely until the end of my masters in 2,026.

41
00:05:22.398 --> 00:05:31.809
Lilli Unwin (she/her): You can withdraw data, your data as in things that you've said within 2 weeks of giving it without any consequences.

42
00:05:31.930 --> 00:05:33.400
Lilli Unwin (she/her): And

43
00:05:34.200 --> 00:05:36.330
Lilli Unwin (she/her): Duh duh duh duh.

44
00:05:36.460 --> 00:05:38.290
Lilli Unwin (she/her): Okay, that's fine.

45
00:05:38.760 --> 00:05:59.789
Lilli Unwin (she/her): Yeah, no direct benefits. You know about that. You're doing an interview. So you understand that you agree to this being recorded and video recorded for transcription purposes. Your participate. Excuse me. Your participation and any information collected will be treated confidentially.

46
00:05:59.850 --> 00:06:06.880
Lilli Unwin (she/her): and your identity will be anonymized in the report produced on the research. Okay?

47
00:06:09.200 --> 00:06:23.510
Lilli Unwin (she/her): you understand that disguised ex extracts of your responses may be quoted in the report presentation, and possibly in future published papers or at conferences. But again, that wouldn't be related to your identity. It would be anonymous.

48
00:06:24.201 --> 00:06:32.920
Lilli Unwin (she/her): If the researcher, that's me. If I'm worried about your safety or other people's safety

49
00:06:33.770 --> 00:06:37.810
Lilli Unwin (she/her): confidentially, confidentiality wouldn't apply in that circumstance.

50
00:06:38.530 --> 00:06:41.679
Lilli Unwin (she/her): Yes, and then it sort of says.

51
00:06:42.200 --> 00:06:49.910
Lilli Unwin (she/her): I understand what this research project is about, and my involvement, and have no remaining questions before participating. Does that sound.

52
00:06:49.910 --> 00:06:50.980
Participant 1: Chris, yeah.

53
00:06:50.980 --> 00:06:57.289
Lilli Unwin (she/her): And that you volunteer, do you voluntarily give your informed consent to participate?

54
00:06:58.350 --> 00:07:01.230
Lilli Unwin (she/her): Thank you, Participant 1. Awesome. That's the kind of

55
00:07:02.020 --> 00:07:05.990
Lilli Unwin (she/her): the housekeeping stuff do you feel ready to start the interview?

56
00:07:05.990 --> 00:07:06.870
Participant 1: Yeah, sure.

57
00:07:07.130 --> 00:07:31.770
Lilli Unwin (she/her): Great. Okay? So although I know you as a student, I guess this is a completely different setting. And here I'm as a researcher finding out more about your creative practice. Nothing to do with assessments and all of that. So to start with, it'd be nice to hear a bit more about you as a singer songwriter, so can you tell me what it's like for you, being a singer, songwriter.

58
00:07:32.230 --> 00:07:38.959
Participant 1: I love it. I I don't. I also kind of hate it or like I hate the

59
00:07:39.413 --> 00:07:46.620
Participant 1: the instability that I know was gonna come with it. But I know I won't be happy doing literally anything else.

60
00:07:48.040 --> 00:07:51.430
Participant 1: But I'm very grateful that I get to do something fulfilling

61
00:07:51.858 --> 00:07:54.130
Participant 1: that's really important to me.

62
00:07:54.440 --> 00:07:54.995
Lilli Unwin (she/her): Hmm.

63
00:07:55.550 --> 00:07:55.950
Participant 1: Yeah.

64
00:07:58.310 --> 00:08:04.740
Lilli Unwin (she/her): Can you tell me more about what that fulfillment feels like for you and the singer-songwritering.

65
00:08:05.480 --> 00:08:08.159
Participant 1: I mean just making up that

66
00:08:08.380 --> 00:08:22.949
Participant 1: I just get to be a fan girl about literally everything, or like specifically in the way that I make art is I'll there'll be a piece of art that like affects me, or that I'm affected by, and then you get that feeling of

67
00:08:23.030 --> 00:08:30.450
Participant 1: that sort of glitter in it, and then you just write a response to it, or or try and recreate that feeling, or or

68
00:08:30.580 --> 00:08:33.154
Participant 1: write a song about how much you love it.

69
00:08:33.720 --> 00:08:40.657
Participant 1: Yeah, that's just really fun. I get to call that work. I love that.

70
00:08:42.200 --> 00:08:44.210
Lilli Unwin (she/her): And so you mentioned like

71
00:08:44.510 --> 00:08:49.599
Lilli Unwin (she/her): pretty soon in you mentioned this like duality the 2 things at once that

72
00:08:49.630 --> 00:08:56.610
Lilli Unwin (she/her): I can't remember exactly how you phrased it, but like the pros and the cons that you were saying sort of like, you love it, but you hate it, or something like that.

73
00:08:56.610 --> 00:09:02.010
Participant 1: Yeah, like I love. I I just wish that that was

74
00:09:03.190 --> 00:09:08.049
Participant 1: I. I wish there was stability like financial stability that came with it.

75
00:09:08.513 --> 00:09:14.170
Participant 1: I'm very lucky that my family is very supportive and have the ability to support me.

76
00:09:14.676 --> 00:09:23.753
Participant 1: So I'm not that, worried as as other people may be about it, or or like I, I can do this. I wouldn't if that wasn't there

77
00:09:24.290 --> 00:09:25.240
Participant 1: But

78
00:09:25.640 --> 00:09:33.177
Participant 1: yeah, I I guess I just wish that people would generally were weren't

79
00:09:33.800 --> 00:09:40.329
Participant 1: I don't know. I wish art was rewarding or not rewarding, but stable, and that people had

80
00:09:41.570 --> 00:09:43.470
Participant 1: safe and

81
00:09:46.210 --> 00:09:51.819
Participant 1: yeah, just safe and stable environments to to make art. I don't think it's

82
00:09:51.940 --> 00:09:55.730
Participant 1: fair that people don't have that, I guess.

83
00:09:56.240 --> 00:09:57.120
Participant 1: Yeah.

84
00:09:57.320 --> 00:09:59.983
Lilli Unwin (she/her): Yeah, that's really interesting.

85
00:10:01.260 --> 00:10:06.949
Lilli Unwin (she/her): it sounds like quite a bit of that is to do with like financial stability. Would that be right?

86
00:10:06.950 --> 00:10:12.740
Participant 1: Yeah, I think so. Yeah, and like, just the way the industry is. And

87
00:10:13.390 --> 00:10:20.420
Participant 1: yeah, or just looking at it. Now, it's just a bit daunting. Going into yeah.

88
00:10:21.310 --> 00:10:24.250
Lilli Unwin (she/her): That's understandable, and

89
00:10:24.530 --> 00:10:39.789
Lilli Unwin (she/her): what I think we'll do is I have a few questions lined up a little bit later that are a little bit more around that, so I might ask you. But let me just get a bit more info. I'm sorry about that noise somewhere. Background in my computer.

90
00:10:39.860 --> 00:10:45.749
Lilli Unwin (she/her): Can you tell me about who you are as an artist? If you were sort of to say at the moment, this is who I am.

91
00:10:46.810 --> 00:10:50.299
Participant 1: I have this really strange

92
00:10:52.580 --> 00:11:13.754
Participant 1: I've noticed a trend in the themes that I write about. I will either write very sweet sort of bossa nova-inspired type folk songs that are like very sweet and heart-warming. Or they're about a woman murdering someone, and I'm always on her side for some reason, and there's not really much in between. But I'm having a lot of fun doing it.

93

00:11:14.260 --> 00:11:18.392
Participant 1: I just don't really know how to how to tie those 2 together.

94
00:11:19.392 --> 00:11:22.387
Participant 1: Yeah, that's kind of where I'm at right now.

95
00:11:23.140 --> 00:11:31.029
Lilli Unwin (she/her): What about your kind of artistic like values? So not specifically the music. But like, what kind of

96
00:11:31.170 --> 00:11:33.730
Lilli Unwin (she/her): yeah, artistic values do you have.

97
00:11:34.270 --> 00:11:37.679
Participant 1: What do you? Could you give me an example? That's quite a broad question.

98
00:11:37.680 --> 00:11:49.470
Lilli Unwin (she/her): That's okay. Yeah, all busy. Yeah, yeah. Yeah. So you could be thinking, like, I'm a sort of a hard working person. Or I I like to keep things

99
00:11:49.490 --> 00:11:55.680
Lilli Unwin (she/her): totally free and spontaneous, or what kind of things come to mind.

100
00:11:55.680 --> 00:12:06.989
Participant 1: I think I'm just gonna be a perpetual student and learn as much as I can. I love learning so much, and I never want to stop doing that.

101
00:12:07.880 --> 00:12:12.929
Participant 1: and I think that that is also influenced by like or, does also influence

102
00:12:12.960 --> 00:12:20.820
Participant 1: my work of like learning about art, history, and local history, and turning that into songs and things like that.

103
00:12:22.200 --> 00:12:24.440
Participant 1: yeah, I think that might be the main thing.

104

00:12:24.590 --> 00:12:26.599
Lilli Unwin (she/her): Yeah, that's lovely.

105
00:12:28.260 --> 00:12:39.930
Lilli Unwin (she/her): so all of that, you're sort of describing expressing ideas into your creative medium, whatever that may be. And it might fall across a few different mediums. So

106
00:12:40.110 --> 00:12:42.730
Lilli Unwin (she/her): my question to you would be.

107
00:12:43.440 --> 00:12:50.769
Lilli Unwin (she/her): how does expressing that creativity impact your overall wellbeing? What's that connection like for you?

108
00:12:53.090 --> 00:12:54.130
Participant 1: Cathartic.

109
00:12:54.430 --> 00:12:55.990
Participant 1: It's very

110
00:12:56.640 --> 00:13:12.010
Participant 1: like I might write a song about a woman murdering someone, and then I'll feel better at the end, and I wouldn't [inaudible] or I don't know. There, there are certain things or or certain.

111
00:13:12.920 --> 00:13:17.080
Participant 1: I mean, when people don't necessarily always write about themselves.

112
00:13:17.760 --> 00:13:30.210
Participant 1: I mean I am even doing it right now. You, you you! It's a way to like get around the vulnerability of it. In the same way that, like tropes in films, is a way of just getting around something.

113
00:13:32.130 --> 00:13:35.130
Participant 1: so I find like when I write about.

114
00:13:35.500 --> 00:13:48.069

Participant 1: like the Frankenstein story of of the girl who's like had no friends. So she sewed a Frankenstein together. I yeah. It made me feel better about like not having many friends growing up

115
00:13:48.210 --> 00:13:50.940
Participant 1: and like it. It was just

116
00:13:51.220 --> 00:13:53.170
Participant 1: a silly little

117
00:13:54.120 --> 00:14:00.189
Participant 1: I don't know. It made me feel good to be able to feel angry about it.

118
00:14:00.290 --> 00:14:01.730
Participant 1: cause I've never

119
00:14:01.970 --> 00:14:04.160
Participant 1: I'm not really an angry person.

120
00:14:04.320 --> 00:14:13.659
Participant 1: I mean. I don't think women are generally socialized to feel anger that's usually comes out in sadness, but it's really nice to express it through.

121
00:14:14.410 --> 00:14:18.610
Participant 1: A sonic medium in in like a

122
00:14:18.890 --> 00:14:25.579
Participant 1: in a safe way, or like in a in a less judgmental way, because I'm talking about someone else that doesn't exist.

123
00:14:25.830 --> 00:14:34.120
Participant 1: And then people don't immediately like associate it with me. I mean, it's obviously projection, but like people don't immediately think that

124
00:14:35.080 --> 00:14:37.020
Participant 1: I don't know. I forgot the question.

125

00:14:37.020 --> 00:14:47.669
Lilli Unwin (she/her): Yeah, so it was. It was about expressing your creativity and how that might impact your wellbeing overall. So I was hearing things about it being cathartic.

126
00:14:47.670 --> 00:14:50.138
Participant 1: Yeah, it does help a lot.

127
00:14:50.550 --> 00:14:52.300
Lilli Unwin (she/her): So that sounds positive.

128
00:14:52.300 --> 00:15:02.520
Participant 1: Yeah, a lot. Yeah. I mean, there are times where I'll try and write a song about something. And it I'm like, Oh, that's that's too much. I can't do that.

129
00:15:03.870 --> 00:15:09.991
Participant 1: like I I I was trying to write this song about my my sisters and just missing them, and it was just

130
00:15:10.440 --> 00:15:16.169
Participant 1: to to it felt too much. So I just kind of left it. But having

131
00:15:16.240 --> 00:15:20.490
Participant 1: the ability to choose what I want to

132
00:15:20.520 --> 00:15:23.570
Participant 1: address and what I don't is really nice

133
00:15:23.840 --> 00:15:25.340
Participant 1: [inaudible: and how it worked.]

134
00:15:25.792 --> 00:15:28.329
Participant 1: But sometimes it just helps me like

135
00:15:30.510 --> 00:15:33.609
Participant 1: even just figure out what I'm feeling. If if

136
00:15:33.920 --> 00:15:36.409

Participant 1: emotions are just confusing.

137
00:15:36.935 --> 00:15:43.064
Participant 1: If I start writing a song about something, I can sometimes, by the end of it, I figure out how I actually feel about it.

138
00:15:43.750 --> 00:15:45.270
Participant 1: Which is quite cool.

139
00:15:47.096 --> 00:15:47.553
Participant 1: Yeah.

140
00:15:48.010 --> 00:16:10.400
Lilli Unwin (she/her): That's really interesting. So I wanna touch on what you said about choosing what to share. I think you said something about you know I'll I'm gonna keep that one for myself, or I might choose to share this in your songwriting. So how do you feel about publicly sharing sort of vulnerabilities or imperfections in songwriting, it through your songs.

141
00:16:10.400 --> 00:16:11.380
Participant 1: I think.

142
00:16:12.560 --> 00:16:13.510
Participant 1: Hmm!

143
00:16:14.010 --> 00:16:20.479
Participant 1: I think it. It's a lot easier when it's something that you're over like if it's something from a few years ago.

144
00:16:20.540 --> 00:16:22.710
Participant 1: and you're not in the same place.

145
00:16:26.490 --> 00:16:27.760
Participant 1: I yeah.

146
00:16:29.130 --> 00:16:32.730
Participant 1: If you're not expecting a certain reaction, then it's fine.

147

00:16:33.090 --> 00:16:39.210
Participant 1: But if you're expecting people to like if you're doing it because you want like to be comforted, or

148
00:16:39.320 --> 00:16:45.402
Participant 1: for people to like help you, then that's you shouldn't do that. That's a bad idea.

149
00:16:46.160 --> 00:16:50.689
Participant 1: but I I think it's like sharing songs

150
00:16:50.850 --> 00:16:55.710
Participant 1: that I used to keep to myself, because they were too painful to share

151
00:16:56.380 --> 00:16:57.460
Participant 1: or

152
00:16:58.210 --> 00:17:02.609
Participant 1: yeah sharing those in like in class and like vulnerability week.

153
00:17:04.359 --> 00:17:09.079
Participant 1: I I think I'm actually gonna play that song now in like my live sets

154
00:17:09.150 --> 00:17:17.190
Participant 1: just cause it really affected people, and not in a bad way, but in like, in a nice way. It connected people. People felt

155
00:17:17.280 --> 00:17:20.449
Participant 1: like, Oh, I get that. I know what that feels like

156
00:17:21.147 --> 00:17:23.790
Participant 1: and I think that's a really nice

157
00:17:24.950 --> 00:17:29.599
Participant 1: I mean, that's not really a a feeling that people get often as a group.

158
00:17:29.870 --> 00:17:34.489
Participant 1: So it's nice to facilitate that, or to be able to facilitate that sometimes.

159
00:17:37.020 --> 00:17:38.120
Lilli Unwin (she/her): What about

160
00:17:39.280 --> 00:17:45.929
Lilli Unwin (she/her): the like the perception of other people? Do? Do you think it matters how other people perceive your work.

161
00:17:46.735 --> 00:17:49.660
Participant 1: I've kind of let go of that a bit.

162
00:17:50.380 --> 00:17:53.400
Participant 1: I mean I do, and

163
00:17:54.260 --> 00:17:56.445
Participant 1: I don't know. It's hard. I

164
00:17:57.260 --> 00:18:02.050
Participant 1: I guess it it would. If I was writing Pop, I'd feel very differently about this.

165
00:18:02.100 --> 00:18:05.424
Participant 1: But I'm writing indie music, and it's like (shrug)

166
00:18:06.080 --> 00:18:07.600
Participant 1: I'm like.

167
00:18:08.070 --> 00:18:18.489
Participant 1: that's a lot of weird stuff in indie music that you can get away with. Well, that's a lot. There's a lot more room for what other stories you want to tell.

168
00:18:18.600 --> 00:18:19.610
Participant 1: Um

169
00:18:20.410 --> 00:18:23.319
Participant 1: And I I think if the

170

00:18:23.830 --> 00:18:25.150
Participant 1: I don't know

171
00:18:25.420 --> 00:18:39.819
Participant 1: like I I maybe maybe that's the reason why I don't always directly write about myself. But I also just find other characters really interesting and fascinating and more interesting to write about. I'm not that interesting to write about.

172
00:18:42.405 --> 00:18:47.889
Participant 1: Yeah, maybe that might come into it, too, or I've also noticed that trend in

173
00:18:47.920 --> 00:18:54.219
Participant 1: in my peers during like lyrics, where something is too sticky, so they'll write it in second person.

174
00:18:55.740 --> 00:19:03.202
Participant 1: which I think is actually probably a really good way of writing getting something sticky out, and then you just change it back to first person.

175
00:19:03.860 --> 00:19:04.710
Participant 1: [inaudible: The theme.]

176
00:19:04.710 --> 00:19:05.556
Lilli Unwin (she/her): Character, song.

177
00:19:06.807 --> 00:19:07.634
Participant 1: Characters.

178
00:19:09.310 --> 00:19:13.246
Participant 1: very like. I'm not in love. 10 CZ time.

179
00:19:13.770 --> 00:19:14.400
Participant 1: the

180
00:19:17.250 --> 00:19:17.560
Lilli Unwin (she/her): You

181

00:19:17.940 --> 00:19:20.350
Lilli Unwin (she/her): did! You have something else that you wanted to add.

182
00:19:20.350 --> 00:19:21.440
Participant 1: I guess, up.

183
00:19:23.410 --> 00:19:31.260
Participant 1: I don't write songs necessarily to share them. I write songs for the sake of writing songs, just to try and get

184
00:19:31.480 --> 00:19:33.829
Participant 1: like to try and do better than.

185
00:19:34.250 --> 00:19:36.516
Participant 1: or to try and keep

186
00:19:37.661 --> 00:19:42.700
Participant 1: writing the types of songs that I want to write and to try and improve and learn from them.

187
00:19:43.010 --> 00:19:45.618
Participant 1: I only share them. If

188
00:19:46.700 --> 00:19:53.010
Participant 1: I think they have good stories or good hooks, or if I think they might be

189
00:19:53.520 --> 00:19:57.529
Participant 1: worth something to someone else like as a listener.

190
00:19:57.849 --> 00:20:04.129
Participant 1: Sometimes songs mean more to me as the writer than it would to someone as a listener, just because it's so

191
00:20:05.090 --> 00:20:05.670
Participant 1: so

192
00:20:05.700 --> 00:20:07.860

Participant 1: specific. But I don't know.

193
00:20:07.890 --> 00:20:10.024
Participant 1: Yeah, I yeah, I don't know.

194
00:20:10.600 --> 00:20:17.710
Lilli Unwin (she/her): There's a whole like you're talking there about keeping some songs for yourself, writing a lot for yourself.

195
00:20:17.760 --> 00:20:20.989
Lilli Unwin (she/her): Then sometimes sending out into the world?
196
00:20:21.842 --> 00:20:30.589
Lilli Unwin (she/her): But maybe not. Everything gets out to the world. Does that bother you? Do you feel like you're holding yourself back? Or are you happy with that balance?

197
00:20:30.590 --> 00:20:38.787
Participant 1: No, I'm happy with that. I don't finish all of the songs, whatever I mean. I should stop finishing them to be fair. That might be something to do.

198
00:20:39.470 --> 00:20:43.209
Participant 1: But it's more just that I'll I'll just

199
00:20:43.230 --> 00:20:44.430
Participant 1: play

200
00:20:44.450 --> 00:20:46.580
Participant 1: like the best of

201
00:20:46.730 --> 00:20:50.119
Participant 1: what I've done, but I don't. I don't write to.

202
00:20:50.590 --> 00:20:58.739
Participant 1: I think if I did that I think I might have actually used to do that. And it it was really giving me creators Block, and like

203
00:20:58.860 --> 00:21:02.719
Participant 1: I I couldn't really get past. I I was.

204
00:21:03.320 --> 00:21:18.052
Participant 1: I usually struggle with perfectionism, or like I have for so so long. And I'm like in trying to get over that. I think I just kind of decided, okay, they're all for me. Now. I'm just gonna be greedy. You don't get any of them, and I'll play what what I want.

205
00:21:18.890 --> 00:21:26.210
Participant 1: and if that resonates with you, it resonates with you, and and I think that that might have helped a lot to facilitate that.

206
00:21:28.360 --> 00:21:33.440
Participant 1: Or just writing more in general has. That's helped me to do that a lot.

207
00:21:34.260 --> 00:21:35.940
Lilli Unwin (she/her): Very interesting.

208
00:21:35.970 --> 00:21:40.110
Lilli Unwin (she/her): and you're touching on a lot of the the subjects that I want to ask you about. So.

209
00:21:40.110 --> 00:21:40.925
Participant 1: Okay.

210
00:21:41.740 --> 00:22:02.495
Lilli Unwin (she/her): Ones. I ask you first, and let me just take you back to you mentioned something about. I write Indie music so it doesn't matter as much cause I was asking about. Does does it matter how other people perceive your work? So, I wonder, has that been an influencer in you not writing pop music because of how that might matter or something?

211
00:22:02.810 --> 00:22:07.250
Participant 1: I guess it's not like I'll listen to Vena Soyama(?) and

212
00:22:07.340 --> 00:22:13.080
Participant 1: some people. Sometimes I don't listen to a lot of pop music. It doesn't always resonate with me.

213
00:22:13.160 --> 00:22:18.054
Participant 1: I'm not really interested in the stories that they tell. Usually

214
00:22:19.070 --> 00:22:21.029
Participant 1: and sometimes I find it just

215
00:22:21.040 --> 00:22:26.630
Participant 1: quite grating. Unless it's Abba, because I guess Abba is pop. Yeah,

216
00:22:27.190 --> 00:22:39.186
Participant 1: yeah, actually, no. I take that back. I listen to a lot of pop music from the sixties. But that's, I guess, doesn't really count, because you would classify that as sixties now. But yeah,

217
00:22:39.840 --> 00:22:42.320
Participant 1: I think different genres have

218
00:22:42.760 --> 00:22:52.400
Participant 1: different audiences that or or different certain head spaces that people approach listening to the music with.

219
00:22:52.450 --> 00:22:57.409
Participant 1: So when people listen to indie music, they're not listening to it because

220
00:22:57.821 --> 00:23:21.510
Participant 1: they're having a bad day, and necessarily, unless it's nitske(?). But it's like it's not because they're having a bad day, and they just need to get through it, or that they've gone through a breakup, and they just need to get through it. It. It's because they wanna they want to be told a story. They want to feel something. They want to be told something about themselves, or to feel connected to something.

221
00:23:23.360 --> 00:23:32.872
Participant 1: I I think that's why people always say that they like all genres. Whenever you ask them what kind of music they like, it's because they listen to it at different times, or for like different things.

222
00:23:33.680 --> 00:23:35.630
Participant 1: and I think that's that's just

223
00:23:35.840 --> 00:23:40.519

Participant 1: I. I love that about that. This genre is that it's just so.

224
00:23:42.230 --> 00:23:47.439
Participant 1: it can facilitate a lot of different stories and a lot of different sounds.

225
00:23:47.520 --> 00:23:50.500
Participant 1: And I think that's just really cool and exciting.

226
00:23:51.190 --> 00:23:51.830
Lilli Unwin (she/her): Hmm.

227
00:23:51.990 --> 00:23:58.329
Lilli Unwin (she/her): thank you. Let me take you to you were talking about

228
00:23:58.630 --> 00:24:09.459
Lilli Unwin (she/her): creative block or writer's block, that kind of thing, and that sounds like something that you've you've worked through a little bit. Obviously, we're probably never going to find the perfect solution. But.

229
00:24:09.460 --> 00:24:10.220
Participant 1: Yeah.

230
00:24:10.460 --> 00:24:15.610
Lilli Unwin (she/her): What can I ask you about what your experience was in the past with creative block.

231
00:24:16.540 --> 00:24:17.880
Participant 1: So I

232
00:24:17.970 --> 00:24:19.200
Participant 1: I'm not

233
00:24:19.440 --> 00:24:29.169
Participant 1: I. I used to not be like a lyrics person. I I didn't read a whole lot growing up because I'm very dyslexic, and I've only really just started to get into that.

234
00:24:30.630 --> 00:24:31.670

Participant 1: but

235
00:24:32.247 --> 00:24:39.550
Participant 1: so so when I used to write, it used to all just be from melodies and from like the sonic side of things.

236
00:24:40.047 --> 00:24:45.289
Participant 1: And then I would just be blocked when, like I couldn't really come up with them.

237
00:24:45.320 --> 00:24:55.019
Participant 1: And I I wasn't really thinking of them, but I also wasn't really sitting down to think of them, because at the time I was depressed and I didn't. I didn't really want to be with my thoughts.

238
00:24:56.620 --> 00:25:00.200
Participant 1: And now I think as

239
00:25:00.250 --> 00:25:03.569
Participant 1: I've gotten better, and as I've gotten older

240
00:25:04.556 --> 00:25:12.660
Participant 1: I'm more comfortable with myself and also started reading more and being more interested in like telling stories

241
00:25:12.700 --> 00:25:14.480
Participant 1: that are interesting to me

242
00:25:14.610 --> 00:25:30.426
Participant 1: now, I have more avenues to start writing from. So I can write a song based on a story and start with the lyrics. Or I can write a song starting with the melody and write some gibberish, and then think ah I'll figure it out later.

243
00:25:31.340 --> 00:25:35.561
Participant 1: I don't know how to marry the 2 yet. I'll figure that out at some point. But

244
00:25:36.080 --> 00:25:38.290
Participant 1: I yeah, I think just

245
00:25:39.390 --> 00:25:45.565
Participant 1: gaining interest in different sides of writing, and also even in arrangement,

246
00:25:47.200 --> 00:25:50.610
Participant 1: has has kind of let me get more.

247
00:25:51.195 --> 00:25:54.099
Participant 1: More ways to be inspired, I guess.

248
00:25:54.560 --> 00:25:59.290
Participant 1: but also just like writing for myself as well, and and

249
00:25:59.390 --> 00:26:12.200
Participant 1: not thinking about what others think, and just kind of detaching myself from my ability, or like detaching my identity from my ability as a musician or as an artist.

250
00:26:12.823 --> 00:26:16.066
Participant 1: And kind of dissociating has really helped

251
00:26:17.243 --> 00:26:23.599
Participant 1: cause. Then, especially just like going in the headspace of a student, the entire time

252
00:26:23.630 --> 00:26:39.439
Participant 1: has massively changed it, cause I can just be like, well, I'll get better, so it doesn't really matter what I make now. So I can just write this song, and if it's bad it's bad. But the next one will be better. And that's okay. Well, maybe it won't. But in a couple of songs I'll write something better. And that's okay, too.

253
00:26:40.870 --> 00:26:41.810
Participant 1: yeah.

254
00:26:42.470 --> 00:26:45.400
Lilli Unwin (she/her): So when you were

255
00:26:45.600 --> 00:26:54.889

Lilli Unwin (she/her): you, you talk there about sort of this disattaching your personal identity, or like self worth, and how you view yourself

256
00:26:55.060 --> 00:26:59.740
Lilli Unwin (she/her): from, I guess whether you're creating whether you're being productive. Maybe.

257
00:26:59.740 --> 00:27:02.242
Participant 1: Yeah, I mean, I'm I'm also

258
00:27:02.810 --> 00:27:05.850
Participant 1: that might be related. Cause I

259
00:27:06.400 --> 00:27:09.910
Participant 1: I'm I'm autistic. I was like.

260
00:27:10.190 --> 00:27:13.510
Participant 1: I went through a period of where that was.

261
00:27:14.730 --> 00:27:15.850
Participant 1: or like

262
00:27:16.240 --> 00:27:21.606
Participant 1: my identity as an autistic person was more like, it's on the disabled side.

263
00:27:22.050 --> 00:27:25.700
Participant 1: I I I completely like

264
00:27:25.790 --> 00:27:34.381
Participant 1: burnt out when I was 16, and and I couldn't do much during the day, and I was incredibly sensitive and in a lot of pain.

265
00:27:34.890 --> 00:27:38.169
Participant 1: And I wasn't really sure what my future would look like.

266
00:27:38.280 --> 00:27:41.120
Participant 1: I wasn't sure what I was capable of doing

267
00:27:41.140 --> 00:27:45.419
Participant 1: so in that kind of going through that I kind of just

268
00:27:46.500 --> 00:27:52.989
Participant 1: in a way, just to save my my brain. I was just like, Okay, my worth isn't my

269
00:27:53.270 --> 00:27:55.770
Participant 1: doesn't equal how productive I am.

270
00:27:55.860 --> 00:27:58.640
Participant 1: I think also like learning about

271
00:27:58.970 --> 00:28:00.530
Participant 1: or or

272
00:28:01.970 --> 00:28:08.509
Participant 1: reading more about Socialism and stuff helps with that, too. And having more of a

273
00:28:10.160 --> 00:28:21.269
Participant 1: I'm not gonna say principle cause. I'm not that well read, but more of a an understanding of how those things relate has really helped me. My mental health. And

274
00:28:22.664 --> 00:28:29.809
Participant 1: yeah, I I guess that's kind of where I'm coming from and how I managed to do that. Well, why, that happened.

275
00:28:29.970 --> 00:28:31.709
Participant 1: But it's been.

276
00:28:31.980 --> 00:28:34.650
Participant 1: It's been so much better since then.

277
00:28:36.040 --> 00:28:42.150
Participant 1: yeah, and also like detaching it from my ability to be like a good performer or

278
00:28:42.170 --> 00:28:55.289
Participant 1: or anything. It just it means I can learn before I would just freeze up and be like, oh, I'm not good at this, so I can't start, which is silly, because no one's good at something that they've just started.

279
00:28:56.140 --> 00:28:58.640
Participant 1: So yeah, that that's helped a lot.

280
00:28:59.060 --> 00:29:03.290
Lilli Unwin (she/her): I'm really glad to hear that. It sounds like you've been on quite the journey, and you.

281
00:29:03.290 --> 00:29:04.509
Participant 1: Oh, yeah.

282
00:29:05.120 --> 00:29:07.900
Lilli Unwin (she/her): Hard, and I'm sorry it was really difficult for you.

283
00:29:07.900 --> 00:29:08.510
Participant 1: Right.

284
00:29:08.887 --> 00:29:23.610
Lilli Unwin (she/her): But that's that's making me come up with some things like that learning mentality. And yeah, sort of, I guess, is it? Maybe keeping more of a artistic self separate from a personal self or something like that?

285
00:29:24.136 --> 00:29:31.000
Participant 1: It's not like I have a persona like or like like the artist, separate from me, cause I find that

286
00:29:31.080 --> 00:29:35.129
Participant 1: I don't know I find those things very disconnecting sometimes.

287
00:29:35.160 --> 00:29:47.240
Participant 1: Oh, well, that's something that I personally don't love in up, because, like I can see it in like Lana del Ray how. Sometimes after a while the persona breaks down and they merge, and then it just it's a bit. It's

288
00:29:47.750 --> 00:29:52.318
Participant 1: it's odd there’s odd things happening, and I I don't want that

289
00:29:54.100 --> 00:29:57.468
Participant 1: I I think they're fun creatively that

290
00:29:58.670 --> 00:30:07.030
Participant 1: I think it's more just like I attach my worth to. How good of a sister, how good of a friend, how good of a daughter I can be

291
00:30:07.695 --> 00:30:10.169
Participant 1: like, whether I can make

292
00:30:10.240 --> 00:30:12.659
Participant 1: the people around me happy.

293
00:30:12.690 --> 00:30:13.790
Participant 1: and

294
00:30:14.190 --> 00:30:17.640
Participant 1: also just how well I treat myself.

295
00:30:18.491 --> 00:30:20.749
Participant 1: And that's helped a lot.

296
00:30:20.960 --> 00:30:29.659
Participant 1: and like my dad told me that. So that wasn't something that I came up with myself, cause I was like I I came to him when I was like feeling really bad about

297
00:30:30.174 --> 00:30:39.225
Participant 1: writing music, and was like, how do I not feel like this? And he was like, Don't attach your worth to that. That's silly. That's a bad idea. It's like, ah, okay.

298
00:30:40.175 --> 00:30:43.329
Participant 1: yeah. So that's helped a lot.

299

00:30:43.960 --> 00:30:49.169
Lilli Unwin (she/her): That sounds really positive. And it sounds like it's helped get you in that creative zone more often. So.

300
00:30:49.170 --> 00:30:49.980
Participant 1: Yeah, yeah.

301
00:30:49.980 --> 00:30:57.159
Lilli Unwin (she/her): Moving away from the like creative block into could we call it like ‘in the Zone’, or something like that.

302
00:30:57.270 --> 00:31:05.360
Lilli Unwin (she/her): like what helps you stay ‘in the zone’? Is it that, putting more like inspiration into yourself and.

303
00:31:05.360 --> 00:31:06.899
Participant 1: Yeah, I think just

304
00:31:07.707 --> 00:31:13.729
Participant 1: reading poetry, looking at art, going to galleries, watching films like

305
00:31:14.500 --> 00:31:22.910
Participant 1: as as just being like a creative sponge, and absorbing as much culture as I can from literally anything

306
00:31:23.030 --> 00:31:39.029
Participant 1: has been really really helpful. Cause. Now I get stories from like from history, from films, from poems like from ballet, sometimes from like loads of different things. And

307
00:31:39.900 --> 00:31:43.819
Participant 1: and just not limiting myself in that and spending like

308
00:31:43.890 --> 00:31:45.850
Participant 1: 50% of my time

309
00:31:46.504 --> 00:31:49.759
Participant 1: practicing and and working on that, and

310
00:31:50.070 --> 00:32:00.559
Participant 1: 50% of the time that I'm not just chilling and rotting, but practicing and like working on the learning side of it. And then the other side being.

311
00:32:01.180 --> 00:32:06.120
Participant 1: or just as holding the importance of that from like creative

312
00:32:06.360 --> 00:32:09.111
Participant 1: learning and and things like that.

313
00:32:10.260 --> 00:32:13.180
Participant 1: and finding different stories

314
00:32:13.899 --> 00:32:17.790
Participant 1: and figuring out why they resonate with me as well.

315
00:32:19.480 --> 00:32:22.850
Participant 1: and how you could transfer that into a song is.

316
00:32:23.050 --> 00:32:25.590
Participant 1: I think, probably what's helped me a lot.

317
00:32:26.580 --> 00:32:29.639
Participant 1: [inaudible: I don't think] good Mix, but it's helped.

318
00:32:30.060 --> 00:32:32.211
Lilli Unwin (she/her): If it's working, then that's great.

319
00:32:32.570 --> 00:32:34.030
Participant 1: super.

320
00:32:34.030 --> 00:32:54.879
Lilli Unwin (she/her): Really nice to hear like about all that storytelling and really hearing that as a key kind of thing that you're talking about, storytelling has been really important. And I'm gonna move us on. Cause I wanna hear I wanna circle back. You mentioned perfectionism earlier. And what what does like? How would you define perfectionism? What does that mean to you?

321
00:32:58.450 --> 00:33:00.899
Participant 1: Well, I think it's

322
00:33:02.190 --> 00:33:07.709
Participant 1: it's a curse it! It's something that it's a head space that you get into.

323
00:33:08.060 --> 00:33:12.429
Participant 1: That's very easy to get into. I I think it's a coping mechanism, but

324
00:33:12.570 --> 00:33:28.149
Participant 1: like my whole family went to Oxford, and and I wasn't like going on that trajectory. So I was like. I've just if I just do my best to everything. Even if I'm like burning myself out, even if I'm like driving myself into the ground, and that'll be

325
00:33:28.310 --> 00:33:41.950
Participant 1: fine like that'll be good enough. And like no, that's dumb, that's silly, that's no, no, no, I don't want to do that and I I love my lesson through like burning out and

326
00:33:42.720 --> 00:33:47.130
Participant 1: and I'm really, I'm actually really lucky because I have friends who have

327
00:33:47.210 --> 00:34:01.256
Participant 1: had autistic burnout like they've had aneurisms, and they've had like really serious consequences, for, like they're completely fine. But your brain can just snap if you take it too far.

328
00:34:02.120 --> 00:34:06.200
Participant 1: so yeah, I I think it's this sort of

329
00:34:07.050 --> 00:34:12.939
Participant 1: cage that like wraps around you and like tar, it's

330
00:34:13.770 --> 00:34:16.869
Participant 1: paralyzing. And you can't. Really.

331
00:34:17.150 --> 00:34:23.019

Participant 1: you think that it's helping you, and you keep telling yourself that it's helping you, but it's not.

332
00:34:23.400 --> 00:34:29.860
Participant 1: And it's so so hard to get out of that space cause. It's just this voice in your head.

333
00:34:31.060 --> 00:34:39.899
Participant 1: Yeah, I I I would liken it to to certain mental illnesses. I I would like the same. It's not a healthy way of thinking.

334
00:34:40.000 --> 00:34:44.370
Participant 1: and I do think it probably comes alongside with some of that stuff.

335
00:34:46.600 --> 00:34:57.390
Lilli Unwin (she/her): Can you speak more about what you mentioned? You almost like can be tricked into thinking, or trick yourself into thinking. That's a helpful, a good thing like helpful.

336
00:34:57.390 --> 00:34:58.130
Participant 1: Yeah.

337
00:34:58.130 --> 00:34:59.390
Lilli Unwin (she/her): Like what’s the Process there.?

338
00:34:59.700 --> 00:35:02.200
Participant 1: Well, you kind of.

339
00:35:02.640 --> 00:35:05.024
Participant 1: or my experience obviously

340
00:35:06.060 --> 00:35:07.379
Participant 1: kind of

341
00:35:08.540 --> 00:35:10.212
Participant 1: or I kind of

342

00:35:11.650 --> 00:35:12.919
Participant 1: How do I say this?

343
00:35:14.980 --> 00:35:16.106
Participant 1: I would.

344
00:35:17.700 --> 00:35:21.469
Participant 1: I just think that if I could just do my best.

345
00:35:21.992 --> 00:35:40.140
Participant 1: and if I put everything that I had into something into that essay for school, into that, that no one cared about but me like no one ever cares as much as you do, and it does not matter at all. But I thought that if I if I gave everything that I had into it.

346
00:35:40.170 --> 00:35:41.230
Participant 1: then

347
00:35:42.940 --> 00:35:48.190
Participant 1: I don't know that I would be okay, that that I'd be accepted, that

348
00:35:48.260 --> 00:35:50.830
Participant 1: trying to find the right word, but it's not coming

349
00:35:52.520 --> 00:35:57.299
Participant 1: that I'd have worth. That's it. It's worth. It's tying your worth to it.

350
00:35:59.250 --> 00:36:01.189
Participant 1: And that's why I detached it.

351
00:36:03.870 --> 00:36:06.801
Participant 1: because it's not, it's never worth it.

352
00:36:07.250 --> 00:36:29.500
Participant 1: It. It's not like it's never the amount that you do because of perfectionism. Maybe it's like 2% better. even then. But it took you 2 weeks, and you're crying. So is that worth it? Like no or even a. And then it gets to the point where you're you're completely paralyzed with it where you can't even start

353
00:36:31.190 --> 00:36:33.229
Participant 1: I think that's probably like

354
00:36:33.350 --> 00:36:59.329
Participant 1: it. It feels like a degenerative way of thinking where it starts in a certain way, and it's rewarding at the start because you're like, okay, if I try my best, if I just do everything I can. And then that shows results. You're like, Oh, okay, this works. But then, as you go on the way of thinking, it starts to seep into you, and a eventually it just kind of

355
00:36:59.340 --> 00:37:05.460
Participant 1: like it completely stops you from being able to learn from being able to even just like

356
00:37:05.660 --> 00:37:14.329
Participant 1: be in a minds in in like the mindset, to even begin learning, because it's so scary, and to

357
00:37:14.520 --> 00:37:18.559
Participant 1: to even like do anything creative, or to get any work done.

358
00:37:19.074 --> 00:37:25.629
Participant 1: Or at least that was that was how it happened with me was it was just very.

359
00:37:25.880 --> 00:37:35.393
Participant 1: or at the start it was very convincing, and then it won me over like I was like, ah, this is how I should think. And then it went down.

360
00:37:36.560 --> 00:37:37.285
Participant 1: yeah.

361
00:37:38.010 --> 00:37:39.532
Lilli Unwin (she/her): It's really interesting.

362
00:37:40.690 --> 00:37:42.030
Lilli Unwin (she/her): can you like?

363
00:37:43.010 --> 00:37:47.170

Lilli Unwin (she/her): I think I I feel like I can hear what you're saying. But I just want to kind of

364
00:37:47.510 --> 00:37:52.830
Lilli Unwin (she/her): definitely check like, can you see any good sides to perfectionism? Are there anything that you think.

365
00:37:53.240 --> 00:38:07.050
Participant 1: None at all. I think it. It's if anyone has it and has recognized it. They they need to try and get rid of it as soon as possible, because it's a leech like it's just

366
00:38:07.590 --> 00:38:16.586
Participant 1: it's and at the start it will show results. That's the problem. And and but then it's just gonna ruin you, and it's not worth it.

367
00:38:17.372 --> 00:38:27.329
Participant 1: It's not. It's so much better to spend your time trying to build a healthy relationship to your work and to your output.

368
00:38:27.995 --> 00:38:35.280
Participant 1: That doesn't eat you up inside, and and really just addressing the root of why you

369
00:38:35.370 --> 00:38:38.489
Participant 1: were tempted by perfectionism. In the first place.

370
00:38:39.216 --> 00:38:43.383
Participant 1: is way more, a way better use of your time.

371
00:38:44.660 --> 00:38:48.769
Lilli Unwin (she/her): How do you manage that relationship with perfectionism now?

372
00:38:49.220 --> 00:38:51.740
Participant 1: I just detach my worth from my output.

373
00:38:52.190 --> 00:39:14.905
Participant 1: I I just completely detached it. Having a student mindset of like it doesn't matter what I make because I'm constantly learning, and at some point I mean, even then

that's still kind of perfectionism. I'm still saying I'll still get better. But it's kind of lying to myself and or lying to it by saying like, Oh, I'll still get better. But I'm like, I probably won't. But that's okay. I still like what I'm making.

374
00:39:15.725 --> 00:39:22.284
Participant 1: At least I'll understand it more. That's probably gonna happen. But getting better. I I don't know about that.

375
00:39:23.170 --> 00:39:39.699
Participant 1: I guess. Making like also, yeah, knowing the realization that I can be a singer songwriter and not be a good one, and I can still do it; liberating that I can be bad at what I do and still do it, completely liberating

376
00:39:40.160 --> 00:39:46.259
Participant 1: cause. I don't think I am bad at what I do, but the idea that I could be, and I can still do it is just oh.

377
00:39:46.430 --> 00:39:50.327
Participant 1: that's great! That's a great feeling to have.

378
00:39:51.293 --> 00:39:56.386
Participant 1: It's not something that I'd ever want at all. But It's nice to know that.

379
00:39:56.980 --> 00:40:17.461
Participant 1: I, the way that I used to think about being a musician or singer songwriter is that if I'm not successful I have to be. I I have to like, be a a music teacher, and I can only do that, and I can never make art and I don't want that, because bright lights and eww and no and kids are loud. But they're nice, but they're loud

380
00:40:17.830 --> 00:40:25.259
Participant 1: and yeah. So, realizing that, like, I could just have a very local career. And that's fine.

381
00:40:25.580 --> 00:40:31.899
Participant 1: And and knowing that I'd be really happy with that, and actually be really fulfilled with that, anyway.

382
00:40:32.853 --> 00:40:34.320
Participant 1: That that

383
00:40:34.560 --> 00:40:42.650
Participant 1: like figuring that out in the last year or so just really really helped me mentally and like, made me feel so much happier

384
00:40:43.332 --> 00:40:46.150
Participant 1: as well as with perfectionism as well.

385
00:40:47.350 --> 00:40:57.820
Lilli Unwin (she/her): Cause. You were saying at the beginning of our interview that you felt a bit daunting about some things in the music industry. Is that how you kind of felt a bit better about that? With this approach?
386
00:40:57.820 --> 00:41:02.110
Participant 1: Yeah, yeah, I think it. It's kind of the scary

387
00:41:02.180 --> 00:41:06.307
Participant 1: octopus type creature that I don't want to think about.

388
00:41:06.830 --> 00:41:17.080
Participant 1: And I don't really know what like. There's so many moving parts. And it it is really I need to book a tutorial with careers. That's what I need to do.

389
00:41:17.230 --> 00:41:26.969
Participant 1: Oh, well, I'll write that down. But other than that, aside from that, I I do think it it is.

390
00:41:27.680 --> 00:41:30.929
Participant 1: It's a scary industry. It's very.

391
00:41:31.130 --> 00:41:33.192
Participant 1: I mean, like

392
00:41:33.940 --> 00:41:35.753
Participant 1: it's quite

393
00:41:38.120 --> 00:41:39.440
Participant 1: What's the word

394
00:41:41.425 --> 00:41:42.370
Participant 1: alienating?

395
00:41:42.660 --> 00:41:54.915
Participant 1: And I don't want to be like. That's the reason why I'm an artist. I don't want to be alienated from my labor. I don't want that feeling. It looks like the worst feeling in the world.

396
00:41:55.590 --> 00:41:59.140
Participant 1: And I think it would drive me mad. So yeah.

397
00:41:59.310 --> 00:42:01.680
Participant 1: I think but

398
00:42:02.450 --> 00:42:15.410
Participant 1: I I don't know what this is that that's just how big industries work. It's just the nature of it. I don't think that's something that could necessarily change

399
00:42:16.352 --> 00:42:20.509
Participant 1: under this political system, cause that's how that functions.

400
00:42:21.092 --> 00:42:25.519
Participant 1: Unless there were like maybe grants and stuff or like

401
00:42:25.780 --> 00:42:27.520
Participant 1: ways to.

402
00:42:27.850 --> 00:42:30.500
Participant 1: Yeah. Actually, if if people

403
00:42:32.000 --> 00:42:38.140
Participant 1: if there was a way to make like a collective fund for artists so that they were

404
00:42:38.440 --> 00:42:42.790
Participant 1: making ends meet and that they wouldn't have to work multiple jobs.

405
00:42:43.310 --> 00:42:45.580
Participant 1: I think that would help a lot of people.

406
00:42:48.280 --> 00:42:48.960
Lilli Unwin (she/her): so

407
00:42:49.920 --> 00:42:53.169
Lilli Unwin (she/her): yeah, there's this really interesting topic coming up of like

408
00:42:53.220 --> 00:42:57.279
Lilli Unwin (she/her): financial like, what we sort of touched on at the beginning, like the

409
00:42:57.390 --> 00:43:05.140
Lilli Unwin (she/her): how that the financial element blends with the creative. So question that I have is.

410
00:43:06.100 --> 00:43:16.780
Lilli Unwin (she/her): have have there been times where, like financial pressures or business responsibilities, like the business side of the singer songwriting. Have they impacted your creative process?

411
00:43:16.780 --> 00:43:25.986
Participant 1: Not yet. No, thank God! I'm anticipating it. But I am. I'm still like very much at the start of my career.

412
00:43:26.930 --> 00:43:34.849
Participant 1: I could see that happening, though I I know that if I had a job at like as a bartender that I'd be so

413
00:43:34.880 --> 00:43:57.869
Participant 1: overwhelmed by the audio input that I wouldn't be able to create. Very well, I that's actually partially why I transferred unis because Brighton is very loud or cities are very loud, and I needed to commute from home, because where I live is quiet and I can just chill, and if there's too much noise, then I can't create.

414
00:43:57.910 --> 00:44:02.590
Participant 1: I I can't. I get very overwhelmed, and I can't make anything

415
00:44:02.970 --> 00:44:03.760
Participant 1: that sucks.

416
00:44:03.760 --> 00:44:11.399
Lilli Unwin (she/her): Working with sound, aren't you? So it's like, you don't want to be full up with your sound. You need. Yeah.

417
00:44:11.920 --> 00:44:13.574
Participant 1: Gotta be careful with the input.

418
00:44:14.276 --> 00:44:36.359
Lilli Unwin (she/her): So let me just ask you a few more questions before we wrap up. I wanna check in about like a little bit more about this, like social media and business kind of side of things. So like, I don't know if you are on social media. But if you are for your sing songwriting. And how do you manage that time between your creative work and the social media presence.

419
00:44:36.360 --> 00:44:45.630
Participant 1: I've started. I've started doing tiktok I haven't for the past week because of exams and stuff. I just wanna focus on that

420
00:44:46.058 --> 00:44:54.661
Participant 1: but afterwards I'll go back into it. But I've just been doing it once a week throughout school, because that was manageable for me.

421
00:44:55.150 --> 00:44:59.096
Participant 1: I think I might have to build up a schedule that's a bit

422
00:44:59.710 --> 00:45:04.209
Participant 1: more frequent. But I also don't know if that's like

423
00:45:04.840 --> 00:45:10.690
Participant 1: I'm doing it, cause I was told to. I don't know if that's really the way that I'll be able to.

424
00:45:11.100 --> 00:45:17.260
Participant 1: If that's really gonna be how I can find my audience. I'm not sure.

425
00:45:18.610 --> 00:45:20.440
Participant 1: it's it's not.

426
00:45:20.570 --> 00:45:40.925
Participant 1: There are times where it's really rewarding like, Oh, my God! It was the best like, especially if I play Indie songs. I tagged like the right the girl who wrote it, and she liked it. And she said it on a video, and that was really cool. And it made me really happy. But that's just good, like that's good fan outreach to be fair. But

427
00:45:41.350 --> 00:45:44.339
Participant 1: Sometimes things like that will happen, and that's really sweet.

428
00:45:45.445 --> 00:45:46.260
Participant 1: But

429
00:45:46.620 --> 00:45:49.560
Participant 1: other than that, I guess it's just

430
00:45:50.460 --> 00:45:58.274
Participant 1: I kind of try and tie it into my learning a bit by saying like, Okay, this song is really good. Why

431
00:45:58.870 --> 00:46:11.279
Participant 1: And then playing it, learning it, playing it, filming it just because I can, and then put posting it. But then, after that, revisiting it and being like, Okay, what, What is it about the song that is actually like?

432
00:46:13.307 --> 00:46:19.910
Participant 1: important to me, or or affecting me? And all these other people.

433
00:46:20.560 --> 00:46:22.290
Participant 1: So that that's helped a bit.

434
00:46:22.290 --> 00:46:29.950
Lilli Unwin (she/her): Do you feel able to kind of be yourself like artistically? Be yourself on social media?

435

00:46:30.120 --> 00:46:39.816
Participant 1: I don't know. I just kind of post covers of other people's songs that I like. I I haven't really. I'm kind of at a distance. I I'm not posting anything original.

436
00:46:40.700 --> 00:46:48.350
Participant 1: and I don't. Other than that. I don't really use social media. I'll post in my story sometimes, just because my sister's in Australia, and I want her to see things.

437
00:46:50.450 --> 00:46:55.140
Participant 1: But other than that, not not really I. I don't see it as

438
00:46:57.920 --> 00:47:00.261
Participant 1: it's not a way that

439
00:47:01.290 --> 00:47:02.279
Participant 1: I don't know.

440
00:47:03.300 --> 00:47:10.343
Participant 1: It's just such a weird creative space. I don't really want to be a content creator. I'm kind of trying to avoid that.

441
00:47:11.330 --> 00:47:12.460
Lilli Unwin (she/her): So it?

442
00:47:13.087 --> 00:47:22.249
Lilli Unwin (she/her): If you how do I say this like, if you had a choice, would you? Would you be on social media for your art or your work. Songwriting?

443
00:47:23.860 --> 00:47:24.490
Lilli Unwin (she/her): Or off it?

444
00:47:24.490 --> 00:47:28.530
Participant 1: I had a choice. If it didn't affect anything, I wouldn't.

445
00:47:28.860 --> 00:47:31.090
Participant 1: because I don't think that it

446

00:47:31.240 --> 00:47:35.880
Participant 1: it doesn't serve. My art is just to try and like reach more people.

447
00:47:36.382 --> 00:47:37.990
Participant 1: I don't use it

448
00:47:38.070 --> 00:47:45.400
Participant 1: in a way that is also art, like, I think sometimes social media can be art depending on how you use it.

449
00:47:46.035 --> 00:47:52.069
Participant 1: It's rare, but you can do that. But I I don't, so I don't see it as.

450
00:47:52.440 --> 00:47:54.169
Participant 1: but it's also like.

451
00:47:55.110 --> 00:47:59.319
Participant 1: There's always a game that you have to play like

452
00:47:59.980 --> 00:48:16.478
Participant 1: like, artists used to have to paint religious figures, because that's what the church wanted. And then they had to the then then they had to paint a bunch of naked people on the ceiling, because actually, you know, that was just what Michelangelo wanted. But

453
00:48:17.000 --> 00:48:19.760
Participant 1: like, there's always this sort of

454
00:48:20.270 --> 00:48:21.703
Participant 1: there's always

455
00:48:22.520 --> 00:48:24.370
Participant 1: some kind of

456
00:48:24.430 --> 00:48:38.528
Participant 1: side hustles that artists are having to do, or that kind of compromises their art in some way or another, and I think we're lucky that it's not like we have to write certain songs about certain things.

457
00:48:39.590 --> 00:48:45.359
Participant 1: and that we can. We We just have to do like, okay, just post a video, just get it done. Just

458
00:48:45.620 --> 00:48:46.650
Participant 1: you know.

459
00:48:47.089 --> 00:48:51.419
Participant 1: I think it's it's lucky that it doesn't have to affect the art anymore.

460
00:48:52.074 --> 00:48:55.100
Participant 1: It sucks that it exists. But

461
00:48:55.150 --> 00:48:57.789
Participant 1: oh, well, there's always something.

462
00:48:57.970 --> 00:49:03.980
Lilli Unwin (she/her): Has perfectionism ever kind of interacted with posting music on social media.

463
00:49:04.620 --> 00:49:25.991
Participant 1: A bit. Yeah, I mean, I at the end of the day I usually just go. I I'll film a couple of takes and be like, it's fine. And then post that up. Because I yeah, I I think it's helped that it's short form. So you don't really or like, I'm not doing Youtube. Yeah, I I'm not sure if I will. But

464
00:49:26.310 --> 00:49:36.849
Participant 1: I'm thinking about it. I think it's helped that I I just have to learn a chorus well, and that's that takes me like 5 min. And and I can just do that and post it up.

465
00:49:38.390 --> 00:49:44.679
Participant 1: I think it also helps to know that, like it doesn't matter how good something is if

466
00:49:44.730 --> 00:49:54.740
Participant 1: you're not posting it at all, because you you think oh, I don't have the equipment. Oh, I don't know how to like lip sync, and then like

467

00:49:54.780 --> 00:50:12.046
Participant 1: to to this recording in logic that I did, and make that look convincing like if you do all of the bells and whistles, you're just not gonna post, or at least I'm not going to post if I did all of that. So I just I I do have a mic. Sometimes I don't even use it. I just film on my phone because I can't be bothered

468
00:50:13.540 --> 00:50:24.449
Participant 1: cause. I know that it. It's so. I get really stressed when I'm doing it. So I know that if I did care that much I just wouldn't get it done.

469
00:50:24.520 --> 00:50:27.040
Participant 1: And the point is to just get it done.

470
00:50:27.280 --> 00:50:31.140
Participant 1: So yeah, I guess that's how I feel about it.

471
00:50:31.360 --> 00:50:38.619
Lilli Unwin (she/her): So it sounds like you're maybe actively managing perfectionism in that instance where you're like. No, like pushing it away a little bit.

472
00:50:38.620 --> 00:50:43.380
Participant 1: Yeah, I I do think it is something that I kind of have to keep on

473
00:50:43.840 --> 00:50:52.170
Participant 1: in in keep on talking to, unfortunately, but it it gets it gets smaller, and it gets easier to manage.

474
00:50:52.819 --> 00:50:53.189
Lilli Unwin (she/her): Yeah.

475
00:50:53.310 --> 00:51:03.039
Lilli Unwin (she/her): Can you think of any instances where you have felt that you're almost like curating a different kind of public image or something.

476
00:51:05.440 --> 00:51:07.889
Participant 1: What? What do you mean? Could you give an example.

477
00:51:07.890 --> 00:51:11.819

Lilli Unwin (she/her): So if we have, like a public image in social media?

478
00:51:14.060 --> 00:51:25.379
Lilli Unwin (she/her): have you ever? Are there any moments that you can remember from the past or something where you've gone. I'm going to kind of like, not lie, but kind of only share this much or like I'm gonna

479
00:51:25.480 --> 00:51:28.759
Lilli Unwin (she/her): to kind of curate it and plan it out.

480
00:51:28.940 --> 00:51:31.719
Participant 1: I mean, I just kind of okay. So I approach

481
00:51:31.900 --> 00:51:39.950
Participant 1: my writing as a student. I approach social media as a fangirl, and I'll just like play songs that I love by people who I love.

482
00:51:40.512 --> 00:51:42.750
Participant 1: As a way to just be

483
00:51:42.860 --> 00:51:48.600
Participant 1: is to keep it grounded. And even if it doesn't, even if it's just like a small indie song.

484
00:51:49.340 --> 00:51:59.610
Participant 1: But I like it. I still think that that has. I don't know. I still think that people will find that. And they they have. So it's fine. But

485
00:52:00.040 --> 00:52:07.640
Participant 1: yeah, I I I'm trying to avoid that a bit, because I think I'd get very. I wouldn't. I wouldn't have any desire to continue.

486
00:52:07.720 --> 00:52:11.892
Participant 1: I I'd become very disillusioned very quickly with it.

487
00:52:12.660 --> 00:52:16.813
Participant 1: so yeah, I think that would be the quickest way for me to quit.

488
00:52:18.140 --> 00:52:25.320
Lilli Unwin (she/her): I think the final question I have on this area is, where does it feel the pressure comes from?

489
00:52:25.540 --> 00:52:29.490
Lilli Unwin (she/her): To be on social media for your songwriting?

490
00:52:29.720 --> 00:52:31.497
Participant 1: I guess, in

491
00:52:33.030 --> 00:52:43.850
Participant 1: It's for an audience to to try and have like. Obviously, I'm very happy with having a very local career. But I'm not striving for that. I I would like to reach more people like

492
00:52:44.572 --> 00:52:47.670
Participant 1: I'd like to have an audience and

493
00:52:47.860 --> 00:52:48.840
Participant 1: umm.

494
00:52:49.140 --> 00:52:55.270
Participant 1: I guess, knowing that that's one of the main ways to build that now is really like the main driver.

495
00:52:56.400 --> 00:52:57.360
Participant 1: Go ahead.

496
00:52:57.780 --> 00:53:02.909
Lilli Unwin (she/her): Amazing. Well, I think I've asked you lots of questions. And

497
00:53:04.210 --> 00:53:14.190
Lilli Unwin (she/her): yeah, super interesting me. Thank you so much. Is is there anything else you wanna say on this or anything you wanna follow up or add to, or before we finish.

498
00:53:15.140 --> 00:53:18.270
Participant 1: No, I'm just interested to see what comes of it.

499
00:53:18.300 --> 00:53:24.039
Lilli Unwin (she/her): Fab. Well, yeah. So if you have any questions, feel free to email me,

500
00:53:24.560 --> 00:53:27.140
Lilli Unwin (she/her): and yeah.

501
00:53:27.310 --> 00:53:30.939
Lilli Unwin (she/her): it's it's on to the next steps for me. Now.

502
00:53:31.270 --> 00:53:31.720
Participant 1: Yeah.

503
00:53:31.720 --> 00:53:34.129
Lilli Unwin (she/her): Writing all the writing up. But

504
00:53:34.260 --> 00:53:36.600
Lilli Unwin (she/her): yeah, do you have any more questions?

505
00:53:38.214 --> 00:53:39.905
Participant 1: What would you?

506
00:53:41.350 --> 00:53:45.029
Participant 1: I guess? What's what's the goal of the research of.

507
00:53:45.270 --> 00:53:50.050
Participant 1: is it for like getting governmental things? Or is it just to get

508
00:53:51.230 --> 00:53:56.160
Participant 1: like, what what are you hoping to get get out of doing this research.

509
00:53:56.540 --> 00:53:58.156
Lilli Unwin (she/her): Very good question, Participant 1.

510
00:53:58.560 --> 00:54:00.968
Participant 1: It's a very big question.

511
00:54:01.450 --> 00:54:16.130
Lilli Unwin (she/her): Like right now, I'm being relatively open minded with where it leads me. So I'm kind of like going. Oh, that's interesting. That's interesting sort of just following. I'm I'm kind of collecting ideas and thoughts and feelings in a place.

512
00:54:16.537 --> 00:54:29.649
Lilli Unwin (she/her): I don't have specific sort of end outcomes so much right now, because I've told myself to sort of let's be open. Let's see what comes up. But ultimately, me as an educator

513
00:54:29.810 --> 00:54:33.859
Lilli Unwin (she/her): and just person. Really, I'm really interested in

514
00:54:34.090 --> 00:54:37.799
Lilli Unwin (she/her): musician's sort of well-being, and it feels like

515
00:54:38.390 --> 00:54:39.210
Lilli Unwin (she/her): that's

516
00:54:39.780 --> 00:54:44.930
Lilli Unwin (she/her): there is. This duality is that it's a beautiful but also tricky career.

517
00:54:44.930 --> 00:54:46.279
Participant 1: That's one complex.

518
00:54:46.730 --> 00:54:48.260
Lilli Unwin (she/her): Yeah. So I'm still.

519
00:54:48.430 --> 00:55:04.297
Lilli Unwin (she/her): I'm really interested to see if probably the first thing that will will be coming out is more like, just like in in the education sphere. I mean, maybe one day, if if I can sort of nudge some policy makers, we'll see. But

520
00:55:04.780 --> 00:55:23.249
Lilli Unwin (she/her): But yeah, it's basically I'm I'm quite keen to get some of this like formalized into academia. Because then you can point to and go. There's research on this. It shows that this is a thing cause it's something that we accept because we're in the scene.

521
00:55:23.390 --> 00:55:33.141
Lilli Unwin (she/her): Well, we just accept. It's kind of going on. But but there's people outside of the scene that that don't know, and they need that sort of academic proof that it's going on, or something.

522
00:55:33.420 --> 00:55:39.069
Participant 1: People's word doesn't really people's words with

523
00:55:39.090 --> 00:55:43.491
Participant 1: have it referencing to people's other other people's words.

524
00:55:43.980 --> 00:55:47.393
Lilli Unwin (she/her): Exactly some sort of a little bit of

525
00:55:48.510 --> 00:55:50.706
Lilli Unwin (she/her): Oh, I don't know how to say it like

526
00:55:51.440 --> 00:56:04.210
Lilli Unwin (she/her): playing the game a little bit as you said like. But I it's just it really interests me. And there's a lot of really interesting reading that I'm doing. And and it's again, like super interesting to hear your thoughts. I was just kind of

527
00:56:04.350 --> 00:56:14.219
Lilli Unwin (she/her): I thank God I'm recording it because there's no way I could jot it all down. But yeah, I hope that sort of vaguely answers your question. It's kind of a probably

528
00:56:14.260 --> 00:56:17.422
Lilli Unwin (she/her): watch this space kind of thing.

529
00:56:19.220 --> 00:56:22.570
Lilli Unwin (she/her): Even though I'm currently not on social media myself.

530
00:56:22.820 --> 00:56:25.842
Participant 1: No, fair, I would so do that too.

531
00:56:26.220 --> 00:56:34.689

Lilli Unwin (she/her): But watch this space, you never know. But yeah, if you have any questions like afterwards, do let me know, and.

532
00:56:34.690 --> 00:56:35.330
Participant 1: Will do.

533
00:56:35.330 --> 00:56:36.000
Lilli Unwin (she/her): Yeah.

534
00:56:36.110 --> 00:56:40.559
Lilli Unwin (she/her): great, I think that's it. Then if you're happy, I'll leave you to it.

535
00:56:40.950 --> 00:56:41.650
Participant 1: You good.

536
00:56:42.350 --> 00:56:42.950
Participant 1: The

537
00:56:43.130 --> 00:56:43.900
Participant 1: thank you. So.

538
00:56:43.900 --> 00:56:47.989
Lilli Unwin (she/her): So much, Participant 1. I hope you have a lovely summer

539
00:56:48.130 --> 00:56:48.705
Lilli Unwin (she/her): and

540
00:56:50.780 --> 00:56:58.939
Lilli Unwin (she/her): wish you all the best. It sounds like you're in a really good place, so I'm really happy for you. Thank you so much. All right. See you soon. Bye.

Zoom Interview Participant 11 Transcript

1
00:00:38.420 --> 00:00:39.170
Lilli Unwin (she/her): Okay.

2
00:04:23.540 --> 00:04:25.280
Lilli Unwin (she/her): Hello.

3
00:04:27.600 --> 00:04:28.710
Participant 2: Yeah. Can you hear me? Sorry.

4
00:04:28.980 --> 00:04:31.110
Lilli Unwin (she/her): Got you. Can you hear me? All right.

5
00:04:31.110 --> 00:04:35.610
Participant 2: I can. I'm just gonna make a cup of tea while we start. Sorry I thought it was 10 I thought we were at.

6
00:04:36.090 --> 00:04:39.070
Participant 2: I thought it was 1015 then I was going. No, it's 1030.

7
00:04:39.070 --> 00:04:45.630
Lilli Unwin (she/her): That's fine. Yeah, just just get yourself ready. I'm I'm not in an immediate rush or anything. So just take your time

8
00:04:45.840 --> 00:04:48.379
Lilli Unwin (she/her): cool. How's your morning going?

9
00:04:48.960 --> 00:04:58.071
Participant 2: Well, it's it's good. I don't know if you know that I I basically have a small rodent farm in my house, cause. I have guinea pigs and hamsters.

10
00:04:58.700 --> 00:05:00.420
Lilli Unwin (she/her): Glad to hear it’s not rats. I thought it.

11

00:05:00.420 --> 00:05:02.959
Participant 2: Oh, no, no, no, no! This is this is by choice. This is by choice.

12
00:05:02.960 --> 00:05:03.750
Lilli Unwin (she/her): Like, okay.

13
00:05:05.230 --> 00:05:06.440
Participant 2: And so

14
00:05:06.530 --> 00:05:17.729
Participant 2: yeah, I I thought, I'll just clean out the Hamster cage. Well, it's it's like a Hamster world enclosure. And I've been at it for like the last hour. And so, yeah, this is on the same day that I have to.

15
00:05:19.300 --> 00:05:28.039
Participant 2: really start my work. That I’m doing with the BBC, so creative procrastination is high today, so that we might even be talking about that.

16
00:05:28.040 --> 00:05:37.059
Lilli Unwin (she/her): Interesting to perhaps explore that. So while you're doing that, can I just read you a couple of housekeeping-ey kind of things.

17
00:05:37.060 --> 00:05:37.910
Participant 2: Sure, sure.

18
00:05:39.320 --> 00:05:43.959
Lilli Unwin (she/her): first thing actually on my list. I've got a few notes, so if you see me glancing.

19
00:05:43.960 --> 00:05:44.580
Participant 2: That’s fine

20
00:05:44.580 --> 00:05:54.230
Lilli Unwin (she/her): Thank you so much for taking part is like the main housekeeping thing. I really appreciate that. I know that you must be very busy, and I appreciate that a lot that you've taken the time.

21
00:05:54.230 --> 00:06:04.520

Participant 2: Fine. I'm I'm interested in what you're doing, and I'm I'm you know. I'm I like research myself. So I always like to be a part, and you know they say, give a busy person something to do. We'll do it.

22
00:06:04.890 --> 00:06:05.924
Lilli Unwin (she/her): Yeah.

23
00:06:07.680 --> 00:06:20.130
Lilli Unwin (she/her): yeah. Well, hopefully, I can. Although I'm not allowed to directly offer you anything. Hopefully, you know that there will be things that you can learn from it in the future.

24
00:06:20.130 --> 00:06:21.240
Participant 2: Yeah, yeah, yeah.

25
00:06:21.480 --> 00:06:26.647
Lilli Unwin (she/her): I don't see why I can't send you things that you might find interesting. If you ask me to.

26
00:06:26.920 --> 00:06:27.719
Participant 2: Yeah, sure.

27
00:06:27.720 --> 00:06:31.680
Lilli Unwin (she/her): But I'm not directly allowed to give me anything back.

28
00:06:31.830 --> 00:06:35.710
Participant 2: Yeah, no, absolutely. And even if it's when your masters is finished, you know, then there's.

29
00:06:35.710 --> 00:06:36.880
Lilli Unwin (she/her): Oh, yeah. Yeah. Yeah.

30
00:06:36.880 --> 00:06:37.590
Participant 2: Yeah.

31
00:06:37.860 --> 00:06:38.795
Lilli Unwin (she/her): So

32
00:06:40.500 --> 00:06:46.319
Lilli Unwin (she/her): right? Well, if you're ready, I'm gonna start doing consent-ey stuff. I'm just gonna.

33
00:06:46.320 --> 00:06:50.450
Participant 2: Is the autopilot your recording thing? Or is that someone else.

34
00:06:50.450 --> 00:06:57.759
Lilli Unwin (she/her): No, it's not somebody else. Sorry. Thanks for asking. The Otterpilot is like transcription software.

35
00:06:58.135 --> 00:06:58.510
Participant 2: Great.

36
00:06:58.510 --> 00:07:02.320
Lilli Unwin (she/her): However, it will probably leave in about 20 min.

37
00:07:02.540 --> 00:07:03.539
Participant 2: Yeah, isn't it.

38
00:07:03.540 --> 00:07:24.898
Lilli Unwin (she/her): I don't wanna pay for the whole package. So I've got. I've got a couple of different recording things going on right now, as you can see, and that's part of what I'll just check that you're happy with. But so if I read, you've already signed a consent form. But I'll just go over it again, just to make sure that you're really clear. So I'll sort of read for you.

39
00:07:26.390 --> 00:07:31.860
Lilli Unwin (she/her): I understand that I can withdraw myself from the project at any time without any consequences.

40
00:07:32.203 --> 00:07:47.719
Lilli Unwin (she/her): I'll read through all of them. And they and say, Do you agree? I understand that any data collected about me, so things that you might say will be stored on a password protected laptop until the researcher that's me has completed their masters in 2026.

41
00:07:47.800 --> 00:07:54.610

Lilli Unwin (she/her): I understand that I can withdraw my data from the project within 2 weeks of giving it without any consequences.

42
00:07:54.810 --> 00:08:02.479
Lilli Unwin (she/her): I understand that participation involves signing a consent form. That's irrelevant, you're already doing that interview.

43
00:08:02.930 --> 00:08:11.079
Lilli Unwin (she/her): I understand that I'm not obliged to take part in the research, and there are no direct benefits, even if I'm connected to the researcher in some way.

44
00:08:11.330 --> 00:08:20.650
Lilli Unwin (she/her): if I do an interview which you are, I agree to this being video and audio recorded by the researcher for transcription purposes.

45
00:08:21.030 --> 00:08:28.779
Lilli Unwin (she/her): I understand that my participation and any information collected will be treated confidentially. That's like really important for you to remember.

46
00:08:29.040 --> 00:08:38.590
Lilli Unwin (she/her): This is like a one-off space, and it's a confidential space, even though we know each other outside of this. I'll be coming to this space.

47
00:08:38.880 --> 00:08:49.860
Lilli Unwin (she/her): I suppose, with fresh eyes. Because I I'm only listening to what you're telling me right now not anything I know about you in in the past, and again confidential.

48
00:08:50.787 --> 00:09:11.159
Lilli Unwin (she/her): I understand that my identity identity will be anonymized in the report produced on the research. I understand that disguised extracts of my responses may be quoted in the report, presentation, and possibly in future published papers or at conferences. But again, just to remind you that will be anonymous.

49
00:09:13.570 --> 00:09:22.909
Lilli Unwin (she/her): I understand that if the researcher is worried for my safety or others confidentially, confidentiality will not apply in that circumstance.

50
00:09:23.420 --> 00:09:32.479

Lilli Unwin (she/her): I understand what the research project is about and my involvement, and have no remaining questions before participating. I suppose I'll say, Do you have any questions.

51
00:09:33.940 --> 00:09:38.349
Participant 2: what's your research question? Again, like the main, the main focus.

52
00:09:38.540 --> 00:09:43.750
Lilli Unwin (she/her): The area of focus is about the creative process of singer songwriters.

53
00:09:43.780 --> 00:09:53.910
Lilli Unwin (she/her): So that's why I'm asking people that are involved in that. And while some people might not fully identify standing on the stage singing songs like a traditional singer songwriter.

54
00:09:55.130 --> 00:10:11.529
Lilli Unwin (she/her): The criteria is, yeah. Either a student studying music that includes some songwriting at university or a professional musician writing original music with a music industry, related income. It's quite hard to define this. But yeah, just interested in

55
00:10:11.570 --> 00:10:16.509
Lilli Unwin (she/her): the creative process to do with like making music and creating music.

56
00:10:16.510 --> 00:10:20.270
Participant 2: Is it also? Are you looking at the effect on mental health within that?
57
00:10:21.672 --> 00:10:36.477
Lilli Unwin (she/her): Yes, to some extent, cause it's to do with yeah, like whether there are any creative blockers. And obviously, if you're feeling like creatively blocked, that can have an impact on your wellbeing.

58
00:10:37.858 --> 00:10:44.970
Lilli Unwin (she/her): That there would sort of be lots of different little strands of things, and obviously because this is to do with

59
00:10:45.390 --> 00:10:58.169
Lilli Unwin (she/her): how people feel and think, and their experiences, as you probably saw, on the consent form I left like a mental health signposting thing, but it's obviously can be challenging to talk about your experiences.

60
00:10:58.170 --> 00:11:02.299
Participant 2: More kind of if things are brought up as opposed to. You're looking for those things to come up.

61
00:11:03.270 --> 00:11:04.020
Lilli Unwin (she/her): And

62
00:11:04.740 --> 00:11:15.992
Lilli Unwin (she/her): there's there's a little bit of questioning around how the creative post process, like affects well-being that kind of thing. But it's not specifically a project about mental health.

63
00:11:16.410 --> 00:11:19.599
Lilli Unwin (she/her): But there's definitely interest in like.

64
00:11:19.600 --> 00:11:20.539
Participant 2: Yeah, yeah, yeah.

65
00:11:20.540 --> 00:11:26.800
Lilli Unwin (she/her): How we relate as artists. But I'm trying not to say too much while answering your questions.

66
00:11:26.800 --> 00:11:27.450
Participant 2: Yeah, understand?

67
00:11:27.450 --> 00:11:31.439
Lilli Unwin (she/her): But if there's any, yeah, do you feel comfortable? Is there anything?

68
00:11:31.440 --> 00:11:33.110
Participant 2: I think, oh, yeah, yeah, no. I'm just.

69
00:11:33.110 --> 00:11:35.450
Lilli Unwin (she/her): There's nothing you don't want to talk about that's absolutely fine.

70
00:11:35.450 --> 00:11:49.679
Participant 2: No, I'm just interested, and I just want to help you as much as I can today, to make sure that I answer you fully and with what you need to get as well like. I want to make

sure that I'm thinking as broad as possible and not just, you know. I don't like it when my pen runs out. If I want to write with Pen, you know.

71
00:11:49.680 --> 00:11:50.519
Lilli Unwin (she/her): Yeah, it's, it's.

72
00:11:50.520 --> 00:11:51.000
Participant 2: To create.

73
00:11:51.000 --> 00:11:56.799
Lilli Unwin (she/her): It's a process of singer songwriters. But what I would just say in terms of the research is

74
00:11:56.870 --> 00:12:13.559
Lilli Unwin (she/her): ultimately, I'm looking for your experiences and your responses try not to be guided as to help. I know that's a really nice kind of thing. But ultimately, actually, what's most important is, if he can just sort of freely respond without worrying about what I need.

75
00:12:14.220 --> 00:12:14.540
Participant 2: And.

76
00:12:14.796 --> 00:12:18.640
Lilli Unwin (she/her): But that's very kind. So do you have any more questions around any of that?

77
00:12:18.640 --> 00:12:20.399
Participant 2: No, all good. I do.

78
00:12:20.960 --> 00:12:25.280
Lilli Unwin (she/her): Yeah. Do you voluntarily give your consent to participate?

79
00:12:25.485 --> 00:12:25.690
Participant 2: Do.

80
00:12:26.050 --> 00:12:35.150
Lilli Unwin (she/her): Great. Okay, I'm going to take that away. Yeah. As I was going to, I should have probably actually said first. So I've got so many silly windows.

81
00:12:35.350 --> 00:12:51.977
Lilli Unwin (she/her): I probably should have said, yeah, the research project is about the creative process of singers or writers. But we've kind of gone through that. But yeah, like I said, no direct benefits, but hopefully, it will contribute to the knowledge on the subject. Academic knowledge, which is potentially

82
00:12:52.440 --> 00:12:59.590
Lilli Unwin (she/her): holds more weight in this world sometimes. So perhaps if it's been formalized in a paper that might

83
00:12:59.650 --> 00:13:01.640
Lilli Unwin (she/her): be helpful in the future for.

84
00:13:02.050 --> 00:13:02.460
Participant 2: Any.

85
00:13:02.460 --> 00:13:08.039
Lilli Unwin (she/her): People and things. I think that's it. Are you happy to start the interview.

86
00:13:08.040 --> 00:13:09.200
Participant 2: I am.

87
00:13:10.000 --> 00:13:10.610
Lilli Unwin (she/her): Wonderful.

88
00:13:11.060 --> 00:13:12.045
Lilli Unwin (she/her): So

89
00:13:13.200 --> 00:13:18.219
Lilli Unwin (she/her): To begin with, I was just going to find out a little bit more about what you do. So

90
00:13:20.040 --> 00:13:30.169
Lilli Unwin (she/her): It sort of says, Who are you as a singer-Songwriter? You can use that term loosely like. Just tell me a little bit about what you do, what that's like for you.

91

00:13:30.170 --> 00:13:31.950
Participant 2: Hmm, okay. So

92
00:13:33.281 --> 00:13:38.570
Participant 2: when I first read your email about, you know, looking out for people I saw, I can't.

93
00:13:38.660 --> 00:13:46.549
Participant 2: I can't really help Lilli there, because I don't. I'm not as you say, I don't stand on the stage and sing 60 s. Folk anymore.

94
00:13:47.100 --> 00:13:51.970
Participant 2: But I I do write songs, all the time for children

95
00:13:52.210 --> 00:14:01.159
Participant 2: with children on my own for children in amongst education settings. For you know, musicals that I write, and

96
00:14:01.360 --> 00:14:17.569
Participant 2: bits and bobs that I do within music education. And I get paid for that. And when you said, Oh, no, it's you know you do. Right? So I thought, yeah, yeah, I do. I do and so I don't. Sometimes I don't recognize that part of myself.

97
00:14:17.990 --> 00:14:23.240
Participant 2: and it's always when when I do write a song. It's very much

98
00:14:25.440 --> 00:14:27.009
Participant 2: you know, to a brief.

99
00:14:27.050 --> 00:14:28.090
Participant 2: with

100
00:14:28.210 --> 00:14:30.680
Participant 2: even with the instrumentation brief.

101
00:14:30.880 --> 00:14:32.849
Participant 2: And this deadline.

102
00:14:33.470 --> 00:14:39.249
Participant 2: And so that's that's that's great. That really helps me structure how I do it.

103
00:14:39.540 --> 00:14:50.515
Participant 2: I have 3 songs that I've written 3 or 4 songs I've written. I'm really proud of that. I've never played to anyone, and I'm terrified to play to anyone and

104
00:14:51.420 --> 00:14:57.190
Participant 2: I've recorded them once with a friend, and I don't want to do anything with the recording, because it's I'm not happy with it. So

105
00:14:57.230 --> 00:15:01.879
Participant 2: I would love to do something with those songs. One day I would love to

106
00:15:01.960 --> 00:15:03.830
Participant 2: do more like that. But

107
00:15:04.310 --> 00:15:07.289
Participant 2: maybe this interview will help me find out why I don't.

108
00:15:08.980 --> 00:15:12.790
Lilli Unwin (she/her): thanks for that. That's really interesting, and it certainly sounds like

109
00:15:13.050 --> 00:15:22.460
Lilli Unwin (she/her): you do fit the bill. And there's not one exact type of singer-songwriter, you know, writing songs, singing.

110
00:15:22.810 --> 00:15:25.099
Lilli Unwin (she/her): It sounds like you're doing a lot of that. And

111
00:15:26.260 --> 00:15:36.540
Lilli Unwin (she/her): I'm sort of I have a bunch of topics and areas that I want to ask you about, but I'm mainly going to be also following kind of the things you talk about. So I'm just

112
00:15:36.710 --> 00:15:38.909
Lilli Unwin (she/her): you mentioned

113
00:15:39.190 --> 00:15:44.464
Lilli Unwin (she/her): that you were terrified if you're ready to go into this area about

114
00:15:45.340 --> 00:15:46.650
Lilli Unwin (she/her): about.

115
00:15:46.710 --> 00:15:55.560
Lilli Unwin (she/her): I suppose performing, or I think sharing is what you're saying, terrifying about sharing these 3 or 4 songs which are more your own songs rather than comissions. Right?

116
00:15:56.403 --> 00:15:58.879
Lilli Unwin (she/her): Could you tell me more about that?

117
00:15:59.650 --> 00:16:00.450
Participant 2: Yeah.

118
00:16:04.150 --> 00:16:12.280
Participant 2: I wrote the first song just before the Lvp Went to Italy. I was really inspired by Becca Stevens album weightless.

119
00:16:12.330 --> 00:16:15.059
Participant 2: and I just had this little.

120
00:16:16.090 --> 00:16:22.769
Participant 2: this little kind of riff going around my head, this guitar Riff, and a melody, and I wrote the song, and

121
00:16:24.380 --> 00:16:31.418
Participant 2: I really loved it. I still do really love it. And it was kind. I just met Ivan as well, and it was all about the fact that

122
00:16:34.310 --> 00:16:36.821
Participant 2: We're going straight into the deep stuff, Lilli.

123
00:16:37.450 --> 00:16:38.250
Lilli Unwin (she/her): only if you’re Comfortable.

124
00:16:38.250 --> 00:16:38.790
Participant 2: No no,

125
00:16:38.790 --> 00:16:39.220
Lilli Unwin (she/her): It's.

126
00:16:39.220 --> 00:16:44.399
Participant 2: That's fine. When Ivan and I first met, he was really like.

127
00:16:44.480 --> 00:16:46.690
Participant 2: Think he was really commitment phobic.

128
00:16:46.710 --> 00:16:51.410
Participant 2: but didn't want to be so. I kind of saw this conflict in him.

129
00:16:51.710 --> 00:16:52.395
Participant 2: and

130
00:16:53.970 --> 00:16:59.810
Participant 2: just trying to remember what the song was called. I think it's just called you’re. Y O U apostrophe R E.

131
00:16:59.990 --> 00:17:16.599
Participant 2: just about like it was a song, me telling him how kind he was, how great he was, and that he can trust me. And then it's it's okay to be in a relationship with me. And it's okay to be in the relationship full stop and don't have to worry about things in the past, infecting where we are now, and we don't have to.

132
00:17:17.190 --> 00:17:18.290
Participant 2: you know.

133
00:17:18.680 --> 00:17:23.230
Participant 2: We can just start start afresh, you know there's no ghosts, and and, like

134
00:17:23.480 --> 00:17:27.260
Participant 2: all the ghosts and demons. We can fight together and work through together.

135
00:17:27.630 --> 00:17:40.449
Participant 2: and I wrote it for him, and I loved it, and I played it. I remember being in Italy playing it on a staircase, some reason to Ben Barrett, Mishka, and Pete, and they're like, Oh, it's great!

136
00:17:41.040 --> 00:18:05.350
Participant 2: I I was just so frightened, so nervous. Play it to my friends, and I think this is because all of my friends and our friends and you're one of them. You're all amazing, and you're all incredible, and for some reason this is like the same with my piano playing as well. I rarely play the piano to anyone that I know, because in my mind. I'm not good enough because I'm not as good as like Pete Adam Sanders and

137
00:18:05.580 --> 00:18:07.740
Participant 2: and loads of people. So

138
00:18:09.020 --> 00:18:20.258
Participant 2: people that aren't in my circles are like, wow! You're amazing. At the piano you could play anything, or your songs are fantastic. You should. You should record an album, put out a CD

139
00:18:21.470 --> 00:18:23.861
Participant 2: but my expectation and my my

140
00:18:25.030 --> 00:18:30.119
Participant 2: my benchmark of what is like acceptable to put out into the world

141
00:18:30.140 --> 00:18:33.550
Participant 2: is probably really really high

142
00:18:34.503 --> 00:18:40.196
Participant 2: and unrealistic and inflated and

143
00:18:41.470 --> 00:18:57.750
Participant 2: you know. So I'm just. I've got this chart up here called unhelpful thinking styles that helps me when I'm it's like a Cbt thing. I'm just thinking, yeah, like, I magnifies I magnify in my mind that I shouldn't. You know. I shouldn't sing it to anyone, or I I shouldn't put it out, or it's not good enough, or

144
00:18:58.050 --> 00:19:02.659
Participant 2: I don't sing it well, and I can't play the guitar well enough. It's just it's endless

145
00:19:03.311 --> 00:19:09.590
Participant 2: and meanwhile I've got people that I love, trust and respect like that's a great song. We should hear it more. You should do a gig.

146
00:19:12.850 --> 00:19:23.570
Participant 2: Then I wrote, and also, like the other ones that I wrote, are so different to that song, and very much. And I've always been like this, a composition I love a pastiche I love, like, you know.

147
00:19:23.720 --> 00:19:28.269
Participant 2: hearing something, and then making my own version of it, and taking that as far as I can.

148
00:19:29.280 --> 00:19:30.490
Participant 2: And so then

149
00:19:31.050 --> 00:19:41.349
Participant 2: my overthinking brain goes, well, we can't put those together on an EP, because they're just like completely different sounds. And what sound? What are you trying to create? And how is anyone going to enjoy it? If you go from this groove to that? And

150
00:19:44.580 --> 00:19:46.340
Participant 2: so yeah, it's it's.

151
00:19:47.210 --> 00:19:50.699
Participant 2: And now it's been so long since I wrote these lovely songs.

152
00:19:50.910 --> 00:19:57.520
Participant 2: but I don't know what to do with them. Really, I'd love to like. I would love to put them out, I think, but I'd be

153
00:19:59.220 --> 00:20:00.350
Participant 2: I'd be.

154

00:20:04.700 --> 00:20:10.479
Participant 2: [inaudible: We need not not.] Not terrified again. It's the wrong word. I'm just trying to think of another word. I'd be so apprehensive of

155
00:20:11.070 --> 00:20:15.430
Participant 2: my best friends, which is so stupid, you know.

156
00:20:15.830 --> 00:20:17.029
Participant 2: and also.

157
00:20:18.370 --> 00:20:20.790
Participant 2: I think, in a world where

158
00:20:21.810 --> 00:20:26.949
Participant 2: and I'm I'm really, I really admire you, Lilli, for the way that you've come off social media. And I just

159
00:20:27.100 --> 00:20:32.229
Participant 2: I need to do something like it. But lots of my work is connected on it. But I need to kind of

160
00:20:32.470 --> 00:20:33.870
Participant 2: work that out.

161
00:20:34.250 --> 00:20:37.549
Participant 2: The baggage that comes with it now of like

162
00:20:37.820 --> 00:20:45.239
Participant 2: you've got to do this. You've got to promote this. It's got to be a real. You've got to have a photo. You've got it. It's like, No, I just want to make some music

163
00:20:45.330 --> 00:20:56.180
Participant 2: and sing it to some people and tell some jokes in between, and not worry about Instagram and Tiktok and Facebook. And if it's liked, and

164
00:20:56.450 --> 00:20:58.870
Participant 2: that all comes with it. Now I feel.

165
00:20:59.630 --> 00:21:03.970
Participant 2: and then, if you're not, you know, as soon as you maybe put one thing on there.

166
00:21:04.130 --> 00:21:05.359
Participant 2: then the

167
00:21:05.780 --> 00:21:14.460
Participant 2: the thing of oh, you've got to put another thing. And did anyone see it? And why doesn't the algorithm like it? And what about the artwork? And do I look good enough, and where's my makeup? And I'm tired. I'm old

168
00:21:14.640 --> 00:21:17.390
Participant 2: that all comes with it as well, you know. So then

169
00:21:18.430 --> 00:21:20.100
Participant 2: then they don't come out.

170
00:21:20.700 --> 00:21:24.689
Lilli Unwin (she/her): Ok, this is painting a really useful picture for me.

171
00:21:26.460 --> 00:21:33.000
Lilli Unwin (she/her): you mentioned the word apprehensive, and that was in relation to people that you knew real-life people.

172
00:21:34.140 --> 00:21:39.270
Lilli Unwin (she/her): Can you talk me through that sort of thought process like, what is the apprehensive about?

173
00:21:42.790 --> 00:21:48.190
Participant 2: Someone going ‘oh. That call sequence is really, you know, basic’

174
00:21:48.350 --> 00:21:52.469
Participant 2: hoorray. Cg, cf, a minor C woo

175
00:21:53.060 --> 00:21:55.560
Participant 2: or oh, you modulated there.

176
00:21:56.530 --> 00:21:58.299
Participant 2: Oh, dear! Or.

177
00:21:58.968 --> 00:22:04.560
Participant 2: all your voicings aren't right, are they? Or it’s a shame your. Melody did this. And

178
00:22:05.880 --> 00:22:17.399
Participant 2: yeah, that's what I worry about. I remember chatting to Immy about this when she first joined the Academy. She's like, Oh, I've started this. Kumbaya club, where I just you know. We just come together and sing songs.

179
00:22:17.460 --> 00:22:20.380
Participant 2: and it doesn't matter if it's like chord I, chord V, Chord I.

180
00:22:21.470 --> 00:22:26.199
Participant 2: I want to join this club, but even then I wouldn't have joined that club because

181
00:22:26.530 --> 00:22:34.190
Participant 2: there would have been people using chord 6. And I would have been frightened, you know, because what if my song just has chord, one chord, 5 good one, or just chord one.

182
00:22:34.650 --> 00:22:35.670
Participant 2: you know.

183
00:22:35.940 --> 00:22:37.639
Participant 2: and it's so.

184
00:22:38.000 --> 00:22:47.279
Participant 2: This happened to me at the Guildhall as well. When I was doing my masters, my music just became so simplistic it just literally went to like held chords because I was

185
00:22:47.520 --> 00:22:52.010
Participant 2: so apprehensive, and I didn't want to make a decision that I felt would be judged.

186
00:22:52.610 --> 00:23:00.250
Participant 2: which was just so silly. Well, it wasn't silly just how I felt, you know, every and it's hard being at Music College, isn't it? Because you're

187
00:23:01.140 --> 00:23:07.619
Participant 2: everything we do is judge because they want you to improve. But it's you. It's your soul. It's your person. It's your.

188
00:23:07.890 --> 00:23:11.199
Participant 2: it's your identity, and they're just pushing at it.

189
00:23:11.470 --> 00:23:19.219
Participant 2: They don't mean, you know, that's that's part of the success criteria is to analyze. Look at and change and renew what you're doing. But

190
00:23:19.400 --> 00:23:23.150
Participant 2: I think because it's all the time on everything that you do.

191
00:23:23.610 --> 00:23:26.620
Participant 2: I think a lot of people come out of it feeling a bit.

192
00:23:27.190 --> 00:23:28.620
Participant 2: you know, unless you're

193
00:23:29.920 --> 00:23:39.049
Participant 2: one of the 5 platform musicians that they create every 10 years that are just straight into the, you know, limelight. It's really hard to then continue, because

194
00:23:39.270 --> 00:23:40.730
Participant 2: in some ways

195
00:23:41.010 --> 00:23:42.416
Participant 2: I find

196
00:23:43.510 --> 00:23:46.290
Participant 2: but not in the education setting for me

197
00:23:46.910 --> 00:23:49.710
Participant 2: where it's completely different. It's really freeing

198
00:23:50.600 --> 00:23:51.700
Participant 2: because

199
00:23:54.560 --> 00:23:56.320
Participant 2: children love the songs

200
00:23:56.470 --> 00:23:58.470
Participant 2: and they sing them

201
00:23:58.930 --> 00:24:00.470
Participant 2: with renewed vigour.

202
00:24:00.700 --> 00:24:04.710
Participant 2: and the teachers enjoy them. And there's stuff

203
00:24:05.790 --> 00:24:15.439
Participant 2: going on around them. It's maybe it's just because it's not such a threatening environment for me like doesn't feel a threatening, threatening environment. Or I feel more in control of that environment.

204
00:24:15.720 --> 00:24:16.270
Lilli Unwin (she/her):Um.

205
00:24:16.270 --> 00:24:18.020
Participant 2: Material into.

206
00:24:18.440 --> 00:24:21.190
Participant 2: But when I work with the Royal College of Music doing stuff.

207
00:24:21.980 --> 00:24:28.680
Participant 2: back come the remnants of is it good enough? Is the orchestration good enough. They haven't booked me again. What does that mean? Was my piece bad?

208

00:24:30.900 --> 00:24:31.770
Participant 2: yeah.

209
00:24:31.770 --> 00:24:32.730
Lilli Unwin (she/her): What about

210
00:24:33.760 --> 00:24:39.580
Lilli Unwin (she/her): Do you have any sense of any sort of beliefs that lie underneath the

211
00:24:39.870 --> 00:24:42.929
Lilli Unwin (she/her): the fear of judgment from your peers?

212
00:24:43.080 --> 00:24:44.589
Lilli Unwin (she/her): Do you have any of like

213
00:24:45.200 --> 00:24:49.210
Lilli Unwin (she/her): those kind of thought trains that aren't necessarily what you

214
00:24:50.070 --> 00:24:59.699
Lilli Unwin (she/her): how to explain, you know, underlying sort of beliefs that aren't necessarily rational. But do you get a sense of any that are underneath the ones to do with your peers and the judgment There?

215
00:25:00.190 --> 00:25:04.200
Participant 2: Oh, I'm sure it's like related to my

216
00:25:04.700 --> 00:25:09.170
Participant 2: past experiences and core beliefs of not being good enough in

217
00:25:09.960 --> 00:25:10.639
Participant 2: in

218
00:25:11.340 --> 00:25:19.700
Participant 2: you know lots of things, and I do have dyslexia and Adhd. And now that I understand, I'm recently diagnosed, well.

219
00:25:20.230 --> 00:25:23.160

Participant 2: what are we? 2,004?

220
00:25:24.030 --> 00:25:27.848
Participant 2: yeah, I'm diagnosed Adhd, 2 and a half years now.

221
00:25:28.770 --> 00:25:32.940
Participant 2: and they talk about a lot about when you are neuro divergent

222
00:25:33.020 --> 00:25:34.940
Participant 2: because you spend a lot of your

223
00:25:37.040 --> 00:25:38.650
Participant 2: education

224
00:25:39.320 --> 00:25:40.980
Participant 2: experience

225
00:25:41.270 --> 00:25:45.286
Participant 2: doing things differently to everyone else, even if you're coping

226
00:25:49.200 --> 00:25:51.059
Participant 2: like, quite early on

227
00:25:51.418 --> 00:26:05.900
Participant 2: you know, I was told quite a lot, just not putting in enough effort, not trying hard enough, not focusing, not concentrating. Too chatty. Oh, but don't worry. You're really good at music, a lot of teachers said to me, Oh, don't worry about math. You're really good at music.

228
00:26:06.800 --> 00:26:09.860
Participant 2: No, I want to be. I want to understand. And

229
00:26:10.365 --> 00:26:17.474
Participant 2: so from quite an early age, you know. I wasn't good enough of spelling. Handwriting was still is not great.

230
00:26:18.380 --> 00:26:24.280

Participant 2: so I'm sure that has played into it a lot, but I was always good at music, and

231
00:26:24.710 --> 00:26:29.070
Participant 2: in the eyes of professionals and my peers, so

232
00:26:29.500 --> 00:26:32.729
Participant 2: I suppose I don't want to rock that boat at all.

233
00:26:33.110 --> 00:26:36.420
Participant 2: But I mean, if we were to do a research paper on

234
00:26:36.630 --> 00:26:42.889
Participant 2: the Lvp. And why I'm still in it, and how much it relates to my identity.

235
00:26:44.650 --> 00:26:46.359
Participant 2: that would be huge as well.

236
00:26:46.490 --> 00:26:47.910
Participant 2: because I think that

237
00:26:49.120 --> 00:26:58.649
Participant 2: I still I still go to that every week and come out of it some weeks like. Oh, I'm not good enough, for everyone thinks I'm a nob or. Oh, I can't sing, and I haven't. Trained as a singer. It's just it's

238
00:27:00.125 --> 00:27:06.300
Participant 2: it's some of my negative thought loops, you know, and they feed into it big time.

239
00:27:07.282 --> 00:27:10.240
Participant 2: And I think it's because music, creating.

240
00:27:10.320 --> 00:27:13.280
Participant 2: playing, performing, singing, writing

241
00:27:13.940 --> 00:27:19.069
Participant 2: is so deeply entwined with who I think I am, and who I think

242
00:27:20.340 --> 00:27:26.690
Participant 2: I will be always, even though I'm kind of moving away from it in some ways. Now

243
00:27:27.820 --> 00:27:34.559
Participant 2: it was, it is since, was, and probably still will be, such a strong part of how I identify as Participant 2.

244
00:27:35.050 --> 00:27:35.870
Participant 2: You know.

245
00:27:36.070 --> 00:27:37.370
Lilli Unwin (she/her): That makes sense

246
00:27:37.780 --> 00:27:42.739
Lilli Unwin (she/her): so talking about like identity, and like perhaps self worth there, and like.

247
00:27:42.740 --> 00:27:43.120
Participant 2: Hmm.

248
00:27:43.521 --> 00:27:48.339
Lilli Unwin (she/her): Does It feel tied up together with your musical identity, your personal identity?

249
00:27:48.340 --> 00:27:49.100
Participant 2: Yeah.

250
00:27:51.440 --> 00:27:52.810
Participant 2: I think. Also.

251
00:27:53.360 --> 00:27:58.050
Participant 2: I don't know. In music education, we talk about self efficacy

252
00:27:58.060 --> 00:27:59.520
Participant 2: where you.

253
00:28:00.060 --> 00:28:07.930
Participant 2: which is not just your, it's like your identity and your belief that you can do something to your self-Esteem sorry, and your belief that you can do something.

254
00:28:08.090 --> 00:28:09.010
Participant 2: So

255
00:28:09.130 --> 00:28:10.810
Participant 2: I think, and

256
00:28:11.010 --> 00:28:16.079
Participant 2: my self efficacy and music is really high. I just think I can do it.

257
00:28:18.290 --> 00:28:19.909
Participant 2: And so when

258
00:28:21.430 --> 00:28:33.979
Participant 2: I do have a little bit as well of rejection sensitivity dysphoria which comes a lot with Adhd and dyslexia. So I feel things really deeply so like if someone says, Oh, I'm not sure about that

259
00:28:34.010 --> 00:28:35.490
Participant 2: that chord there

260
00:28:35.850 --> 00:28:38.650
Participant 2: stabs me in the heart, you know I'm like, Oh, my God!

261
00:28:39.650 --> 00:28:42.109
Participant 2: You know, and then I ruminate on it.

262
00:28:42.340 --> 00:28:49.329
Participant 2: and I will remember like today I'm walking to school with Owen, and I remember things from that. I might have said someone in the playground when I was 7.

263
00:28:49.410 --> 00:29:06.449

Participant 2: But that kind of thing happens with music as well. Now I know it's like a Ocd negative thought thing, but that so then I you know, that can stop me creating, because I don't want to feel that deeply rejected and that deeply wounded by someone suggesting that

264
00:29:07.030 --> 00:29:09.250
Participant 2: a chord is slightly different

265
00:29:09.380 --> 00:29:12.169
Participant 2: or a melody shape somewhere different.

266
00:29:15.530 --> 00:29:22.664
Participant 2: But I also think that's been quite long, quite a long time since I've written a song for myself.

267
00:29:23.830 --> 00:29:25.090
Participant 2: Now that

268
00:29:25.550 --> 00:29:26.789
Participant 2: I should probably just

269
00:29:28.240 --> 00:29:33.970
Participant 2: now I’m. I'm feeling quite different. In my relationship to music, anyway, over the past few years, and feeling much more

270
00:29:34.070 --> 00:29:40.319
Participant 2: at one with the fact that I'm not where I thought I would be. I thought I would be like

271
00:29:40.580 --> 00:29:44.969
Participant 2: performing in an orchestra, or playing all the time. But I'm not that kind of musician.

272
00:29:45.648 --> 00:29:47.739
Participant 2: And I'm happy with that now.

273
00:29:48.330 --> 00:29:51.200
Participant 2: because I do create so much educationally.

274
00:29:53.420 --> 00:29:59.510
Participant 2: so I think maybe it might be a time to have a go at writing another song, now that I've got different goggles on it.

275
00:29:59.670 --> 00:30:02.660
Participant 2: and these are maybe quite old historical feelings. Now.

276
00:30:05.280 --> 00:30:05.970
Lilli Unwin (she/her): Hmm.

277
00:30:05.970 --> 00:30:06.630
Participant 2: Yeah.

278
00:30:06.840 --> 00:30:08.819
Lilli Unwin (she/her): You were saying something about

279
00:30:09.536 --> 00:30:35.883
Lilli Unwin (she/her): my brain is a little bit slow, because you'll give me so many interesting things to think about. So forgive me when I'm a bit slow with getting the questions together. But you were saying something by the sounds of what you were talking about just recently, it sounds like the rejection when when a musical rejection happens like A, that chord could be better. That immediately is a personal rejection.

280
00:30:36.760 --> 00:30:37.080
Participant 2: Yeah.

281
00:30:37.250 --> 00:30:39.880
Lilli Unwin (she/her): I just wanted to check That. make that clear.

282
00:30:40.190 --> 00:30:40.500
Participant 2: Yep.

283
00:30:41.150 --> 00:31:00.739
Lilli Unwin (she/her): Interesting. Do you have any? Can you share any instances where you felt pressured? So this is gonna this is kind of one of my questions, but it sounds like we've already touched on it. But are there any particular instances? You can remember that you feel comfortable speaking about where you felt the pressure to kind of appear perfect to your audience.

284
00:31:01.530 --> 00:31:09.720
Lilli Unwin (she/her): And that might be a social media audience. Or how did that affect your creative process? Because that's the thing that I'm really interested in is.

285
00:31:09.880 --> 00:31:14.410
Lilli Unwin (she/her): how do these experiences, then, affect your Creative Process.

286
00:31:15.850 --> 00:31:16.700
Participant 2: Yeah.

287
00:31:17.850 --> 00:31:20.454
Participant 2: so I've I think I've got a couple

288
00:31:21.200 --> 00:31:33.309
Participant 2: at the end of my masters. I wrote a piece. I mean, it's not. It's not a song. It was a well. The recorder players were singing at the same time, so it was a piece for recorders, but they sung

289
00:31:33.330 --> 00:31:34.809
Participant 2: whilst playing the recorder.

290
00:31:34.990 --> 00:31:39.076
Participant 2: and they loved it, and it was really well received. And

291
00:31:40.360 --> 00:31:45.370
Participant 2: They put it on their album. Tangled pipes. I consortium 5

292
00:31:45.600 --> 00:31:46.610
Participant 2: and

293
00:31:47.259 --> 00:31:50.349
Participant 2: I went up to a conference in Scotland with them.

294
00:31:50.860 --> 00:31:51.950
Participant 2: and I

295
00:31:53.014 --> 00:31:55.389
Participant 2: spoke about my piece, and

296
00:31:55.560 --> 00:31:56.650
Participant 2: it was great.

297
00:31:56.880 --> 00:32:06.630
Participant 2: and then they commissioned me to write something else, and that was the pinnacle of my let's just play semi brieves period of writing.

298
00:32:07.350 --> 00:32:08.390
Participant 2: and

299
00:32:10.330 --> 00:32:14.330
Participant 2: I think that I felt a pressure to

300
00:32:14.430 --> 00:32:16.530
Participant 2: to present as

301
00:32:17.250 --> 00:32:18.080
Participant 2: like

302
00:32:18.910 --> 00:32:21.020
Participant 2: a really knowledgeable

303
00:32:21.770 --> 00:32:26.020
Participant 2: academic style composer, which I wasn't, and

304
00:32:27.840 --> 00:32:29.859
Participant 2: I didn't go to the concert.

305
00:32:30.040 --> 00:32:33.090
Participant 2: and I didn't go to the premiere. It was in the purcell rooms.

306
00:32:33.140 --> 00:32:34.550
Participant 2: and I didn't go

307
00:32:38.370 --> 00:32:39.640
Participant 2: and I just

308
00:32:39.780 --> 00:32:43.150
Participant 2: I I wasn't happy with my piece, and

309
00:32:43.520 --> 00:32:44.740
Participant 2: I hadn't.

310
00:32:45.690 --> 00:32:50.119
Participant 2: I didn't know what I was going to say to people, and in real life.

311
00:32:51.430 --> 00:33:04.549
Participant 2: And I think I just moved so far away from that style of composition in my mind now, and I was writing for schools and writing melodies and tunes and lovely things, and work with words and beautiful songs with kids.

312
00:33:05.237 --> 00:33:07.620
Participant 2: So that was one instance, and I just

313
00:33:07.940 --> 00:33:18.860
Participant 2: I think that it kind of just closed that door for me. In a but in a in a positive way, because I didn't. I didn't want to pretend to try to be a contemporary composer anymore.

314
00:33:21.620 --> 00:33:22.790
Participant 2: And then

315
00:33:23.800 --> 00:33:28.039
Participant 2: I did have a little duo with my friend Nick for a while, where we sang our songs.

316
00:33:28.060 --> 00:33:30.620
Participant 2: We sang my songs, the 4 songs

317
00:33:30.980 --> 00:33:34.752
Participant 2: and his songs. He's a great songwriter as well, really.

318
00:33:35.630 --> 00:33:40.159
Participant 2: that was interesting, I said, as well, as if I was. his songs really

319
00:33:40.460 --> 00:33:44.820
Participant 2: tell lovely stories, lovely narratives, and really interesting.

320
00:33:45.120 --> 00:33:55.140
Participant 2: and I would play fiddle and flute and back in vocals with his songs moved, and we did a gig at the green note. No, we didn't do a gig, that's a lie. We turned up a open mic night

321
00:33:55.220 --> 00:33:58.539
Participant 2: and sang some songs, and everyone loved what we did.

322
00:33:58.860 --> 00:34:02.802
Participant 2: And then we opened, for we were like a

323
00:34:04.660 --> 00:34:12.839
Participant 2: support. Act was left me sorry for my other folk band friends at King's Place. And that went really well.

324
00:34:13.610 --> 00:34:14.770
Participant 2: And then

325
00:34:16.520 --> 00:34:27.659
Participant 2: we just stopped. Well, we did a recording, and the recording wasn't didn't sound anything like we wanted it to. And I couldn't tell the guy that recorded it like, Are you happy with what I've done? I'm like, yeah.

326
00:34:28.130 --> 00:34:30.639
Participant 2: really wasn't. I couldn't tell him

327
00:34:32.659 --> 00:34:34.139
Participant 2: I don't know why.

328
00:34:34.570 --> 00:34:36.609
Participant 2: And then Nick's

329
00:34:37.650 --> 00:34:42.770
Participant 2: best friend's daughter was murdered. It was horrific. It was one. It was about murdered in South London.

330
00:34:42.880 --> 00:34:44.269
Participant 2: And so we've you know.

331
00:34:44.350 --> 00:34:50.740
Participant 2: they got really distracted quite rightly by that. So we didn't do anything with it. And actually, Ivan has

332
00:34:51.810 --> 00:34:56.439
Participant 2: recently got got the stems from Nick, I said. I'm going to put them together for you both.

333
00:34:57.530 --> 00:35:00.889
Participant 2: but I think that I felt a pressure for this

334
00:35:00.990 --> 00:35:10.030
Participant 2: act of me and Nick to be like really good, so that we would just go straight in at the top, whatever the top is, you know, what is this top?

335
00:35:12.140 --> 00:35:13.250
Participant 2: And

336
00:35:16.540 --> 00:35:17.570
Participant 2: yeah.

337
00:35:18.400 --> 00:35:22.210
Participant 2: we didn't really do do anything on social media. I don't think

338
00:35:22.270 --> 00:35:26.439
Participant 2: I think we had a Facebook page, when Facebook pages were all the rage.

339
00:35:30.030 --> 00:35:31.840
Participant 2: we didn't do anything else.

340
00:35:32.700 --> 00:35:36.309
Participant 2: That was a shame, because I do really like what we did. And

341
00:35:37.830 --> 00:35:40.910
Participant 2: Were you at my wedding? I can't remember you were. Yes.

342
00:35:41.070 --> 00:35:42.819
Lilli Unwin (she/her): Yeah, I think it was at all of it.

343
00:35:42.820 --> 00:35:45.708
Participant 2: Yeah. So Nick sang one of his songs.

344
00:35:47.060 --> 00:35:49.730
Participant 2: I think he sang a lovely song called A Secret Book

345
00:35:49.770 --> 00:35:50.605
Participant 2: and

346
00:35:51.560 --> 00:35:57.529
Participant 2: he said he felt so frightened to play because of, like all the musical people in the audience.

347
00:35:57.680 --> 00:36:01.259
Participant 2: But it was great, and I was just so proud of him, and

348
00:36:02.260 --> 00:36:10.510
Participant 2: we should have we should do something more together. I mean, he's quite the older, than me, he's quite. I think he's in his sixties now.

349
00:36:12.040 --> 00:36:17.150
Participant 2: He's a great singer songwriter, but there was a pressure in me to make it like the best

350
00:36:17.260 --> 00:36:18.559
Participant 2: it could ever be.

351
00:36:22.080 --> 00:36:23.180
Participant 2: And then.

352
00:36:24.280 --> 00:36:29.060
Participant 2: with anything that I would put out. Now I would feel such a pressure to have like

353
00:36:29.360 --> 00:36:31.360
Participant 2: branding and

354
00:36:32.360 --> 00:36:34.960
Participant 2: consistency. And all these words.

355
00:36:37.500 --> 00:36:48.180
Participant 2: that don't you know. I bet I bet Mozart didn't have branding, or you know, consistency, I mean, he was quite prolific. But you know, and I I don't think that

356
00:36:48.640 --> 00:36:50.349
Participant 2: the people that we

357
00:36:51.230 --> 00:37:00.421
Participant 2: really look up to, that I really look up to singer songwriters. The the consistency was they just kept. They just keep writing, and they just keep going.

358
00:37:03.140 --> 00:37:04.130
Participant 2: yeah.

359
00:37:05.060 --> 00:37:05.980
Lilli Unwin (she/her): So

360
00:37:06.120 --> 00:37:15.050
Lilli Unwin (she/her): You're sort of bringing up social media here a little bit, and I'd be really interested to hear a bit more specifically like in this space

361
00:37:15.140 --> 00:37:22.109
Lilli Unwin (she/her): what? What that relationship is between you and social media. And by you I sort of mostly mean, like

362
00:37:22.410 --> 00:37:27.359
Lilli Unwin (she/her): you as a singer songwriter, and how that impacts your creativity, although we have discussed.

363
00:37:27.923 --> 00:37:38.750
Lilli Unwin (she/her): You know the singer songwriter, you is very much part of the personal, you. And how how does what's that relationship like with social media and your creative process?

364
00:37:39.010 --> 00:37:39.760
Participant 2: Yeah,

365
00:37:44.610 --> 00:37:52.829
Participant 2: I have 2 social media accounts. I have on Instagram this is, sorry. I have like musical Kt.

366
00:37:53.750 --> 00:37:57.790
Participant 2: if anyone's following this video, feel free to follow me, which is like.

367
00:37:57.790 --> 00:38:04.080
Lilli Unwin (she/her): This video is just going to be between us. But yeah, on another occasion you could do the Pr.

368
00:38:05.046 --> 00:38:10.860
Participant 2: And and then I have my other one, which is like full of sourdough pizza, guinea pigs, and my children.

369
00:38:13.830 --> 00:38:14.820
Participant 2: And

370
00:38:16.720 --> 00:38:17.740
Participant 2: I don't know it’s

371
00:38:18.200 --> 00:38:22.800
Participant 2: I I kind of don't care about it as much anymore. Like I used to

372

00:38:23.140 --> 00:38:26.760
Participant 2: make sure that I was putting everything I was doing up there

373
00:38:31.230 --> 00:38:37.550
Participant 2: and kind of with Twitter as well, and twitter and music education. I don't know anymore, because I just don't engage with it.

374
00:38:37.770 --> 00:38:45.299
Participant 2: Used to be when it was Twitter used to be like people's Cvs. You know. You would see what conferences you'd been to, what?

375
00:38:46.890 --> 00:38:47.730
Participant 2: you know.

376
00:38:48.070 --> 00:38:54.029
Participant 2: where you'd had your stuff performed with kids, and how many thousands of kids had done this with you and

377
00:38:56.780 --> 00:39:02.979
Participant 2: So I felt the pressure to always put something up there when I was doing it. Not necessarily. And then I kind of try. I tried to do the.

378
00:39:03.140 --> 00:39:09.229
Participant 2: you know, creating content for the sake of creating content to keep your audience engaged, which just

379
00:39:10.070 --> 00:39:15.079
Participant 2: I just, you know, lost momentum with.

380
00:39:15.260 --> 00:39:19.660
Participant 2: because it wasn't interesting. And but then

381
00:39:21.330 --> 00:39:26.140
Participant 2: there's this perceived pressure to keep that

382
00:39:26.260 --> 00:39:28.755
Participant 2: kind of stuff going.

383
00:39:30.630 --> 00:39:31.170
Participant 2: and

384
00:39:32.520 --> 00:39:42.629
Participant 2: I just don't have the time for it. Now, you know, I've got 2 kids, 3 guinea pigs, Hamster, 5 fish, 5 million careers and you know, a meal plan that I tried to keep to each week.

385
00:39:44.650 --> 00:39:46.460
Participant 2: I don't have time to

386
00:39:46.500 --> 00:39:51.160
Participant 2: make sure that my photos line up so that they look like something something. And

387
00:39:51.530 --> 00:39:52.570
Participant 2: do a

388
00:39:53.050 --> 00:39:54.340
Participant 2: you know. Keep that

389
00:39:54.590 --> 00:39:57.049
Participant 2: engagement going, and it's just not

390
00:39:57.420 --> 00:40:02.399
Participant 2: good for your mental health, you know. It's just not. It's not good.

391
00:40:04.370 --> 00:40:05.510
Participant 2: I

392
00:40:06.870 --> 00:40:09.739
Participant 2: I'm trying harder and harder to just have

393
00:40:11.123 --> 00:40:17.819
Participant 2: this is a side note. Just have my phone away from me in general, you know, because it's just.

394
00:40:18.150 --> 00:40:19.670
Participant 2: It's not

395
00:40:21.120 --> 00:40:21.970
Participant 2: good.

396
00:40:22.130 --> 00:40:25.469
Participant 2: And creatively, it's not good because

397
00:40:26.060 --> 00:40:27.429
Participant 2: I waste time.

398
00:40:27.570 --> 00:40:31.369
Participant 2: because I'll start. I might start thinking all right. I'll do this thing

399
00:40:32.360 --> 00:40:40.607
Participant 2: an hour later. Haven't done the thing. What have I done? Who knows? But I don't feel good about it, because other people have done things, and oh, it do that, you know.

400
00:40:40.850 --> 00:40:43.050
Lilli Unwin (she/her): Ignore that sorry Otter AI has just left.

401
00:40:43.050 --> 00:40:43.969
Participant 2: You don't know.

402
00:40:44.430 --> 00:40:45.180
Participant 2: Yeah.

403
00:40:46.810 --> 00:40:47.890
Participant 2: So

404
00:40:48.790 --> 00:40:49.730
Participant 2: yeah.

405
00:40:50.230 --> 00:41:00.810

Lilli Unwin (she/her): Okay. So so you were saying something about the content. By the way, can I just do a quick time check with you? Because I'm aware that we're booked until quarter past. Are you very tight to leave at quarter past or.

406
00:41:00.810 --> 00:41:03.500
Participant 2: 1130 would be cool. Is that okay? Yeah.

407
00:41:03.707 --> 00:41:05.569
Lilli Unwin (she/her): You sure you're happy to run a bit longer.

408
00:41:05.570 --> 00:41:06.779
Participant 2: Yeah, yeah, yeah, yeah.

409
00:41:06.780 --> 00:41:07.410
Lilli Unwin (she/her): Great

410
00:41:07.975 --> 00:41:13.649
Lilli Unwin (she/her): That would be really helpful. Because basically, you're providing lots of really interesting stuff.

411
00:41:13.830 --> 00:41:14.890
Lilli Unwin (she/her): So

412
00:41:15.110 --> 00:41:25.339
Lilli Unwin (she/her): you say something about was uh the. I think it was to do with the content wasn't interesting to you. You got bored of it because it wasn't interesting. So by that.

413
00:41:25.520 --> 00:41:29.399
Lilli Unwin (she/her): I'm wondering like, did it feel authentic to you or?

414
00:41:29.400 --> 00:41:30.070
Participant 2: No.

415
00:41:30.070 --> 00:41:31.560
Lilli Unwin (she/her): What was going on there?

416
00:41:31.860 --> 00:41:39.399

Participant 2: Not at all like even educationally, you know, putting out all these questions of what do you think about this? And have you heard of this, and I read this, and

417
00:41:40.290 --> 00:41:50.069
Participant 2: I didn't read it, you know, and I don't care what what that's that's that's a bit too blunt. But like I don't want to start a discussion on something, or

418
00:41:50.130 --> 00:41:55.090
Participant 2: I don't want to create a playlist for people to listen to, because they're not going to

419
00:41:56.920 --> 00:41:59.320
Participant 2: You know, it's it's not gonna be

420
00:41:59.700 --> 00:42:01.730
Participant 2: of use. It's just

421
00:42:02.290 --> 00:42:05.220
Participant 2: to me. It's just noise. It is noise.

422
00:42:05.560 --> 00:42:07.390
Participant 2: visual noise.

423
00:42:08.138 --> 00:42:13.280
Participant 2: That I I don't think is going to be of any use

424
00:42:13.590 --> 00:42:19.050
Participant 2: to people apart from them, saying, Oh, Participant 2's doing that. Maybe I should do something like that.

425
00:42:19.690 --> 00:42:20.780
Participant 2: That's not.

426
00:42:21.070 --> 00:42:22.952
Participant 2: That's not great.

427
00:42:26.440 --> 00:42:30.429

Participant 2: yeah. The people that I care about are the ones that

428
00:42:30.550 --> 00:42:32.760
Participant 2: know that I go and do things

429
00:42:32.840 --> 00:42:38.320
Participant 2: because they're interested in what I'm doing or what I'm creating.

430
00:42:42.450 --> 00:42:43.320
Participant 2: yeah.

431
00:42:44.430 --> 00:42:48.760
Lilli Unwin (she/her): So what I'm kind of hearing like.

432
00:42:49.710 --> 00:42:58.490
Lilli Unwin (she/her): So do you. Do you feel with this viewpoint that social media really influences the types of things that you're creating?

433
00:42:59.530 --> 00:43:00.450
Lilli Unwin (she/her): Or?

434
00:43:10.160 --> 00:43:12.480
Participant 2: I kind of feel that I would have to

435
00:43:13.210 --> 00:43:22.829
Participant 2: for me to to answer that I would have to get into a rhythm of creating stuff for social media. Now in the lockdown. I did. It wasn't

436
00:43:23.650 --> 00:43:24.660
Participant 2: uh

437
00:43:26.010 --> 00:43:32.670
Participant 2: it wasn't songwriting, but it was education videos for kids. And I got into a real rhythm.

438
00:43:32.720 --> 00:43:36.050
Participant 2: but I just burnt out because I couldn't sustain it.

439
00:43:36.280 --> 00:43:42.819
Participant 2: But I think that if I was doing that with my own creative things, and maybe I was posting something every week

440
00:43:43.070 --> 00:43:47.257
Participant 2: there would be a pressure. I would feel a pressure for me to

441
00:43:48.290 --> 00:43:49.800
Participant 2: carry that on.

442
00:43:49.830 --> 00:43:53.770
Participant 2: and then maybe a quality quality of what I was presenting

443
00:43:54.410 --> 00:44:01.589
Participant 2: might not be what I'd want it to be. But then you look at things like Fini's 30 day songwriting challenge which I was like. Yes, I'll do that.

444
00:44:01.980 --> 00:44:09.290
Participant 2: I didn't. You know. People just have this incredible flow of creativity, and

445
00:44:10.810 --> 00:44:12.099
Participant 2: you know, so I did.

446
00:44:13.050 --> 00:44:13.630
Participant 2: I couldn't.

447
00:44:13.780 --> 00:44:22.169
Participant 2: I couldn't even engage in it, because I thought I won't be able to do that, and it won't be of that high quality. And so goodbye.

448
00:44:22.220 --> 00:44:27.369
Participant 2: you know. That's a real shame, because even if I've maybe just done 3 or 4 days

449
00:44:27.380 --> 00:44:29.279
Participant 2: over a space of a week

450
00:44:29.550 --> 00:44:30.810
Participant 2: it would have been

451
00:44:31.320 --> 00:44:34.459
Participant 2: good. But that's that's not what my brain

452
00:44:34.590 --> 00:44:42.079
Participant 2: happy doing. My brain is happy, like committing to everything. And this is something I'm trying to.

453
00:44:42.770 --> 00:44:44.410
Participant 2: you know. Work on that.

454
00:44:44.850 --> 00:44:45.600
Participant 2: That

455
00:44:47.070 --> 00:44:52.310
Participant 2: good enough is good enough. You know perfectionism.

456
00:44:53.020 --> 00:45:01.119
Participant 2: although I don't have it to the extent of some other people, because I will just be like solid. It's it's done. There you go, especially if there's a deadline.

457
00:45:04.790 --> 00:45:06.070
Participant 2: But that does.

458
00:45:09.310 --> 00:45:10.989
Participant 2: Yeah, I'm I'm sure that if

459
00:45:11.060 --> 00:45:13.119
Participant 2: I felt a pressure to create.

460
00:45:13.430 --> 00:45:15.629
Participant 2: If I'd set that schedule for myself.

461

00:45:16.170 --> 00:45:25.089
Participant 2: I wouldn't be happy doing it. I don't think or I'd get on a real high and do it load, you know. So it's

462
00:45:25.810 --> 00:45:26.700
Participant 2: yeah.

463
00:45:26.840 --> 00:45:28.200
Participant 2: I hope that answers that.

464
00:45:28.200 --> 00:45:37.289
Lilli Unwin (she/her): That's really helpful. And you've segwayed beautifully into me, asking about perfectionism. Like, if you could.

465
00:45:38.040 --> 00:45:48.100
Lilli Unwin (she/her): Yeah, like, could you speak a little bit about what perfectionism is like in relation to a creative process? Is there a relationship there? What what does that look like.

466
00:45:56.050 --> 00:45:57.060
Participant 2: So

467
00:45:57.410 --> 00:45:59.281
Participant 2: I wrote a piece

468
00:46:01.450 --> 00:46:13.440
Participant 2: In lockdown for a concert. World college of music. And it was with string quintet 1, 2, 3. Yeah, double bass cello via violin and piano.

469
00:46:13.560 --> 00:46:15.949
Participant 2: And it was about

470
00:46:16.050 --> 00:46:19.669
Participant 2: the fact that everyone was wearing masks. And

471
00:46:21.180 --> 00:46:22.370
Participant 2: we all.

472

00:46:22.510 --> 00:46:27.979
Participant 2: you know, the the eyes were the windows to the soul, and we could tell what everyone was thinking just by our eyes.

473
00:46:28.130 --> 00:46:30.240
Participant 2: And it was for a

474
00:46:31.450 --> 00:46:37.699
Participant 2: group of years 3 and 4, maybe, or 4 and 5. I don't think it was year 6.

475
00:46:38.779 --> 00:46:39.809
Participant 2: And

476
00:46:40.950 --> 00:46:45.220
Participant 2: it was. It was really I. I loved writing it. It was

477
00:46:45.580 --> 00:46:47.490
Participant 2: great, and

478
00:46:47.900 --> 00:46:49.839
Participant 2: I was really happy with it.

479
00:46:50.110 --> 00:46:58.669
Participant 2: And then we got to recording it, and the students that came were all from they were all like first and second years.

480
00:46:58.770 --> 00:47:02.860
Participant 2: and the double bass player that came was like apparently a big deal.

481
00:47:02.860 --> 00:47:04.780
Lilli Unwin (she/her): So undergraduate first. Yes.

482
00:47:04.780 --> 00:47:10.820
Participant 2: Undergraduate students. The double bass. There was big deal, apparently, and it's clear that

483
00:47:11.340 --> 00:47:13.560

Participant 2: some of the other members of the ensemble

484
00:47:13.600 --> 00:47:24.639
Participant 2: wanted to impress him. Both musically and personally. Should we say and the cellist was really into what I'd written? He's like, I love this. It's so

485
00:47:25.820 --> 00:47:28.850
Participant 2: He really liked the chords and the

486
00:47:29.300 --> 00:47:37.579
Participant 2: his role as a cellist, and he just got into it is really lovely. But they the other players, were just mucking about so much. The pianist was was great as well.

487
00:47:37.810 --> 00:47:38.565
Participant 2: And

488
00:47:40.600 --> 00:47:47.099
Participant 2: so I got I just I didn't know what to do, because I wasn't really in charge of the session. Yet I was in charge of the session, and

489
00:47:47.110 --> 00:47:48.330
Participant 2: it didn't.

490
00:47:48.850 --> 00:47:52.879
Participant 2: It didn't come out as I wanted it to, and so by then I was like

491
00:47:52.980 --> 00:47:55.440
Participant 2: repressing quite a lot of

492
00:47:56.670 --> 00:48:01.320
Participant 2: feelings, as I probably I think I did at the 1 point, like guys, can we? Just, you know, stop this and

493
00:48:01.480 --> 00:48:11.279
Participant 2: put our creative. And, you know, put our energy into what we're doing here because this has got to go out to kids. And it's got to be great for them to be able to sing it.

494

00:48:11.320 --> 00:48:18.404
Participant 2: And then I had to sing, and I just couldn't. My my voice was really tight, and I was like I had so much.

495
00:48:20.620 --> 00:48:25.299
Participant 2: yeah, not not. I don't know. I had as I had a lot that I was trying not to say.

496
00:48:25.500 --> 00:48:42.530
Participant 2: and I then went into the booth, and I did say to the the the guy I was working with who was at work. I was like, look, they're just pissing about too much. We're not getting what I feel it. And he's like, it's fine, Participant 2. It's great. It's really really it's all sounds good.

497
00:48:43.680 --> 00:48:46.760
Participant 2: but I think I just got into the headspace of it's not great.

498
00:48:48.990 --> 00:48:51.670
Participant 2: And then, when it came to presenting the concert.

499
00:48:51.890 --> 00:49:03.190
Participant 2: I got Covid really bad. It's the first time we got Covid and I couldn't present the concert, so someone else had to present the concert. They used my song still. And they used the video, and the kids sang it really, really well. But

500
00:49:03.730 --> 00:49:05.430
Participant 2: I've remembered

501
00:49:05.770 --> 00:49:12.070
Participant 2: that element of it like the not great recording the fact. I couldn't do the concert

502
00:49:12.090 --> 00:49:16.709
Participant 2: more than the fact that the kids loved it. The song was really successful. The players enjoyed playing it.

503
00:49:18.790 --> 00:49:21.873
Participant 2: Oh, someone at the door. Can I just go to the door?

504
00:49:55.050 --> 00:49:56.080

Participant 2: Uh

505
00:49:56.730 --> 00:49:58.160
Participant 2: Yeah. So

506
00:50:00.390 --> 00:50:03.130
Participant 2: I also think that with that piece

507
00:50:03.370 --> 00:50:06.289
Participant 2: like. And and also I did a piece for orchestra

508
00:50:06.690 --> 00:50:09.312
Participant 2: and a song for orchestra and

509
00:50:11.040 --> 00:50:22.620
Participant 2: I didn't have time, and this is since becoming a mom as well. I don't have the time to be a perfectionist anymore, because I have short bursts of time that I can do work and I have to

510
00:50:22.930 --> 00:50:25.960
Participant 2: bloody get it done. Otherwise there's no way I can get it done.

511
00:50:26.190 --> 00:50:29.740
Participant 2: So I just have to, I mean, oh, God, Lilli, this was awful, I'm sure.

512
00:50:30.260 --> 00:50:33.519
Participant 2: So I sent the scores to to the orchestra.

513
00:50:33.530 --> 00:50:42.249
Participant 2: and I I'd sent trump. I'd sent a score in C. Everyone hadn't sent transposed scores. So everyone played like the wrong key.

514
00:50:42.790 --> 00:50:45.519
Participant 2: and I didn't bring my computer with me.

515
00:50:45.710 --> 00:50:53.209

Participant 2: And they were like, Oh, you've sent us the wrong parts, and no one had checked the parts on their end to be honest either.

516
00:50:53.510 --> 00:50:54.610
Participant 2: and

517
00:50:56.080 --> 00:51:02.480
Participant 2: I knew then and there that they'd never hire me again, and even though they've said they will hire me again to write for orchestra. They haven't

518
00:51:04.210 --> 00:51:05.210
Participant 2: And

519
00:51:06.230 --> 00:51:13.860
Participant 2: the the guy that hired me said, Don't worry. They're professional musicians. They all should be able to transpose like they're at Music college, and they did, and it was fine.

520
00:51:15.050 --> 00:51:16.439
Participant 2: But my!

521
00:51:16.830 --> 00:51:18.194
Participant 2: My! So my

522
00:51:19.890 --> 00:51:21.070
Participant 2: whole

523
00:51:22.360 --> 00:51:24.759
Participant 2: sense of self, and

524
00:51:24.850 --> 00:51:31.729
Participant 2: everything just crumbled, and I had this concert in like an hour afterwards, and I had to sing.

525
00:51:32.100 --> 00:51:36.000
Participant 2: and I think that was one of the first times that I just

526

00:51:36.080 --> 00:51:40.889
Participant 2: let it all go because there was nothing more I could do. I had to

527
00:51:41.315 --> 00:51:47.699
Participant 2: sing this song I'd written had to be the best presenter I could be for the kids.

528
00:51:47.830 --> 00:51:50.950
Participant 2: I had to trust that musicians were going to sort it out, and they did.

529
00:51:51.220 --> 00:51:57.922
Participant 2: and I just had to apologize to the staff. And same, I'm terribly sorry I've made a mistake. This is the first time I've done this.

530
00:51:58.970 --> 00:52:00.570
Participant 2: believe me,

531
00:52:01.980 --> 00:52:09.859
Participant 2: And it was great. It was fine. The kids loved it. Everyone was really happy, and the lady came to apologize to me afterwards. But that wasn't

532
00:52:10.280 --> 00:52:23.106
Participant 2: how I would have wanted that that first experience to be, you know, and I didn't put the detail of like the the dynamics in, or the articulation I didn't.

533
00:52:24.410 --> 00:52:29.330
Participant 2: There's so much that I if I had more time that I would have done, but I just had to.

534
00:52:29.420 --> 00:52:32.389
Participant 2: It didn't stop me, which is good. I just had to get it out there.

535
00:52:37.280 --> 00:52:39.020
Participant 2: yeah. So I think that

536
00:52:39.100 --> 00:52:40.790
Participant 2: what perfectionism

537

00:52:41.250 --> 00:52:46.500
Participant 2: doesn't do to me is it doesn't stop me, which is great. So I do carry on with stuff.

538
00:52:46.780 --> 00:52:48.100
Participant 2: But it

539
00:52:49.819 --> 00:52:50.710
Participant 2: my

540
00:52:53.820 --> 00:52:56.660
Participant 2: like the way that I talk to myself about it

541
00:52:57.350 --> 00:53:00.150
Participant 2: that can carry on, you know. And

542
00:53:02.740 --> 00:53:10.082
Participant 2: It's taken me a while to to get over that even though it was fine, you know.

543
00:53:11.210 --> 00:53:12.769
Participant 2: Sorry, Jumper.

544
00:53:12.770 --> 00:53:27.110
Lilli Unwin (she/her): Really helpful like, do so it doesn't. So perfectionism for you at the moment at least, doesn't stop you from creating stuff and engaging with the creative process. However, what you're saying is.

545
00:53:27.270 --> 00:53:29.950
Lilli Unwin (she/her): it does leave an impact.

546
00:53:30.860 --> 00:53:40.359
Lilli Unwin (she/her): Could you just summarize a little bit, cause we kind of. We touched on the impact the whole time, and I, of course, can guess. But I don't wanna guess so if you're able to summarize like

547
00:53:40.400 --> 00:53:48.789
Lilli Unwin (she/her): a few bullet points of like, what is the impact of perfectionism on the creative process. But I guess, like you as a person, perhaps.

548
00:53:48.790 --> 00:53:49.440
Participant 2: Mhmm.

549
00:53:57.730 --> 00:53:59.150
Participant 2: I mean the things that are.

550
00:53:59.340 --> 00:54:03.309
Participant 2: you know I'm saying. My head is like self self loathing.

551
00:54:03.320 --> 00:54:04.355
Participant 2: self-hatred.

553
00:54:18.550 --> 00:54:19.980
Participant 2: A little bit of

554
00:54:20.090 --> 00:54:22.309
Participant 2: like “I told you so” to myself.

555
00:54:26.890 --> 00:54:28.000
Participant 2: But

556
00:54:28.020 --> 00:54:29.370
Participant 2: also

557
00:54:31.580 --> 00:54:36.250
Participant 2: hearing myself say that I know I have come a long way in the last

558
00:54:37.280 --> 00:54:38.920
Participant 2: 2 years

559
00:54:39.400 --> 00:54:40.430
Participant 2: of

560
00:54:41.640 --> 00:54:48.479

Participant 2: not feeling like that as well, and being able to recognize that I'm torturing myself. And I don't need to, and

561
00:54:48.710 --> 00:54:50.979
Participant 2: being able to say to myself.

562
00:54:52.630 --> 00:54:54.010
Participant 2: it's okay.

563
00:54:54.160 --> 00:54:55.260
Participant 2: and

564
00:54:55.640 --> 00:55:00.049
Participant 2: it's what it is, and that's great. And that's enough.

565
00:55:00.450 --> 00:55:02.630
Participant 2: And I think that actually.

566
00:55:03.090 --> 00:55:30.740
Participant 2: I've realized through therapy that I've got myself into this pattern. It's the same with performing. It’s like I, lot of the time. I don't perform as much as I used to, so don't have as much experience of this now. Which sometimes makes it worse, I get performance anxiety before gigs apart from in pizza express, because I'm so used to performing there now. So and that's why I always stand on the end of Lvp gigs, because I can run off the stage, and no one would know if I'm having a panic attack which has never happened. But

567
00:55:30.800 --> 00:55:32.460
Participant 2: that's what goes through my head.

568
00:55:34.000 --> 00:55:36.660
Participant 2: it's like I have to go through this

569
00:55:36.860 --> 00:55:40.629
Participant 2: weird self-hatred thing to do something.

570
00:55:40.740 --> 00:55:43.370
Participant 2: And I'm recognizing that more now. So actually.

571
00:55:43.950 --> 00:55:45.800
Participant 2: I don't have to go through it

572
00:55:46.060 --> 00:55:48.580
Participant 2: anymore. As much.

573
00:55:49.590 --> 00:55:50.650
Participant 2: And

574
00:55:53.300 --> 00:55:57.279
Participant 2: I see it in my kids as well. So I think it's like a thing that the brain does.

575
00:55:58.120 --> 00:55:59.490
Participant 2: because I

576
00:55:59.780 --> 00:56:06.049
Participant 2: sure as hell am hoping that I'm not teaching them to be perfectionists. But I think that

577
00:56:06.850 --> 00:56:10.880
Participant 2: the brain, you know, when you teach kids about art or anything, when you.

578
00:56:11.150 --> 00:56:13.509
Participant 2: some of them, are so unconfident to even just

579
00:56:13.900 --> 00:56:17.349
Participant 2: start because it's not going to be what they expect.

580
00:56:18.630 --> 00:56:22.630
Participant 2: And maybe hopefully, this is wrapping up everything that I've said

581
00:56:22.840 --> 00:56:27.629
Participant 2: with our the way that the world works. Now the fact that we have so many reference points. Now.

582
00:56:27.950 --> 00:56:29.870

Participant 2: you know, children see

583
00:56:30.070 --> 00:56:41.970
Participant 2: perfect animation in Pixar. They don't see line drawings anymore. They see perfect computer generated animation. So when they draw a picture, and it doesn't look anything like moana at all, it's rubbish. Yet, it's brilliant.

584
00:56:42.150 --> 00:56:48.459
Participant 2: And we hear so many songs from so many people, and we see so many people creating so much.

585
00:56:49.900 --> 00:57:01.270
Participant 2: that our reference point of you've you're doing something is so skewed in some way. Now it's over over exposed that that reference, or like we get too much information.

586
00:57:02.160 --> 00:57:04.600
Participant 2: when you can recognize that. Oh.

587
00:57:04.990 --> 00:57:06.219
Participant 2: this thing.

588
00:57:06.460 --> 00:57:09.914
Participant 2: it just recognizes it, doesn't it? Or it's not gonna do it now.

589
00:57:11.140 --> 00:57:13.010
Participant 2: When we can kind of

590
00:57:13.530 --> 00:57:20.850
Participant 2: see that for what it is, then you can hopefully be, I can hopefully be kinder to myself.

591
00:57:21.622 --> 00:57:38.570
Participant 2: And I think that, you know, I hope you get more interviews of people, and I'd be really interested at some point to just hear if there’s some like, no problem. I just do stuff. And yeah, sometimes I'm like, Oh, maybe that's not right. Let's just put it out, and I do a reel about it. And then I get like a really really good photo shoot. It's fine.

592

00:57:38.881 --> 00:57:45.290
Participant 2: I'd be really interested to hear that, and I'd also be really interested to hear like we haven't touched on this, but

593
00:57:46.550 --> 00:58:00.709
Participant 2: economically, where I've come from in my life. You know, single parent family and “when are you gonna get a proper job?”, even though my whole family knows I love music is like You know. That's it. When I did teaching as well, I was like, oh, thank God, she's got an income!

594
00:58:01.378 --> 00:58:03.819
Participant 2: If I had had endless

595
00:58:04.230 --> 00:58:06.759
Participant 2: aristocracy and wealth behind me.

596
00:58:07.020 --> 00:58:09.180
Participant 2: Maybe I would have had the time to

597
00:58:09.190 --> 00:58:10.670
Participant 2: invest in a

598
00:58:10.890 --> 00:58:13.219
Participant 2: you know, in different things. I think

599
00:58:13.480 --> 00:58:15.279
Participant 2: that is an interesting

600
00:58:15.450 --> 00:58:17.047
Participant 2: thing as well.

601
00:58:19.340 --> 00:58:34.669
Lilli Unwin (she/her): Yeah, it's time, cause I gotta let you go. But I could. I could listen for hours, cause it's it's honestly like, genuinely very interesting and and very helpful for the project. But um I hope that one day this this might be useful to you, and interesting.

602
00:58:34.670 --> 00:58:39.319
Participant 2: Oh, it is just just just talking about this, Lilli. It's been

603
00:58:39.670 --> 00:58:50.000
Participant 2: like, I'll probably go and have a cry now in a good way in a really good way. It's been a massive release to see how far I've come, even though no one's heard my song. Yeah, exactly. And I have.

604
00:58:50.360 --> 00:58:56.650
Participant 2: I have actually created a lot over the past. I think that's why I'm becoming more happy with where I am. As a musician.

605
00:58:57.767 --> 00:59:00.840
Participant 2: I'm really happy with chord one and 5, with kids.

606
00:59:01.415 --> 00:59:01.720
Lilli Unwin (she/her): There!

607
00:59:01.720 --> 00:59:03.423
Participant 2: It's great. It's fine.

608
00:59:04.910 --> 00:59:13.249
Participant 2: so yeah, I think it's it's good to reflect on on where it's going. And it's just our expectations are part of it, aren't they?

609
00:59:13.600 --> 00:59:32.259
Lilli Unwin (she/her): Yeah. And you said yourself, you're a great songwriter as well. You you gave yourself [inaudible] and just because, yeah, timing, is there anything else you want to add, you you happy with what you've said, anything you'd like to add?

610
00:59:32.480 --> 00:59:34.409
Participant 2: No, I think I'm happy with what I've said.

611
00:59:34.670 --> 00:59:35.600
Participant 2: Yeah

612
00:59:37.170 --> 00:59:42.630
Lilli Unwin (she/her): sort of closing up the official end of the info. Thank you so much for participating. And

613
00:59:43.000 --> 00:59:44.820
Lilli Unwin (she/her): do you have any questions for me?

614
00:59:45.800 --> 00:59:48.909
Participant 2: Do you have any more people? Have you got a few more interviews to do.

615
00:59:48.910 --> 00:59:50.910
Lilli Unwin (she/her): I have 2 more today. Yeah.

616
00:59:50.910 --> 00:59:51.390
Participant 2: Good.

617
00:59:51.390 --> 01:00:00.462
Lilli Unwin (she/her): So I filled the the slots that I need to, because I can't do endless interviews as much as I'd want to, but timeframe.

618
01:00:01.010 --> 01:00:02.639
Participant 2: Of course

619
01:00:02.940 --> 01:00:08.539
Lilli Unwin (she/her): But yeah, thank you so much. I'll probably send a little follow up email, just as like housekeeping-ey stuff.

620
01:00:08.540 --> 01:00:10.240
Participant 2: Yeah, sure, no. Problem.

621
01:00:10.240 --> 01:00:15.730
Lilli Unwin (she/her): But yeah, I'll what I'll do is I'll turn off the recording. We say, bye, I think that's all I need to.

Zoom Interview Participant 20 Transcript

1
00:00:45.680 --> 00:00:46.570
Lilli Unwin (she/her):

2
00:00:48.190 --> 00:00:49.879
Lilli Unwin (she/her): Hey, Tiago!

3
00:00:52.950 --> 00:00:54.710
Lilli Unwin (she/her): Can you hear me all right?

4
00:01:05.580 --> 00:01:06.430
Participant 3: Hello!

5
00:01:06.620 --> 00:01:07.810
Lilli Unwin (she/her): Hi! How are you?

6
00:01:07.810 --> 00:01:11.270
Participant 3: Sorry it took a while for the camera to work. I don't know why.

7
00:01:11.270 --> 00:01:12.110
Lilli Unwin (she/her): Good, great to see you

8
00:01:12.110 --> 00:01:12.530
Participant 3: It's.

9
00:01:12.530 --> 00:01:13.110
Lilli Unwin (she/her): You.

10
00:01:13.110 --> 00:01:13.520
Participant 3: Man, you know.

11
00:01:13.520 --> 00:01:13.999
Lilli Unwin (she/her): how are you doing today?

12
00:01:14.000 --> 00:01:14.930

Participant 3: And the team.

13
00:01:15.580 --> 00:01:20.709
Participant 3: I'm okay. I'm okay and getting on top of everything that needs to be done.

14
00:01:21.230 --> 00:01:24.430
Lilli Unwin (she/her): Thank you so much for your time. I really appreciate it.

15
00:01:24.430 --> 00:01:26.821
Participant 3: No problem, my pleasure. How are you doing?

16
00:01:27.140 --> 00:01:35.680
Lilli Unwin (she/her): I know we have a short amount of time, so if you're happy, I'm going to go through a bit of sort of housekeeping and then start the interview. Does that sound Okay?

17
00:01:35.680 --> 00:01:37.010
Participant 3: Yeah, of course, go for it.

18
00:01:37.010 --> 00:01:44.280
Lilli Unwin (she/her): Amazing. Yeah, thank you so much for being here. Hugely value your input. And obviously.

19
00:01:44.580 --> 00:01:51.929
Lilli Unwin (she/her): as you know from the consent form that you already filled in. There's no direct benefits to taking part, but I hope that

20
00:01:52.750 --> 00:01:57.810
Lilli Unwin (she/her): the the sort of things that I can learn from you and your experiences

21
00:01:57.910 --> 00:02:04.719
Lilli Unwin (she/her): will feed into interesting stuff for the community later on, and maybe it'll come back to you in some way, indirectly.

22
00:02:04.720 --> 00:02:06.120
Participant 3: I believe so.

23
00:02:06.120 --> 00:02:06.640

Lilli Unwin (she/her): Yeah.

24
00:02:07.306 --> 00:02:36.523
Lilli Unwin (she/her): and yeah, as as you probably already know, the project about looking into the creative process of singer songwriters and whether there are any creative blockers, or perhaps even what what feels like a creative facilitator, that kind of thing interested to hear that with with it, there's not really like right or wrong answers here it's just I'm really interested to hear your experience. Just looking at my notes a little bit. Make sure I get.

25
00:02:36.880 --> 00:02:38.239
Participant 3: Whatever you need to do.

26
00:02:38.240 --> 00:02:42.000
Lilli Unwin (she/her): What I will do is before I move on. Do you have any questions about that?

27
00:02:42.190 --> 00:02:46.140
Participant 3: No, don't think so. Just interested, and can see where this can go.

28
00:02:46.340 --> 00:03:00.810
Lilli Unwin (she/her): Great. Well, what I'll do is I'll very quickly run through the consent form. I'll read out a bunch of statements that you've already agreed to. But if that's okay, I'll go through them again. And then, if you just at the end confirm whether you're happy or that, and then we'll start the interview.

29
00:03:01.210 --> 00:03:02.370
Lilli Unwin (she/her): so

30
00:03:02.960 --> 00:03:19.429
Lilli Unwin (she/her): I understand that I can withdraw myself from the project at any time without any consequences. I understand that any data collected about me will be stored on a password protected laptop until the researcher. That's me, Lily Unwin has completed their masters in 2026.

31
00:03:20.040 --> 00:03:26.459
Lilli Unwin (she/her): I understand that I can withdraw my data from the project within 2 weeks of giving it without any consequences.

32
00:03:26.930 --> 00:03:35.629

Lilli Unwin (she/her): I understand that I'm not obliged to take part in this research, and there are no direct benefits, even if I'm connected to the researcher in some way.

33
00:03:36.236 --> 00:03:52.043
Lilli Unwin (she/her): If I do an interview which is now, I agree to this being audio and video recorded by the researcher for transcription purposes. So actually, as you can see on screen, there's something recording. And there's an Otterpilot that's nobody's in there. That's an AI.

34
00:03:52.380 --> 00:03:53.030
Participant 3: Okay.

35
00:03:53.030 --> 00:03:55.150
Lilli Unwin (she/her): Transcription thing, and it.

36
00:03:55.150 --> 00:03:56.620
Participant 3: Very very modern.

37
00:03:56.900 --> 00:03:57.890
Lilli Unwin (she/her): Well, it.

38
00:03:57.890 --> 00:03:59.769
Participant 3: Very modern decisions.Using AI

39
00:04:00.090 --> 00:04:08.619
Lilli Unwin (she/her): I, I have multiple recording and transcription things running. And I'm probably gonna whichever is best. So.

40
00:04:09.120 --> 00:04:09.620
Participant 3: Of course.

41
00:04:09.620 --> 00:04:36.910
Lilli Unwin (she/her): The AI might leave at 1 point. But that's fine. I understand that my participation and any information collected will be treated confidentially. That's super important. I hope you probably already know this, but it's worth me saying. This space right now is is sort of a one off. I'm coming at this as a researcher, with sort of ignoring anything that I know about you in my personal connection to you.

42

00:04:37.270 --> 00:04:37.620
Participant 3: Yep. Course.

43
00:04:37.620 --> 00:04:42.432
Lilli Unwin (she/her): And likewise any. Anything you say in the space is confidential.

44
00:04:43.190 --> 00:04:50.069
Lilli Unwin (she/her): I understand that my excuse me, my identity will be anonymized in the report produced on the research.

45
00:04:50.130 --> 00:05:05.839
Lilli Unwin (she/her): I understand that disguised extracts of my responses may be quoted in the report presentation, and possibly in future publish papers or at conferences. But what I'll reiterate there is that you would be anonymous, that any responses would be anonymous.

46
00:05:07.110 --> 00:05:14.260
Lilli Unwin (she/her): I understand that if the researcher is worried for my safety or others. Confidentiality will not apply In this circumstance.

47
00:05:14.340 --> 00:05:22.850
Lilli Unwin (she/her): I understand what the research project is about, and my involvement, and have no remaining questions before participating. Do you have any questions?

48
00:05:23.240 --> 00:05:24.970
Participant 3: No, I don't think so. It's all good for now.

49
00:05:24.970 --> 00:05:28.560
Lilli Unwin (she/her): I voluntarily give my conformed sorry.informed consent

50
00:05:29.140 --> 00:05:29.839
Participant 3: In the.

51
00:05:29.840 --> 00:05:35.120
Lilli Unwin (she/her): Consent to participate? Do you voluntarily give your consent to participate.

52
00:05:35.120 --> 00:05:36.250
Participant 3: I do, Lilli.

53
00:05:36.250 --> 00:05:37.652
Lilli Unwin (she/her): Yay, thank you.

54
00:05:38.260 --> 00:05:39.460
Lilli Unwin (she/her): All right.

55
00:05:40.110 --> 00:05:42.630
Lilli Unwin (she/her): Are you happy to proceed with the interview?

56
00:05:42.630 --> 00:05:43.809
Participant 3: Yeah, yeah, let's go for it.

57
00:05:44.245 --> 00:05:44.680
Lilli Unwin (she/her): Right.

58
00:05:45.140 --> 00:05:56.580
Lilli Unwin (she/her): So, to start with, it'd be great to know more about who you are as a singer-songwriter. And can you tell me what that's like for you. What does that look like for you, being a singer-songwriter?

59
00:05:57.140 --> 00:06:01.509
Participant 3: Yeah. So I think I I think now I know that I started.

60
00:06:01.600 --> 00:06:05.289
Participant 3: Think I written my first song when I was about 14 or 15

61
00:06:05.874 --> 00:06:12.750
Participant 3: I used to be part of a few bands in Brazil. One of them still exists, which is the the band that I've written this song for.

62
00:06:12.940 --> 00:06:16.590
Participant 3: and it's a ska punk band. So on the first.

63
00:06:16.930 --> 00:06:18.380
Participant 3: I think, for the first, like

64
00:06:19.090 --> 00:06:24.970
Participant 3: 4 or 5 years of my musical life, I've done strictly like ska punk music.

65
00:06:26.114 --> 00:06:29.049
Participant 3: And that's what I still do most of the time now. But

66
00:06:29.090 --> 00:06:31.380
Participant 3: I think that I saw

67
00:06:31.450 --> 00:06:32.589
Participant 3: this kind of a

68
00:06:32.610 --> 00:06:54.059
Participant 3: ceiling back in Brazil which was, wasn't like allowing me to not only express myself as as a songwriter and a musician, but also like the industry and commercially. I think that my bands had like a certain success. But we didn't have really support from anyone to take us to the next level of our career. That's why I decided to move to

69
00:06:54.080 --> 00:07:12.319
Participant 3: London to see what the music scene. And the fuss was all about. And the fuss was real. The yeah, the scene is real. Yeah, London is great. So I joined a few bands. Here in London started doing some work as a sound engineer for for bands as well, which kind of informed

70
00:07:12.440 --> 00:07:14.940
Participant 3: my songwriting practices because

71
00:07:15.030 --> 00:07:18.160
Participant 3: it is inspiring, and you're connected to music all the time.

72
00:07:18.815 --> 00:07:22.809
Participant 3: But at some point. I I was studying a lot of mixing and mastering.

73
00:07:22.950 --> 00:07:33.820
Participant 3: and I've done like this huge course called mix with the masters, and I didn't have a really good experience with the people in there. I thought that they were just not good people, and I thought that

74
00:07:33.840 --> 00:07:35.599
Participant 3: working in that industry

75
00:07:36.061 --> 00:07:46.210
Participant 3: would not, would not give me. You know, the best life that I could have, because I would have to deal with all of this. Now, that's when I started having the ideas of studying something

76
00:07:46.360 --> 00:07:49.860
Participant 3: more connected to music, and not like production and post-production.

77
00:07:49.920 --> 00:07:57.150
Participant 3: Then I came across the masters at Icmp, and then that changed my life for the best and forever

78
00:07:57.440 --> 00:08:01.240
Participant 3: cause. I understood that I can do so much with songwriting that

79
00:08:01.923 --> 00:08:09.400
Participant 3: everything else around me my whole life was kind of limiting my knowledge and my possibilities to like very.

80
00:08:09.690 --> 00:08:11.409
Participant 3: just a very small space.

81
00:08:11.760 --> 00:08:16.830
Participant 3: And from there I saw that I could write music with anyone any genre at any time

82
00:08:17.228 --> 00:08:22.820
Participant 3: that gave me a lot of tools to deal with any kind of blockages or anything, and

83
00:08:22.960 --> 00:08:27.009
Participant 3: and I started writing for other artists. I started writing for Sync

84
00:08:27.816 --> 00:08:32.279
Participant 3: started some new personal projects as well, with

85
00:08:32.289 --> 00:08:36.830
Participant 3: some sort of music that wouldn't really fit any of my bands or any sync project as well.

86
00:08:37.499 --> 00:08:40.680
Participant 3: So yeah. So basically, now, after the masses, I'll say that

87
00:08:41.270 --> 00:08:57.430
Participant 3: I I I am a songwriter, and that's what I do, and I do that most of my time. I still live in London. I still need to pay bills and shit. But yeah, but that's what I do like literally. I don't know what free time is anymore. Because I spent all my free time writing

88
00:08:57.550 --> 00:09:00.960
Participant 3: and because I want to, and because I love doing it so.

89
00:09:01.450 --> 00:09:08.540
Lilli Unwin (she/her): Oh, that's lovely! Can I? Just for the purpose of the interview? So is that a masters in songwriting that you did.

90
00:09:08.950 --> 00:09:12.080
Lilli Unwin (she/her): and then, undergrad. Did you do an undergraduate degree?

91
00:09:12.080 --> 00:09:15.229
Participant 3: I did an undergrad in advertisement and marketing back in Brazil

92
00:09:15.440 --> 00:09:19.610
Participant 3: that had some connections to like audio post production and

93
00:09:19.620 --> 00:09:23.329
Participant 3: writing like jingles, and knowing how that industry works. But

94
00:09:23.390 --> 00:09:27.229
Participant 3: it's it's nothing like songwriting. It's more like commercial

95
00:09:27.360 --> 00:09:29.009
Participant 3: composition. Let's say.

96
00:09:29.230 --> 00:09:33.260
Lilli Unwin (she/her): And then the mix with the masters. That wasn't a university course. That was just a kind.

97
00:09:33.260 --> 00:09:37.489
Participant 3: No, no, that is just yeah. That that's a single course. Yeah, that's a

98
00:09:37.840 --> 00:09:46.969
Participant 3: I wouldn't know. Like you, you get like a certificate. And I'd say it's it's probably categorized as a certificate, but it's like a a week. It's just a week.

99
00:09:47.355 --> 00:09:47.740
Lilli Unwin (she/her): Okay.

100
00:09:47.740 --> 00:09:51.909
Participant 3: Very intensive. It's an intensive week just working with people from the industry

101
00:09:52.150 --> 00:09:55.789
Participant 3: I work with this guy called Praise Lord Algy. He mixed, like

102
00:09:56.350 --> 00:09:59.610
Participant 3: James Brown and Green Day, and those kinds of things.

103
00:09:59.610 --> 00:10:00.450
Lilli Unwin (she/her): Amazing.

104
00:10:00.450 --> 00:10:03.380
Participant 3: Very, very intensive. But yeah, very good.

105
00:10:03.790 --> 00:10:17.060
Lilli Unwin (she/her): So you said, that you you're writing every day because you love it. And you just wanted to. so how, How does expressing that creativity, How does that impact your overall well-being? If you can speak on that.

106
00:10:17.930 --> 00:10:19.260
Participant 3: Uh the

107
00:10:19.330 --> 00:10:23.659
Participant 3: I could say that it keeps me sane, and it keeps me connected

108
00:10:23.800 --> 00:10:26.560
Participant 3: to the world because I think that

109
00:10:27.796 --> 00:10:29.630
Participant 3: I feel a lot of

110
00:10:29.740 --> 00:10:31.850
Participant 3: disconnection from

111
00:10:32.700 --> 00:10:38.820
Participant 3: many experiences in life, and and for many people, even people that I feel a great connection with.

112
00:10:39.090 --> 00:10:42.259
Participant 3: Sometimes I feel that I want to talk about things that

113
00:10:42.650 --> 00:10:44.510
Participant 3: a lot of people don't want to talk about.

114
00:10:45.727 --> 00:10:56.270
Participant 3: And I feel that is this internal dialogue with myself. And I can talk to myself about anything, and it's you're not only talking to yourself in your head, but you're actually expressing that into words and music

115
00:10:56.460 --> 00:10:59.659
Participant 3: and seeing that creation taking life that gives me like

116
00:11:00.110 --> 00:11:01.920
Participant 3: a sense of comfort

117
00:11:02.030 --> 00:11:05.979
Participant 3: and a sense that I can communicate those feelings to other people

118
00:11:06.130 --> 00:11:09.809
Participant 3: and make them feel bad about their wellbeing as well. I think that most

119
00:11:09.840 --> 00:11:11.870
Participant 3: most music that I write, that

120
00:11:12.580 --> 00:11:19.119
Participant 3: it's not specifically like for sync pop kind of things, even those I try to bring like a more like spiritual

121
00:11:20.820 --> 00:11:22.149
Participant 3: angle to it.

122
00:11:22.280 --> 00:11:26.440
Participant 3: and I think that almost everything that I write I tried to write from a perspective of

123
00:11:27.050 --> 00:11:36.080
Participant 3: of seeing something better in the world and as human beings. And yeah, that just gives me a an internal sense of comfort that I don't see in anything else.

124
00:11:37.136 --> 00:11:40.970
Participant 3: Maybe. Obviously, some connections like family connections, relationships and

125
00:11:41.718 --> 00:11:47.199
Participant 3: and on the things that bring kind of a similar sense of comfort, but it's it's not the same.

126
00:11:47.840 --> 00:12:04.480
Lilli Unwin (she/her): Yeah, that's really special. Do you have any? Are there any that that's lots of positives about? How it positively affects your wellbeing. Are there any sort of negatives that you've noticed with expressing creativity, and how that may negatively impact your wellbeing?

127
00:12:07.850 --> 00:12:09.060
Participant 3: I would say

128

00:12:09.150 --> 00:12:12.099
Participant 3: during the process. No.

129
00:12:12.960 --> 00:12:15.849
Participant 3: I can't think of any time that it cause me

130
00:12:16.800 --> 00:12:19.300
Participant 3: any struggles, or

131
00:12:19.450 --> 00:12:23.809
Participant 3: that it had a negative impact on me whilst I was being creative.

132
00:12:24.360 --> 00:12:29.339
Participant 3: I think that what causes that struggle is not being able to be creative

133
00:12:30.024 --> 00:12:33.590
Participant 3: for me. Because whatever life throws at you, and then

134
00:12:33.820 --> 00:12:37.559
Participant 3: or you choose, or as well like. Sometimes I make choices that

135
00:12:37.600 --> 00:12:45.990
Participant 3: refrain me from having time with my instruments and with my notebook to write songs, and that's when I stop feeling that

136
00:12:46.270 --> 00:12:51.879
Participant 3: I get into like a non comfortable place with my wellbeing

137
00:12:52.270 --> 00:12:57.160
Participant 3: and usually just getting out of that situation and grabbing a guitar does the job.

138
00:12:57.683 --> 00:13:00.689
Participant 3: But sometimes it takes a while, cause obviously it's not just.

139
00:13:00.830 --> 00:13:09.299
Participant 3: you know, if I have like a half an hour to do something is just not enough, and just finding enough time to be able to process all those feelings and all the creativity that

140
00:13:09.460 --> 00:13:13.750
Participant 3: has a negative impact. But it's not the creativity itself. I would say, it's it's the

141
00:13:15.400 --> 00:13:23.779
Participant 3: Yeah, it's life's things that just refrain you from expressing and from diving into your creativity, that that makes me struggle a little bit.

142
00:13:24.900 --> 00:13:27.574
Lilli Unwin (she/her): Thank you. That's really well put

143
00:13:29.570 --> 00:13:46.340
Lilli Unwin (she/her): do you? So it sounds like you're very familiar with being sort of in the zone in the creative zone. Do you have any insights into what? What kind of mindset helps you stay in in a good creative process Zone?

144
00:13:46.940 --> 00:13:49.990
Participant 3: I think that I support all of this with

145
00:13:50.640 --> 00:13:55.010
Participant 3: with a lot of practices of spiritual practices and wellbeing

146
00:13:55.070 --> 00:13:56.780
Participant 3: around it as well. So

147
00:13:57.090 --> 00:14:06.129
Participant 3: I start most of my days. I wouldn't say every day, because obviously that is a bit utopic. But most of my days I start with some yoga and Meditation

148
00:14:06.907 --> 00:14:09.339
Participant 3: and not Yoga, just, you know, the

149
00:14:09.370 --> 00:14:12.350
Participant 3: the physical practice of Yoga, but also

150
00:14:12.470 --> 00:14:15.730
Participant 3: the humane practice of Yoga of everydays, which is.

151
00:14:15.760 --> 00:14:19.309
Participant 3: I'm always very aware of treating people well and

152
00:14:19.390 --> 00:14:23.430
Participant 3: trying to to to see everyone with love and respect.

153
00:14:23.680 --> 00:14:25.230
Participant 3: and I think that

154
00:14:25.360 --> 00:14:28.659
Participant 3: that keeps me kind of in the zone at all times.

155
00:14:28.720 --> 00:14:30.660
Participant 3: because I'm not really out of the

156
00:14:30.730 --> 00:14:36.619
Participant 3: it. Apart from this points in which I said that it becomes a struggle, I try to live my life every day as

157
00:14:36.720 --> 00:14:38.820
Participant 3: if I needed to be in that zone.

158
00:14:39.010 --> 00:14:43.040
Participant 3: and I think that practicing that side of Yoga which is the humane side of Yoga

159
00:14:43.340 --> 00:14:48.950
Participant 3: of just which is, goes down to the very basic of treating everyone the same, and with love and respect.

160
00:14:49.452 --> 00:14:52.690
Participant 3: That keeps me in the Zone, and I think that when I get to the creativity I'm

161
00:14:52.700 --> 00:14:56.390
Participant 3: kind of already there, like, you know, I'm always cooking the ideas, and

162

00:14:56.650 --> 00:14:58.349
Participant 3: I do have a lot of

163
00:14:58.960 --> 00:15:06.780
Participant 3: lot of ideas that pop into my head when I'm dreaming, or when I'm about to sleep, or just having a walk in the park, which is, which are all like kind of

164
00:15:06.800 --> 00:15:08.899
Participant 3: meditative, meditative

165
00:15:10.190 --> 00:15:14.370
Participant 3: kind of sides as well of meditation. It's just like meditative spaces

166
00:15:15.045 --> 00:15:22.420
Participant 3: and I think that all of that. I'm always like kind of cooking those ideas. When I get to the phase that I can actually express that, or write something

167
00:15:22.510 --> 00:15:24.499
Participant 3: or play something. Then

168
00:15:24.600 --> 00:15:30.789
Participant 3: it's just just comes out easier because it's almost like it's it's trying to come out, anyway, while I'm doing. It's just like

169
00:15:30.820 --> 00:15:34.729
Participant 3: being that vessel. And it's like, just yeah, this is time for it to come out.

170
00:15:35.180 --> 00:15:40.099
Participant 3: which I've learned in like more theoretical in the more theoretical senses

171
00:15:41.100 --> 00:15:43.799
Participant 3: there’s the outs. The

172
00:15:43.860 --> 00:15:45.239
Participant 3: how did how do they call it?

173
00:15:47.820 --> 00:15:53.280

Participant 3: it's something about the inner creativity and [inaudible: out the grids or putting] putting it in an output and input

174
00:15:53.450 --> 00:16:00.919
Participant 3: creativity sense. In which, like, I'm I feel like, I'm always inputting stuff. So when you get to the output phase like, it's kind of almost ready.

175
00:16:01.327 --> 00:16:02.220
Participant 3: To leave, so

176
00:16:02.240 --> 00:16:05.409
Participant 3: I just try to to keeping the zone at all times. Let's say.

177
00:16:05.790 --> 00:16:13.129
Lilli Unwin (she/her): Yeah. So it's kind of like it sounds from what I'm hearing is like being in the zone is part of your. The fabric of your life.

178
00:16:13.160 --> 00:16:15.140
Lilli Unwin (she/her): Yeah. And and you're kind of

179
00:16:15.590 --> 00:16:22.690
Lilli Unwin (she/her): that. It's like, almost like you've got to feed yourself food and water, and you've got to feed your creative yourself

180
00:16:23.340 --> 00:16:24.040
Lilli Unwin (she/her): exactly.

181
00:16:24.377 --> 00:16:35.510
Participant 3: Yeah. So I'll say that every conversation, every interaction that I have with people all the time, the good and the bad. They're all kind of feeding into that creativity. So

182
00:16:35.850 --> 00:16:52.960
Participant 3: so I know. Like when I'm you know, like when I'm working or when I'm out doing something. I know that in 2 h I'm gonna get home. And I'm already like, Hmm! That's what I'm gonna start with, though, you know, like I have those ideas. And I'm gonna listen to this and that. But I have that song already. I have a chorus, and I'll develop it from here from there.

183

00:16:53.478 --> 00:17:00.929
Participant 3: So yeah, I'll say it's it's really hard for the Zone to get out of me like I'm I'm I'm almost always

184
00:17:01.290 --> 00:17:05.990
Participant 3: trying to be that intentionally. Not that I'm always successful. But I'm always trying.

185
00:17:06.319 --> 00:17:08.677
Lilli Unwin (she/her): So by the sounds of it.

186
00:17:11.279 --> 00:17:15.849
Lilli Unwin (she/her): everything's very, very connected. So that makes me wonder

187
00:17:16.079 --> 00:17:20.549
Lilli Unwin (she/her): when you if if and when you receive any sort of

188
00:17:20.589 --> 00:17:30.299
Lilli Unwin (she/her): setbacks, rejections, criticisms to your creative work, your songwriting. How does that impact you, Your wellbeing? Really, as a person.

189
00:17:30.960 --> 00:17:33.440
Participant 3: I can't say that it doesn't

190
00:17:33.800 --> 00:17:39.039
Participant 3: make me a bit mad sometimes. That's just being human is about that.

191
00:17:39.450 --> 00:17:41.479
Participant 3: But I think that I

192
00:17:41.690 --> 00:17:44.959
Participant 3: as many other people that have been practicing songwriting, and

193
00:17:44.990 --> 00:17:46.039
Participant 3: any kind of

194
00:17:46.060 --> 00:17:48.800

Participant 3: artistic endeavors for a long time.

195
00:17:49.190 --> 00:17:54.300
Participant 3: I'm kind of numb to rejection at some at some level.

196
00:17:54.590 --> 00:17:55.890
Participant 3: So I've

197
00:17:56.030 --> 00:17:58.880
Participant 3: I like to say that I fail every day, and

198
00:17:58.980 --> 00:18:09.159
Participant 3: you know, when I'm playing a live gig, I free. I fail literally every second, like, you know, like one notes that you play wrong. You're like you try to judge yourself like oh, shit like I play that note wrong like.

199
00:18:09.340 --> 00:18:12.210
Participant 3: and then, especially when that becomes like a

200
00:18:12.420 --> 00:18:18.500
Participant 3: a series of of mistakes. From that one mistake that keeps your mind. So you need to bring

201
00:18:18.520 --> 00:18:22.740
Participant 3: that compassion back to your mind like, no, I'm going to be gentle with myself

202
00:18:22.860 --> 00:18:24.690
Participant 3: and know that I'm capable, and

203
00:18:24.790 --> 00:18:32.749
Participant 3: I think that I got here nowadays where I am, because I am capable of the things that that I'm doing, so that again, like that brings me comfort. And

204
00:18:32.980 --> 00:18:38.020
Participant 3: even though it's hard to hear like a lot of ‘nos’. Like I. As I said, I write music for sync. So

205

00:18:38.050 --> 00:19:05.139
Participant 3: every day, basically again, no, this is not good enough like your chorus could be bigger. That's that's my! That's the one that makes me a bit mad all the time your chorus could be bigger. Your melodies could be stronger like. What do you mean? What? What is a stronger melody? What is like a bigger chorus is a bit more objective, but like a stronger melody like, you know. Sometimes you think that you've written like this amazing song. Oh, your melodies could be stronger. You're like, what does that mean? And that gets you into that mindset of

206
00:19:05.370 --> 00:19:07.930
Participant 3: judging yourself, and

207
00:19:08.820 --> 00:19:09.939
Participant 3: trying to

208
00:19:11.470 --> 00:19:12.530
Participant 3: try to

209
00:19:12.810 --> 00:19:15.989
Participant 3: get yourself like responsible for all those choices. And

210
00:19:16.240 --> 00:19:18.280
Participant 3: and in the end it's like sometimes, just like

211
00:19:18.460 --> 00:19:26.060
Participant 3: being comfortable with the choices that you make, and trusting the process, and trusting that you can do the things that you set yourself to do at the first place.

212
00:19:26.640 --> 00:19:29.329
Participant 3: So I'd say, yeah, the the struggle and the

213
00:19:30.150 --> 00:19:32.550
Participant 3: I think the the negativity

214
00:19:33.810 --> 00:19:37.190
Participant 3: think it's they pass really, really quick with me.

215
00:19:37.290 --> 00:19:40.470

Participant 3: but they do exist. Yeah, I can't say that they don't exist.

216
00:19:41.050 --> 00:19:49.340
Lilli Unwin (she/her): But is it that somehow you don't let it affect how you view your ability in that sort of domain, or something?

217
00:19:49.650 --> 00:19:52.880
Participant 3: Yeah, yeah, I think that that is the case. Cause

218
00:19:53.550 --> 00:19:57.090
Participant 3: the the interesting thing about this is like, I think you need to

219
00:19:57.110 --> 00:19:58.150
Participant 3: reach

220
00:19:58.180 --> 00:20:11.810
Participant 3: a certain level of recognition for you to be able to say I I always because I grew up in a punk scene and stuff like I always said, like, I don't care. I don't care. But I I did care a lot up until the point that I'm like.

221
00:20:11.840 --> 00:20:17.669
Participant 3: Oh, yeah, now, I actually don't care anymore. Because, you know, because I've done this and I've done that. And I've done things that

222
00:20:17.940 --> 00:20:21.709
Participant 3: that give give me credit to do what I'm doing. So

223
00:20:21.730 --> 00:20:27.949
Participant 3: actually, I'm good enough to go past this judgments of the industry or

224
00:20:28.390 --> 00:20:33.389
Participant 3: of people. It's usually the industry. It's really hard that we are working with.

225
00:20:34.184 --> 00:20:36.309
Participant 3: Fellow songwriters and peers that will

226
00:20:36.420 --> 00:20:41.449

Participant 3: criticize you in saying that. Oh, this could be better, this could be stronger. It's more like.

227
00:20:41.890 --> 00:20:44.409
Participant 3: yeah, there's more work to be done, you know.

228
00:20:44.580 --> 00:20:48.450
Participant 3: and that's the work that I know that I can do because I have

229
00:20:48.880 --> 00:20:52.660
Participant 3: I have the outcomes, and I have the processes to to prove that

230
00:20:52.690 --> 00:20:55.839
Participant 3: in a in a more palpable, like objective way.

231
00:20:56.180 --> 00:21:02.090
Lilli Unwin (she/her): Yeah, I'd be really interested to just hear a little bit more about what you're saying about.

232
00:21:02.180 --> 00:21:12.479
Lilli Unwin (she/her): There was certain things that you're believing. And then at 1 point you decided I don't care like what essentially was to do with what other, how other people perceive your work.

233
00:21:12.700 --> 00:21:13.300
Participant 3: Yeah.

234
00:21:13.600 --> 00:21:14.999
Participant 3: I think so. Yeah.

235
00:21:15.348 --> 00:21:17.259
Participant 3: And yourself as well. Sorry. Go for it.

236
00:21:17.260 --> 00:21:19.750
Lilli Unwin (she/her): Yeah. Well, I was. Gonna say, can you speak more on

237
00:21:20.260 --> 00:21:26.449

Lilli Unwin (she/her): like, what's behind the like? How did you get to the ‘don't care’? Do you know what's the belief underneath it?

238
00:21:26.450 --> 00:21:31.766
Participant 3: Yeah, the ‘don’t care’ is once again, is like doing enough things

239
00:21:32.820 --> 00:21:39.950
Participant 3: to get your inner judgment up until a point where you say? Oh, I am. I am good enough because

240
00:21:39.980 --> 00:21:41.889
Participant 3: of objective things which

241
00:21:42.120 --> 00:21:45.810
Participant 3: I'm not necessarily proud to say, but I mean.

242
00:21:45.870 --> 00:21:53.569
Participant 3: you know, when I was start, as I said, like up until I was like 25. I was doing this. I considered to be amazing things with my band.

243
00:21:53.860 --> 00:22:00.030
Participant 3: and I was not getting support from people, from the industry or people that could help us, because we didn't have like

244
00:22:00.485 --> 00:22:06.700
Participant 3: lots of label, like, you know, like the the Internet world wasn't here already. So it's we kind of dependent

245
00:22:07.390 --> 00:22:10.210
Participant 3: on labels and people to take us to the next level.

246
00:22:10.810 --> 00:22:13.570
Participant 3: And you know again promised this things, and

247
00:22:13.630 --> 00:22:17.500
Participant 3: you get told these things. And then at some point when you don't get

248

00:22:17.700 --> 00:22:31.600
Participant 3: offer this things for you like, oh, maybe I'm not good enough. Maybe the things I'm doing are not good enough. But I don't care, you know, like you, you say I don't care. I I trusting what I'm doing, but I think that I did care a lot up until the point in which I

249
00:22:32.120 --> 00:22:35.709
Participant 3: I have a masters in songwriting, I teach songwriting.

250
00:22:35.720 --> 00:22:39.539
Participant 3: I'm signed to a label in the United States. I have

251
00:22:39.550 --> 00:22:51.059
Participant 3: a number 2 song in a series in Netflix in Taiwan, and you know you have all this objective things that make you believe that what you're doing is worth something especially like

252
00:22:51.190 --> 00:22:55.570
Participant 3: commercially and and in this world of objective things.

253
00:22:55.871 --> 00:23:05.459
Participant 3: And now that I have these things I actually don't care anymore, even though that I said about I didn't care about the outside judgment from when I started doing music. I actually did

254
00:23:06.234 --> 00:23:08.510
Participant 3: so I think that we all have our

255
00:23:08.550 --> 00:23:09.720
Participant 3: threshold

256
00:23:09.850 --> 00:23:15.749
Participant 3: of where we want or where we need to get, to be able to treat ourselves well, and to be able to

257
00:23:16.290 --> 00:23:20.939
Participant 3: experience this sense of well being that I think that I experience most of the time.

258

00:23:22.110 --> 00:23:23.269
Participant 3: Does that make sense?
259
00:23:23.460 --> 00:23:26.828
Lilli Unwin (she/her): Yeah, I think so. That's very interesting.

260
00:23:27.880 --> 00:23:29.730
Lilli Unwin (she/her): somehow, a sort of

261
00:23:29.830 --> 00:23:39.511
Lilli Unwin (she/her): a a list of criteria that you'd set out to get has been ticked off or something, and that's aligned with feeling good in yourself about it.

262
00:23:39.870 --> 00:23:40.380
Participant 3: Yeah, exactly.

263
00:23:40.380 --> 00:23:43.270
Lilli Unwin (she/her): Maybe they both feed into each other. We yeah.

264
00:23:43.270 --> 00:23:46.815
Participant 3: Oh, yeah, yeah, definitely and obviously, some people because of

265
00:23:47.290 --> 00:23:55.629
Participant 3: their life experiences and whatever went on in their lives, some people would not be content with one number one, but they need to have

266
00:23:55.690 --> 00:24:00.100
Participant 3: 5 number ones, and they need to have 10 number ones that they need to have this, or they need to have that.

267
00:24:00.170 --> 00:24:05.879
Participant 3: and that extends itself to other things in life. I I believe, like relationships and

268
00:24:06.560 --> 00:24:18.380
Participant 3: financial status, and all those kinds of things and I think I stopped caring about that as well at some point like, I don't need to make money with my creativity to be able to believe that I am a creative person, and

269

00:24:18.570 --> 00:24:21.489
Participant 3: and that my creativity is is valuable

270
00:24:21.560 --> 00:24:23.419
Participant 3: because I don't think that everything that

271
00:24:23.590 --> 00:24:25.060
Participant 3: the industry and

272
00:24:25.220 --> 00:24:31.739
Participant 3: and the world nowadays value are valuable. I think that what we do sometimes without a commercial value or

273
00:24:31.780 --> 00:24:36.140
Participant 3: without an industry value, they are more valuable than things that people consider valuable.

274
00:24:39.170 --> 00:24:43.330
Lilli Unwin (she/her): Beautifully put. you were mentioning.

275
00:24:43.540 --> 00:24:52.210
Lilli Unwin (she/her): And you're mentioning about people wanting all of these kind of things, different levels that keep keep going and going. That kind of leads me on to ask you.

276
00:24:52.470 --> 00:24:59.000
Lilli Unwin (she/her): how would you define perfectionism in a singer, songwriter context? And that doesn't [inaudible]
277
00:24:59.060 --> 00:25:00.699
Lilli Unwin (she/her): How would you define that?

278
00:25:03.240 --> 00:25:04.439
Participant 3: I think I have

279
00:25:04.940 --> 00:25:09.769
Participant 3: an interesting relationship with perfectionism. For me. Perfectionism is

280
00:25:11.490 --> 00:25:14.319

Participant 3: being able to let go and

281
00:25:14.380 --> 00:25:15.849
Participant 3: do the next thing.

282
00:25:17.270 --> 00:25:19.830
Participant 3: So. I feel that most of

283
00:25:20.560 --> 00:25:24.840
Participant 3: my creativity is getting closer to perfection when I'm able to

284
00:25:25.290 --> 00:25:30.040
Participant 3: let something that I don't think is perfect. Go and try to make it perfect the next time.

285
00:25:30.260 --> 00:25:36.910
Participant 3: instead of trying to put all the energy into something to like. Oh, this needs to be this. It's needs to sound like that.

286
00:25:37.450 --> 00:25:39.400
Participant 3: I think that when you have a goal

287
00:25:41.290 --> 00:25:53.850
Participant 3: some things make you deviate from that goal, and you think during the journey you think that your goal is something different. But if you go back into the roots of your goal like, Oh, yeah, I've actually achieved this now, like everything else that I'm doing is.

288
00:25:54.070 --> 00:25:56.239
Participant 3: it's probably a reaction to

289
00:25:56.330 --> 00:25:59.420
Participant 3: feeling uncomfortable about something or feeling

290
00:25:59.997 --> 00:26:03.599
Participant 3: not very confident about something as well. So you're trying to make something

291

00:26:03.810 --> 00:26:05.519
Participant 3: that is perfect.

292
00:26:06.280 --> 00:26:07.460
Participant 3: something else.

293
00:26:07.620 --> 00:26:14.799
Participant 3: and that why is not achieving perfection? Because your goals are changing and your ideas of what perfection is are changing.

294
00:26:15.600 --> 00:26:18.810
Participant 3: But most of the time I see the outcomes that I reach as.

295
00:26:18.860 --> 00:26:23.079
Participant 3: oh, yeah, this is perfect as it is, and then I'm happy to move on to the next thing.

296
00:26:23.280 --> 00:26:27.759
Participant 3: and the next thing could be better, which is like a different level of perfection. Maybe.

297
00:26:28.279 --> 00:26:31.569
Participant 3: But I'm not. Let's say I'm not precious about perfectionism.

298
00:26:32.350 --> 00:26:34.270
Participant 3: I'm more precious about

299
00:26:34.590 --> 00:26:36.050
Participant 3: learning from

300
00:26:36.310 --> 00:26:39.689
Participant 3: anything in the journey that I thought that could be

301
00:26:40.090 --> 00:26:44.310
Participant 3: enhanced by any other experience and activity, and I just do it the next time.

302
00:26:45.790 --> 00:26:49.580

Lilli Unwin (she/her): I'm just aware of time. Do you need to leave bang on 3 o'clock? Is that.

303
00:26:49.580 --> 00:26:52.240
Participant 3: No, I'm alright. We can go into like 10 past if it's okay.

304
00:26:52.240 --> 00:26:54.330
Lilli Unwin (she/her): Are you? Are you absolutely sure?

305
00:26:54.330 --> 00:26:58.890
Participant 3: Yes, yes, I am. I did. I did more than I thought I would do in the morning. So yeah.

306
00:26:58.890 --> 00:26:59.400
Lilli Unwin (she/her): Oh I'm pleased

307
00:26:59.400 --> 00:27:04.189
Participant 3: I took some, some marking out off the way, and I can do another 10 min definitely.

308
00:27:04.470 --> 00:27:20.869
Lilli Unwin (she/her): So leads me on to kind of ask you to follow up that question is like, How do you feel about sharing material publicly, songs or bits of songs that you feel like they have imperfections in them. How how do you feel about that?

309
00:27:21.190 --> 00:27:21.990
Participant 3: I love it.

310
00:27:22.120 --> 00:27:30.830
Participant 3: I actually, sometimes I leave imperfections intentionally to see if people that I share are going to are going to see it, or if it's just me.

311
00:27:30.910 --> 00:27:39.670
Participant 3: and I'll say 95% of the times. No one cares and no one hears anything. And I'm like, Oh, this is going to be terrible because of that pop blah.

312
00:27:39.910 --> 00:27:44.109
Participant 3: actually, I usually, I'm not doing a lot at the moment. But

313
00:27:44.400 --> 00:27:53.259
Participant 3: I do a lot of like Instagram videos and stuff. And sometimes when I'm doing something that is hard to play and sing at the same time, for example, I started playing the Harp.

314
00:27:53.580 --> 00:27:59.189
Participant 3: and then what I was doing with some of the videos was pre recorded, and then dub it on top of the video.

315
00:27:59.600 --> 00:28:05.359
Participant 3: And then sometimes I would like say, A wrong word literally like I would miss miss.

316
00:28:05.640 --> 00:28:08.520
Participant 3: Misread the lyrics of mis-sing the lyrics, and I'm like.

317
00:28:08.580 --> 00:28:13.049
Participant 3: Oh, but the rest of the video is good. Let's say, if someone is gonna say something about it. And yeah.

318
00:28:13.090 --> 00:28:19.399
Participant 3: way more often than not, like no one cared, and no one saw what I was seeing as an imperfection.

319
00:28:19.720 --> 00:28:22.029
Participant 3: So that gives me a little bit more

320
00:28:22.460 --> 00:28:26.740
Participant 3: of like a strength to to share more imperfections, because

321
00:28:26.930 --> 00:28:29.579
Participant 3: I think that people see that there's a bigger picture.

322
00:28:31.530 --> 00:28:33.720
Participant 3: and you see imperfections all the time, like

323
00:28:33.810 --> 00:28:46.069

Participant 3: yesterday. A little bit, maybe off. It's not off topic, but it's just like off my our interview. But I was in a songwriters event last night. It's called Other Songs, and this is huge thing from

324
00:28:46.240 --> 00:28:48.789
Participant 3: Ivors Academy and Prs and stuff

325
00:28:49.060 --> 00:28:52.410
Participant 3: they had like, I think, about like 15 acts.

326
00:28:52.600 --> 00:28:56.040
Participant 3: and probably 10 of them were very imperfect.

327
00:28:56.360 --> 00:28:59.539
Participant 3: like superimperfect one of them like this. This huge

328
00:28:59.560 --> 00:29:15.569
Participant 3: singer. She started the song in the wrong key like completely wrong key. Then the pianist had to stop, and like, Hey, you're in the wrong key. Let's do it again. And the pianists gave that the key, and then they started song again. And this is like this, 2,002.5,000 people that are looking at people that

329
00:29:15.590 --> 00:29:16.600
Participant 3: you know

330
00:29:16.800 --> 00:29:23.380
Participant 3: should should be perfect through their lenses, and no one was perfect. So I'm like, yeah.

331
00:29:23.390 --> 00:29:25.609
Participant 3: imperfection is, is just part of

332
00:29:25.880 --> 00:29:27.830
Participant 3: of who we are, and and

333
00:29:27.910 --> 00:29:29.720
Participant 3: I don't think that should not

334
00:29:29.990 --> 00:29:31.280
Participant 3: not be shared.

335
00:29:32.010 --> 00:29:33.790
Participant 3: I think it's it's actually

336
00:29:34.590 --> 00:29:39.179
Participant 3: kind of inviting for other people to share their imperfections as well.

337
00:29:40.420 --> 00:29:44.880
Participant 3: So I guess they could could even be like incited instead of you know.

338
00:29:45.060 --> 00:29:45.720
Participant 3: And

339
00:29:47.560 --> 00:29:49.589
Participant 3: yeah, limited, I would say.

340
00:29:50.210 --> 00:30:03.765
Lilli Unwin (she/her): So by the sounds of it. When you were putting stuff online on social media with imperfections in that you knew about, it was sounded like. It's almost like a game to you that you were kind of curious as to whether it would be.

341
00:30:04.060 --> 00:30:05.230
Participant 3: Yes, exactly.

342
00:30:05.230 --> 00:30:08.829
Lilli Unwin (she/her): In a kind of positive, positive mood rather than a.

343
00:30:09.200 --> 00:30:16.020
Participant 3: Yeah, definitely, yeah. Because, as I said, like, it just gives me more strength to share those those things that are imperfect, that sometimes you think that?

344
00:30:16.470 --> 00:30:21.769
Participant 3: But I don't know. For example, when you have, I'm I'm working on mixing and mastering my band's album right now.

345
00:30:22.080 --> 00:30:32.009
Participant 3: and some things that are in there are imperfect, but we've done all the recording in a studio in the Us. With a producer. He chose all the takes and blah blah, and I'm like

346
00:30:32.880 --> 00:30:46.800
Participant 3: there's no way that I and you know the vote, the all the lead singers in Brazil. I'm not gonna ask him to go to a studio in Brazil and re-record like a sentence, because it sounds imperfect, or whatever. And then that gives me the strength to like.

347
00:30:46.920 --> 00:30:51.730
Participant 3: yeah, I'm going to share it like it is because this is an imperfection, and we are imperfect, like

348
00:30:51.800 --> 00:30:55.049
Participant 3: we're not perfect like we didn't record this perfectly. We are.

349
00:30:55.160 --> 00:30:59.800
Participant 3: We're not the greatest performers and recorders in the world. And I

350
00:30:59.880 --> 00:31:02.500
Participant 3: I'm just gonna release it as it is, because

351
00:31:02.850 --> 00:31:05.320
Participant 3: I know that people are going to see the the bigger picture.

352
00:31:06.420 --> 00:31:11.279
Participant 3: And yeah, and I've done kind of my research to to be comfortable with that feeling. Let's say.

353
00:31:12.400 --> 00:31:15.359
Lilli Unwin (she/her): so like following on from that, does it?

354
00:31:15.500 --> 00:31:25.860
Lilli Unwin (she/her): Do you feel like you're able to authentically, truly represent the real you as an artist, as a person, as a songwriter on social media, and publicly.

355

00:31:26.080 --> 00:31:26.880
Participant 3: Yes.

356
00:31:27.040 --> 00:31:32.380
Participant 3: I would say a big yes to that. Yeah, I think everything that we talked about kind of informs that, like

357
00:31:33.240 --> 00:31:43.069
Participant 3: I'm not. I'm not afraid to not be good enough com in comparison, cause I think this is all comparison like, especially here in London. For example, when I go out.

358
00:31:43.350 --> 00:31:53.259
Participant 3: I think that I can really sing punk songs, and I can, you know, like scream and do the rah ll that kind of thing. But when I do my singers, songwriters, songs like it's, it's just a complete, different

359
00:31:53.320 --> 00:31:56.510
Participant 3: experience, like when I'm playing for

360
00:31:56.520 --> 00:32:06.759
Participant 3: 2,000 people and screaming at the mic is easy when I'm playing a song for 5 people in a classroom with a guitar just like a literally shake. And physically

361
00:32:07.252 --> 00:32:09.669
Participant 3: have some sensations, and that's because

362
00:32:09.900 --> 00:32:10.820
Participant 3: I am.

363
00:32:11.420 --> 00:32:13.069
Participant 3: I feel

364
00:32:13.350 --> 00:32:16.730
Participant 3: the weight of those imperfections. But that doesn't.

365
00:32:16.950 --> 00:32:20.260
Participant 3: Yeah, that that that doesn't make me afraid of sharing them, because.

366
00:32:20.350 --> 00:32:22.950
Participant 3: as I said, like I know that I'm not perfect, and

367
00:32:23.110 --> 00:32:25.820
Participant 3: and I know that there's a lot of people out there who

368
00:32:25.860 --> 00:32:28.320
Participant 3: sound perfect sometimes, or

369
00:32:28.340 --> 00:32:32.680
Participant 3: look like they're perfect doing this song or that song, or this act, or the act.

370
00:32:33.030 --> 00:32:35.500
Participant 3: but I feel that there is something

371
00:32:36.180 --> 00:32:40.309
Participant 3: in vulnerability and imperfection that people also value.

372
00:32:40.820 --> 00:32:50.129
Participant 3: And it's not only about being perfect and sounding completely in pitch and having a perfect song like sometimes just vulnerability takes you a long way as well.

373
00:32:51.128 --> 00:32:53.751
Participant 3: and there's a lot of artists that that do the same.

374
00:32:54.690 --> 00:32:55.739
Participant 3: I think that

375
00:32:56.710 --> 00:32:59.420
Participant 3: I don't know I can. I've been listening a lot to.

376
00:32:59.450 --> 00:33:01.309
Participant 3: and that is called Mount Erie.

377
00:33:01.330 --> 00:33:02.689
Participant 3: Do you know Mount Erie?

378
00:33:02.690 --> 00:33:03.530
Lilli Unwin (she/her): Heard of.

379
00:33:03.950 --> 00:33:08.949
Participant 3: Yeah, yeah, he's got like this beautiful one of the most one of the saddest albums ever

380
00:33:09.140 --> 00:33:10.550
Participant 3: which is about

381
00:33:10.990 --> 00:33:13.459
Participant 3: her wife that died of cancer

382
00:33:14.000 --> 00:33:24.859
Participant 3: and the whole. The whole album is like it's imperfect, like all the way through. And it's beautiful as it is, you know, like, obviously, it's got an intention, and it's got like this whole thing to it. But

383
00:33:26.040 --> 00:33:34.149
Participant 3: when you're singing a song that allows you to be vulnerable and imperfect like, why not? Why not be it? Instead of trying to make it perfect?

384
00:33:34.280 --> 00:33:38.825
Lilli Unwin (she/her): Hmm! That's it's a really interesting perspective to hear.

385
00:33:39.710 --> 00:33:45.039
Lilli Unwin (she/her): Do you ever feel like your creative process as a singer songwriter is impacted?

386
00:33:46.300 --> 00:33:52.180
Lilli Unwin (she/her): like maybe not now. But have you ever had any instances where you feel like

387
00:33:52.220 --> 00:33:55.189
Lilli Unwin (she/her): you might have changed the type of creative

388

00:33:55.890 --> 00:34:00.980
Lilli Unwin (she/her): stuff we're working on like thinking about an audience, I suppose, or a social media.

389
00:34:01.280 --> 00:34:02.696
Participant 3: Oh, yeah, I think

390
00:34:04.180 --> 00:34:13.920
Participant 3: that's something I'm working on. But I do think that the outcome to the audience has an impact of the way that I'm writing my songs.

391
00:34:14.791 --> 00:34:17.050
Participant 3: I would, I would say

392
00:34:17.270 --> 00:34:20.719
Participant 3: until a few years ago a lot of the time

393
00:34:20.870 --> 00:34:23.820
Participant 3: now, definitely, not now. I would say that

394
00:34:25.570 --> 00:34:28.599
Participant 3: maybe putting it into like an objective perspective like

395
00:34:29.199 --> 00:34:31.639
Participant 3: half of the time I'm thinking about what

396
00:34:31.659 --> 00:34:36.534
Participant 3: what I could do that would make this song more digestible, let's say

397
00:34:37.110 --> 00:34:39.009
Participant 3: to an audience.

398
00:34:39.830 --> 00:34:41.190
Participant 3: but I think that

399
00:34:41.550 --> 00:34:45.860
Participant 3: a lot of that is also ingrained in our creativity in our songwriting.

400
00:34:46.050 --> 00:34:48.450
Participant 3: So I grew up listening to.

401
00:34:48.639 --> 00:34:50.570
Participant 3: let's say, pop structured

402
00:34:50.590 --> 00:34:53.090
Participant 3: and melodically accessible songs.

403
00:34:53.540 --> 00:34:55.840
Participant 3: So I like to write. For example.

404
00:34:55.960 --> 00:35:02.079
Participant 3: most of my ideas come in 4. 4. Most of my ideas come in like a verse, chorus, or verse, pre-Chorus chorus.

405
00:35:02.785 --> 00:35:03.820
Participant 3: kind of form!

406
00:35:04.401 --> 00:35:06.860
Participant 3: Most of my ideas have this melodic

407
00:35:07.827 --> 00:35:15.349
Participant 3: development, in which, like the verses, are low, and then the choruses, for example, is. And this is all things that I like.

408
00:35:15.590 --> 00:35:21.960
Participant 3: and not necessarily I do it because I'm thinking of the audience, but I do it because that's how I like to listen to songs.

409
00:35:22.832 --> 00:35:25.830
Participant 3: But at the same time I understand that that comes from

410
00:35:26.370 --> 00:35:29.539
Participant 3: from a musical perspective in which

411
00:35:29.930 --> 00:35:33.970
Participant 3: the outcome depends on how the the audience will receive it.

412
00:35:34.719 --> 00:35:41.310
Participant 3: So I'd say I'm guilty of that. But a lot of that as well is just natural to me, so I don't.

413
00:35:41.870 --> 00:35:43.699
Participant 3: I try not to make it

414
00:35:43.770 --> 00:35:49.300
Participant 3: a big thing, and say I I try not to make it a big deal out of it. But sometimes it gets to me. And I'm like, Hmm.

415
00:35:49.510 --> 00:35:51.100
Participant 3: yeah, maybe this is.

416
00:35:51.310 --> 00:35:52.500
Participant 3: this is not like.

417
00:35:53.140 --> 00:35:56.389
Participant 3: I'm not being as authentic as I could with this song.

418
00:35:56.420 --> 00:35:57.920
Participant 3: because I want to put, like.

419
00:35:58.360 --> 00:36:00.869
Participant 3: you know, a third chorus in it.

420
00:36:00.890 --> 00:36:04.149
Participant 3: Why do I need a third chorus after the bridge, or whatever you know.

421
00:36:05.055 --> 00:36:08.210
Participant 3: Yeah, some, some. Yeah, some commercial

422
00:36:08.340 --> 00:36:13.850

Participant 3: kind of digestible choices. I think I still do them just for the sake of yeah, for the sake of

423
00:36:14.260 --> 00:36:15.940
Participant 3: people enjoying it more.

424
00:36:15.950 --> 00:36:18.660
Participant 3: or for it to fit like some kind of box.

425
00:36:19.430 --> 00:36:20.650
Lilli Unwin (she/her): Thank you.

426
00:36:21.460 --> 00:36:28.469
Lilli Unwin (she/her): Just wary that I want to wrap wrap up in a minute so that you can head off and do all your magical things.

427
00:36:28.470 --> 00:36:28.800
Participant 3: Yes.

428
00:36:28.800 --> 00:36:31.349
Lilli Unwin (she/her): Oh, don't worry about the otter leaving, that's.

429
00:36:31.774 --> 00:36:32.200
Participant 3: Yet.

430
00:36:32.741 --> 00:36:48.319
Lilli Unwin (she/her): I just wanted to check about whether you feel like any financial responsibilities or business responsibilities. The business side of the singer songwriting has ever sort of impacted. You feel, the creative process side of things?

431
00:36:48.970 --> 00:36:50.616
Participant 3: Yeah, definitely.

432
00:36:52.030 --> 00:36:57.669
Participant 3: As I said before, I'm writing songs. For example, I think that my biggest experience with that was writing songs with

433

00:36:57.880 --> 00:36:59.480
Participant 3: the Taiwanese label

434
00:37:01.000 --> 00:37:06.229
Participant 3: and they have a very, very commercial way of approaching creativity

435
00:37:06.540 --> 00:37:10.570
Participant 3: and writing in a general sense. So when I had my first

436
00:37:12.170 --> 00:37:18.610
Participant 3: interview, not interview. It was just like being introduced to the owner of the label. The first thing that he told me was like.

437
00:37:19.120 --> 00:37:29.220
Participant 3: this is a company. This is a business. We do things here in the most commercial way possible, so all that we want you to do is be as commercial as you can.

438
00:37:29.490 --> 00:37:36.310
Participant 3: And in my head I'm like, I just want to tell these people to fuck off and go back to go back to London, you know.

439
00:37:36.380 --> 00:37:39.250
Participant 3: But I did see an opportunity there, and I'm like, Hmm!

440
00:37:39.360 --> 00:37:41.860
Participant 3: But maybe this is this is an opportunity of

441
00:37:41.960 --> 00:37:50.410
Participant 3: informing and supporting my alternative songwriting or the songwriting that doesn't make me money yet. Maybe one day it will.

442
00:37:50.720 --> 00:37:53.629
Participant 3: Maybe this is a way of practicing songwriting

443
00:37:53.700 --> 00:37:56.789
Participant 3: to support myself financially, to do more. Songwriting.

444

00:37:57.150 --> 00:38:00.179
Participant 3: instead of having to take like I do.

445
00:38:00.270 --> 00:38:05.059
Participant 3: I still do some tech jobs here in London. A lot of them when I'm not teaching

446
00:38:05.090 --> 00:38:12.357
Participant 3: to support that lifestyle of like being able to write all the time and doing what I want with my music. And it's financially

447
00:38:12.980 --> 00:38:16.340
Participant 3: struggling like I. So I struggle financially to

448
00:38:16.560 --> 00:38:19.570
Participant 3: to do the music that I want and make money out of it.

449
00:38:19.730 --> 00:38:23.549
Participant 3: I make money out of other things to support my my creativity.

450
00:38:24.399 --> 00:38:27.630
Participant 3: So I guess that yeah, in that in that sense I would

451
00:38:27.960 --> 00:38:29.179
Participant 3: sell out.

452
00:38:29.470 --> 00:38:40.170
Participant 3: I I would make music, and I'm I'm still doing like I've I've had 3 cuts with them, and I'm still doing music for them, even though I don't really agree with the way that they tackle creativity.

453
00:38:40.610 --> 00:38:43.740
Participant 3: So it does have an impact. But also

454
00:38:43.870 --> 00:38:49.620
Participant 3: I know that I can differentiate that process from my process of writing for myself or for my bands

455

00:38:49.820 --> 00:38:52.849
Participant 3: or for sync. So it's almost like it's a different job.

456
00:38:52.870 --> 00:39:02.509
Participant 3: And it's not interfering with my with my creativity, with my authentic creativity. I'm just using the tools that I know to make money out of it. Sort of thing.

457
00:39:02.510 --> 00:39:06.170
Lilli Unwin (she/her): It sounds like it almost impacts, but also facilitates.

458
00:39:06.170 --> 00:39:06.640
Participant 3: Yes.

459
00:39:06.640 --> 00:39:07.829
Lilli Unwin (she/her): Or something.

460
00:39:07.830 --> 00:39:08.780
Participant 3: Yeah, exactly.

461
00:39:09.150 --> 00:39:12.990
Lilli Unwin (she/her): Very interesting. I could talk to you forever.

462
00:39:12.990 --> 00:39:13.440
Participant 3: Fine.

463
00:39:13.440 --> 00:39:16.581
Lilli Unwin (she/her): That's brilliant. Final thing really is just

464
00:39:17.030 --> 00:39:17.560
Participant 3: Go.

465
00:39:17.560 --> 00:39:23.399
Lilli Unwin (she/her): If and when you've experienced sort of creative writers block that kind of thing. Songwriting block

466
00:39:23.895 --> 00:39:30.400

Lilli Unwin (she/her): has it, has it had an impact on how you kind of view yourself. Your wellbeing, that kind of thing?

467
00:39:30.750 --> 00:39:32.891
Participant 3: Yeah, definitely, definitely, the wellbeing.

468
00:39:34.220 --> 00:39:35.560
Participant 3: I

469
00:39:37.570 --> 00:39:39.739
Participant 3: I think that I really

470
00:39:40.000 --> 00:39:46.289
Participant 3: it's really hard to focus on things when I feel like I can't be in a place anymore that I need to be

471
00:39:47.052 --> 00:39:50.350
Participant 3: few examples like, if I'm working too much

472
00:39:50.600 --> 00:39:54.289
Participant 3: this week as the teaching as the the academic year finished.

473
00:39:54.590 --> 00:39:57.839
Participant 3: and we were not doing marking yet, like last week. Then

474
00:39:58.140 --> 00:40:01.519
Participant 3: I worked like 5 days in a row in

475
00:40:02.180 --> 00:40:06.560
Participant 3: in the British Library, which is like, it's interesting. It's cultural events. But

476
00:40:06.780 --> 00:40:07.910
Participant 3: the

477
00:40:09.530 --> 00:40:14.970
Participant 3: the routine of waking up at the same time going to the same place, doing similar things

478
00:40:15.150 --> 00:40:16.610
Participant 3: that are not creative.

479
00:40:17.184 --> 00:40:29.759
Participant 3: They make me struggle a little bit mentally, and then at some point I just like I struggle to focus on what people are talking about. I struggle to focus in in a social environment as well.

480
00:40:30.990 --> 00:40:35.740
Participant 3: And I just want to get home and and get creative. I think that would be my main struggle.

481
00:40:35.790 --> 00:40:37.749
Participant 3: Also. I went to Brazil

482
00:40:38.020 --> 00:40:42.839
Participant 3: last December to spend some time with my family. I haven't been in 3 years.

483
00:40:43.270 --> 00:40:45.049
Participant 3: and that was a whole month.

484
00:40:45.630 --> 00:40:47.590
Participant 3: and I don't know. By the

485
00:40:47.850 --> 00:40:49.290
Participant 3: second week I'm like.

486
00:40:49.520 --> 00:40:52.379
Participant 3: yeah, I need to. I need to have my space. I need to.

487
00:40:52.640 --> 00:40:59.580
Participant 3: I want to go back home like, I just want to have my space and be able to to create and and be alone for a second, because

488
00:40:59.760 --> 00:41:02.550
Participant 3: I think that would be like the the curse of

489
00:41:02.690 --> 00:41:10.089
Participant 3: being a songwriter for me is that it's really hard to function in society. The way that people

490
00:41:10.598 --> 00:41:18.070
Participant 3: expect you to function if I'm if I'm not being able to to be creative. In the moments that that I want to be.

491
00:41:18.770 --> 00:41:21.559
Lilli Unwin (she/her): So maybe the main frustration there is

492
00:41:21.720 --> 00:41:30.599
Lilli Unwin (she/her): around, sort of I need to get back to it. And that's that's maybe the main frustration internally or something.

493
00:41:30.600 --> 00:41:33.199
Participant 3: Yeah, and just and and I think that I

494
00:41:33.720 --> 00:41:34.780
Participant 3: I am.

495
00:41:36.340 --> 00:41:41.289
Participant 3: I'm comfortable. And I like being alone as well since I started writing a lot.

496
00:41:41.730 --> 00:41:44.250
Participant 3: So yeah, like, big, like long

497
00:41:44.280 --> 00:41:46.670
Participant 3: periods of like social interaction.

498
00:41:47.417 --> 00:41:52.559
Participant 3: A long periods away from my instruments and my notebooks and my creativity. Just

499
00:41:52.710 --> 00:41:56.099
Participant 3: they just start causing me like some kind of distress.

500
00:41:56.360 --> 00:41:59.339
Participant 3: And sometimes you don't have that, because, you know, like

501
00:41:59.580 --> 00:42:01.149
Participant 3: in Brazil, I wouldn't like

502
00:42:02.250 --> 00:42:06.619
Participant 3: Rebook, my ticket, you know, like, and just get back like 2 weeks before, because

503
00:42:06.650 --> 00:42:13.280
Participant 3: people are expecting you to be there for Christmas or for that New Year's Eve trip that you've arranged and like

504
00:42:13.530 --> 00:42:25.310
Participant 3: I felt bad as as a person just cancelling off that like, Hey, fuck you all going back home because I need to. I need to write songs. So yeah, that is, that is a reason for for a bit of struggle.

505
00:42:25.450 --> 00:42:27.199
Participant 3: well-being, and mentally for me.

506
00:42:27.620 --> 00:42:28.513
Lilli Unwin (she/her): Thank you.

507
00:42:29.210 --> 00:42:42.950
Lilli Unwin (she/her): Let's wrap up. I obviously, yeah, it's it's not for I'm very interested in what you're saying. But I'm gonna make sure that we wrap up. Is there anything else you want to add or say? Does that feel like a good place to finish.

508
00:42:43.220 --> 00:42:47.799
Participant 3: I think so. I feel like I've talked a lot. I don't know. Was it interesting? Was it like.

509
00:42:47.800 --> 00:42:49.260
Lilli Unwin (she/her): It's an interview

510
00:42:49.260 --> 00:42:51.309
Participant 3: Yeah, that's great.

511
00:42:51.642 --> 00:42:52.640
Lilli Unwin (she/her): Kind of getting.

512
00:42:52.840 --> 00:42:53.640
Lilli Unwin (she/her): Yeah.

513
00:42:54.611 --> 00:43:00.929
Participant 3: Yeah, hopefully, it will have yeah, just impacted positively in in your.

514
00:43:00.930 --> 00:43:01.800
Lilli Unwin (she/her): Absolutely.

515
00:43:01.800 --> 00:43:04.970
Participant 3: And I hope it makes difference to other people as well, too.

516
00:43:04.970 --> 00:43:06.030
Lilli Unwin (she/her): Senior Research.

517
00:43:06.030 --> 00:43:07.669
Participant 3: And I'm interested in your research as well.

518
00:43:07.670 --> 00:43:08.180
Lilli Unwin (she/her): Yay!

519
00:43:08.180 --> 00:43:14.199
Participant 3: More time to. And obviously, if I have more time, you said that you're struggling a bit with deadlines and stuff. But

520
00:43:14.340 --> 00:43:18.000
Participant 3: if there's any point after next week that I can help. I'm happy to help again.

521
00:43:18.000 --> 00:43:18.639
Lilli Unwin (she/her): Oh, thank you!

522
00:43:18.640 --> 00:43:20.420
Participant 3: As out until next

523
00:43:20.510 --> 00:43:22.720
Participant 3: Wednesday. It's our deadline, I think so.

524
00:43:22.720 --> 00:43:22.950
Lilli Unwin (she/her): Yes.

525
00:43:23.528 --> 00:43:25.690
Participant 3: I'll be! I'll be very, very busy.

526
00:43:25.690 --> 00:43:36.180
Lilli Unwin (she/her): So multiple prompts. Yeah, thank you so much. The next bit for me is just the writing up. So I've got one more interview after you this afternoon. But

527
00:43:36.270 --> 00:43:38.294
Lilli Unwin (she/her): but yeah, thank you. And

528
00:43:39.450 --> 00:43:49.250
Lilli Unwin (she/her): yeah, I think that's it really is. Unless you have any questions, you know, we'll we'll obviously be in touch outside of this setting. But yet, do you have any questions for me?

529
00:43:49.250 --> 00:43:56.299
Participant 3: No, don't think so. Yeah. Just interested. Whenever we we catch up again, I'd love to see how it's going and where is it going? As well.

530
00:43:56.300 --> 00:44:19.260
Lilli Unwin (she/her): Yeah, fantastic. Do I like basically the the the guidance that I have as the researcher is that participants are welcome to email me if they have any questions or or yeah, that kind of thing. If you if you wanna sort of know what happens after yeah, feel free to ask. But yeah, right now I'm in this bit, so I don't have anything yet.

531
00:44:19.540 --> 00:44:23.010
Lilli Unwin (she/her): But watch. This space is what I would say.

532
00:44:23.010 --> 00:44:24.190
Participant 3: Yeah, we did.

533
00:44:24.190 --> 00:44:33.889
Lilli Unwin (she/her): Yeah, I think that's it. I will let you go, and I will probably be sending a little sort of housekeeping. Follow up. Thank you email. But thank you so much. And.

534
00:44:33.890 --> 00:44:34.750
Participant 3: Pleasure, always.

535
00:44:34.750 --> 00:44:35.650
Lilli Unwin (she/her): I'll just

536
00:44:35.890 --> 00:44:37.600
Lilli Unwin (she/her): stop the recording.

Zoom Interview Participant 18 Transcript

1
00:01:06.980 --> 00:01:08.050
Lilli Unwin (she/her): Hello!

2
00:01:08.510 --> 00:01:09.820
Lilli Unwin (she/her): Can you hear me?

3
00:01:09.820 --> 00:01:12.790
Participant 4: Yes, have some trouble connecting with camera and

4
00:01:12.910 --> 00:01:14.220
Participant 4: microphone here. But yeah.

5
00:01:14.470 --> 00:01:17.100
Lilli Unwin (she/her): Oh, good! How are you today.

6
00:01:17.294 --> 00:01:18.070

Participant 4: Good! How are you?

7
00:01:18.270 --> 00:01:22.859
Lilli Unwin (she/her): Good. Thank you. Thanks so much for doing this. I really appreciate your time.

8
00:01:22.860 --> 00:01:24.320
Participant 4: Yeah. Sure. Hmm.

9
00:01:24.661 --> 00:01:34.579
Lilli Unwin (she/her): So I thought we'd do a little bit of general sort of housekeeping. If that's okay, before we get started with the actual interview. Does that work for you?

10
00:01:34.830 --> 00:01:35.330
Participant 4: Yeah, sure.

11
00:01:35.700 --> 00:01:37.650
Lilli Unwin (she/her): Great. So

12
00:01:37.720 --> 00:01:52.469
Lilli Unwin (she/her): main sort of first bit of housekeeping is just yeah. Again. Thank you so much for your time. I really appreciate it. As you probably already know, this research project that I'm doing is about the creative process of singer songwriters and

13
00:01:52.570 --> 00:01:53.920
Lilli Unwin (she/her): what kind of

14
00:01:54.030 --> 00:02:12.273
Lilli Unwin (she/her): potential creative blockers they may experience or sort of potential, like opposite of blockers, like what enhances the creative process in singer songwriters. So that's where you come in speaking to people that do that and trying to hear more about it. And really, I guess

15
00:02:13.100 --> 00:02:30.339
Lilli Unwin (she/her): it's it's the kind of thing that we we take for granted, because we have these kind of conversations already in our scene and our community, and then sort of education and stuff. But it hasn't really been formalized academically that much. So this is the aim with my research is to

16
00:02:30.980 --> 00:02:39.300
Lilli Unwin (she/her): document what people are saying really and formalize that academically. So yeah, thank you so much for participating.

17
00:02:39.330 --> 00:02:40.190
Lilli Unwin (she/her): And

18
00:02:41.450 --> 00:02:44.490
Lilli Unwin (she/her): do you have any questions about the project in general?

19
00:02:46.510 --> 00:02:48.746
Participant 4: Not that I can think of right now, but yeah.

20
00:02:48.970 --> 00:02:59.040
Lilli Unwin (she/her): If anything comes up, just let me know. It's just important that I keep making sure that if you have any questions you can ask them, but do feel free to just ask me if something comes up

21
00:03:00.230 --> 00:03:20.369
Lilli Unwin (she/her): like, I said just now, like the reason I'm speaking to you is because I'm interested in your experience, your opinions, that kind of thing, your feelings and so there's no like, right or wrong answers here, actually, because you're the. You're the expert of your own experience, that kind of thing. So

22
00:03:20.370 --> 00:03:28.070
Lilli Unwin (she/her): just if you can just be confident that whatever you're saying, yeah, no right or wrong answers. It's just I'm interested to hear.

23
00:03:28.070 --> 00:03:54.219
Lilli Unwin (she/her): And I'm just looking at my notes to make sure I didn't forget anything. So why don't we? I'm gonna take you through the consent form that you've already filled in. But I've just gotta go through that again, just to make sure that you remember what you're signing up to do basically. Okay. So I'm gonna I'll read a bunch of statements and then I'll ask you at the end whether you've voluntarily give your consent informed consent to participate.

24
00:03:54.535 --> 00:03:54.850
Participant 4: May.

25
00:03:55.170 --> 00:03:58.068
Lilli Unwin (she/her): And then we'll crack on with the actual interview.

26
00:03:58.760 --> 00:03:59.150
Participant 4: So.

27
00:03:59.150 --> 00:04:00.580
Lilli Unwin (she/her): Alright. So

28
00:04:01.110 --> 00:04:08.030
Lilli Unwin (she/her): here are the sentences. I understand that I can withdraw myself from the project at any time without any consequences.

29
00:04:08.260 --> 00:04:19.059
Lilli Unwin (she/her): I understand that any data collected about me will be stored on a password protected laptop until the researcher. That's me, Lilli Unwin has completed their masters in 2026.

30
00:04:19.399 --> 00:04:30.320
Lilli Unwin (she/her): I understand that I can withdraw my data. So that means anything. You're sort of saying, that's your data from the project within 2 weeks of giving it without any consequences.

31
00:04:30.410 --> 00:04:31.620
Lilli Unwin (she/her): And

32
00:04:32.010 --> 00:04:39.949
Lilli Unwin (she/her): I understand that I'm not obliged to take part in this research, and there are no direct benefits, even if I'm connected to the researcher in some way.

33
00:04:40.020 --> 00:05:00.469
Lilli Unwin (she/her): And, Aka, you know, I know you're in another sphere that isn't in this zoom room. And yeah, there's no direct. This doesn't mean you get an A in your project. Unfortunately. So but what I would say is, yeah, no direct benefits to participating. But

34
00:05:01.300 --> 00:05:17.249

Lilli Unwin (she/her): hopefully, one day this research will feed into the community, and maybe indirectly, it will help you in some way in the future. Who knows? For sure, I imagine your participation will be feeding into helping other people in the future.

35
00:05:17.930 --> 00:05:18.510
Lilli Unwin (she/her): That

36
00:05:20.255 --> 00:05:42.599
Lilli Unwin (she/her): I understand that if I do an interview which is now, I agree to this being audio and video recorded by the researcher for transcription purposes. And that's important to note, you'll see there's a little person in here called Lilli's Otterpilot. That's not somebody else. It's it's not a person, it's it's an AI transcription.

37
00:05:42.710 --> 00:05:50.899
Lilli Unwin (she/her): So again, that's just for transcription purposes. There's not somebody else behind that screen. It's just an AI

38
00:05:51.040 --> 00:05:52.430
Lilli Unwin (she/her): ads.

39
00:05:52.630 --> 00:05:58.019
Lilli Unwin (she/her): yeah. So I'm recording this so that I can transcribe it because I can't possibly remember everything.

40
00:05:58.610 --> 00:06:10.130
Lilli Unwin (she/her): That's why AI is here to remember it in videos. Alright. I understand that my participation and any information collected will be treated confidentially.

41
00:06:10.320 --> 00:06:12.570
Lilli Unwin (she/her): So I'll just embellish on. That is that

42
00:06:12.840 --> 00:06:30.890
Lilli Unwin (she/her): obviously I know you outside of this zoom space this one off time. But I'm treating this interview as a one off like I'm I have my researcher hat on now. And and I'm not. I'm not calling on anything I know from the from our relationship outside of this

43
00:06:31.357 --> 00:06:41.422
Lilli Unwin (she/her): and anything in this space as well is gonna be confidential. So that's really important for you to remember. So you feel comfortable that this is a separate thing.

44
00:06:41.900 --> 00:06:42.310
Participant 4: Hmm.

45
00:06:42.310 --> 00:06:50.590
Lilli Unwin (she/her): Okay, where did I get to? I understand that my identity will be anonymized in the report produced on the research.

46
00:06:51.380 --> 00:07:00.970
Lilli Unwin (she/her): I understand that disguised extracts, and my responses may be quoted in the report presentation, and possibly in future published papers or at conferences.

47
00:07:01.800 --> 00:07:06.419
Lilli Unwin (she/her): But again, it would be anonymous. That's just a

48
00:07:06.890 --> 00:07:12.020
Lilli Unwin (she/her): Key point for you to remember any responses that you might say they would be anonymous.

49
00:07:14.860 --> 00:07:21.619
Lilli Unwin (she/her): I understand, if the researcher is worried for my safety or others. Confidentiality will not apply. In this circumstance.

50
00:07:22.050 --> 00:07:30.449
Lilli Unwin (she/her): I understand what the research project is about, and my involvement, and have no remaining questions before participating. Do you have any questions?

51
00:07:30.450 --> 00:07:31.409
Participant 4: Not really No.

52
00:07:31.410 --> 00:07:37.370
Lilli Unwin (she/her): Do you voluntarily give your informed consent to participate in the interview.

53
00:07:37.784 --> 00:07:38.199
Participant 4: Yes.

54

00:07:38.680 --> 00:07:40.140
Lilli Unwin (she/her): Fabulous

55
00:07:40.460 --> 00:07:46.189
Lilli Unwin (she/her): great. Well, with that, are you ready to crack on with the interview? How does that sound.

56
00:07:46.190 --> 00:07:47.480
Participant 4: Yeah, sounds good.

57
00:07:47.560 --> 00:07:53.409
Lilli Unwin (she/her): So I'll I'll just. I have. I have a bunch of questions and topics that I'm kind of interested in.

58
00:07:53.410 --> 00:07:53.900
Participant 4: Hmm.

59
00:07:53.900 --> 00:07:57.679
Lilli Unwin (she/her): Finding out what you feel about, but it will also be sort of

60
00:07:58.130 --> 00:08:00.681
Lilli Unwin (she/her): like following you a little bit. So

61
00:08:01.410 --> 00:08:06.709
Participant 4: Yeah, feel free to drag me back on topic if I go completely off on attention, though my Adhd sometimes just sends me.

62
00:08:07.140 --> 00:08:07.780
Lilli Unwin (she/her): Yeah.

63
00:08:07.780 --> 00:08:09.372
Participant 4: A random direction, so.

64
00:08:09.770 --> 00:08:22.039
Lilli Unwin (she/her): So we'll sort of find a nice balance of that a little bit of allowing, because sometimes tangents can be a bit useful. But obviously, if they go miles off, then maybe we'll bring ourselves back.

65
00:08:22.850 --> 00:08:27.710
Lilli Unwin (she/her): But yeah, I think we'll start with. The first question is.

66
00:08:28.310 --> 00:08:35.950
Lilli Unwin (she/her): I would like to know a little bit more about you as a singer-songwriter. Can you tell me what it's like for you, being a singer songwriter.

67
00:08:38.049 --> 00:08:40.670
Participant 4: I would say that that's something that I just kind of

68
00:08:41.039 --> 00:08:44.279
Participant 4: like. Originally, you know, I had an acting degree before I came to Bimm.

69
00:08:44.500 --> 00:08:50.709
Participant 4: And I thought, That's what I'm gonna do. I'm gonna act. And then during the pandemic, I noticed that I couldn't act.

70
00:08:50.740 --> 00:08:52.719
Participant 4: So I started writing a lot more songs.

71
00:08:52.850 --> 00:08:54.759
Participant 4: and it's just been like

72
00:08:56.000 --> 00:08:56.849
Participant 4: kind of

73
00:08:57.090 --> 00:08:59.260
Participant 4: integral to me as a person.

74
00:08:59.530 --> 00:09:02.869
Participant 4: the way in which I write, the way in which I engage with

75
00:09:03.250 --> 00:09:09.729
Participant 4: like, I've always read a lot I always like. I just my mom just found a [inaudible: poll in my boat] when I was 4 years old.

76

00:09:09.790 --> 00:09:15.429
Participant 4: So for me, it's just natural, like I've always engaged with music, really. Well, I've always

77
00:09:15.870 --> 00:09:25.769
Participant 4: it's a way of sort of processing the world around me of processing, my own feelings of understanding my relationship to anything that's happened. My relationship to the world.

78
00:09:26.240 --> 00:09:35.859
Participant 4: I feel like it's almost a journey of exploring, and it's very centered for me around, like I love lyrics, and like lyrics especially, I love melody. I love.

79
00:09:36.300 --> 00:09:38.390
Participant 4: you know all the aspects of

80
00:09:38.840 --> 00:09:40.260
Participant 4: music and singing.

81
00:09:40.390 --> 00:09:44.670
Participant 4: but my absolute like. Favorite part of it is the narrative and the story, and

82
00:09:44.940 --> 00:09:48.610
Participant 4: trying to play with ways of writing double meanings. All that stuff.

83
00:09:49.220 --> 00:09:50.520
Lilli Unwin (she/her): I think that's yeah.

84
00:09:50.520 --> 00:09:53.279
Participant 4: Really fun. Tell a story as effectively as I can

85
00:09:53.430 --> 00:09:53.990
Participant 4: Hmm!

86
00:09:53.990 --> 00:10:04.089
Lilli Unwin (she/her): Yeah, that's lovely. So that feeds really nicely into my next question, which is like, Who are you as an artist? Is there a way that you can define. Who who that is?

87
00:10:04.450 --> 00:10:14.149
Participant 4: Yeah, I've actually been working a lot on that threat. Then because I, because of the acting, and I had specifically one teacher who told me I should take distance from being an actor, as a musician, or something which

88
00:10:14.180 --> 00:10:17.020
Participant 4: has sent me into this whole like, who even am I as an artist

89
00:10:17.480 --> 00:10:22.259
Participant 4: thing, but I've realized that I'm a storyteller kind of above all.

90
00:10:22.620 --> 00:10:25.729
Participant 4: because it's all about like I.

91
00:10:26.020 --> 00:10:29.590
Participant 4: I know the industry expects us to find a niche and stay in that niche.

92
00:10:29.900 --> 00:10:34.790
Participant 4: I would say that what comes naturally to me is not to go with niche just but explore range instead.

93
00:10:34.960 --> 00:10:51.089
Participant 4: because I think it's fun to try to hit the even as a singer like the top of my range, the bottom of my range. I think that's really fun to try to figure that out and like what? How many different types of things can I sing? Okay, now, I know how to sing this type of music. Can I sing this type of music? Now, I wrote, know how to write this type of thing. Can I also write this type of thing?

94
00:10:51.600 --> 00:10:54.079
Participant 4: So I would say that I'm

95
00:10:54.620 --> 00:10:56.939
Participant 4: kind of an explorer in the sense of

96
00:10:57.170 --> 00:10:58.390
Participant 4: creative industries.

97

00:10:58.510 --> 00:11:05.859
Participant 4: I try to make sense of things through art. I try to connect with people through art. I try to communicate my experiences through art.

98
00:11:06.330 --> 00:11:10.480
Participant 4: But it's also just kind of a way of being a human and being.

99
00:11:11.640 --> 00:11:12.850
Participant 4: Just

100
00:11:13.370 --> 00:11:17.360
Participant 4: yeah, kind of kind of contributing to the world by also

101
00:11:17.920 --> 00:11:19.929
Participant 4: learning more about myself. In a way.

102
00:11:20.280 --> 00:11:21.990
Participant 4: I was, yeah, explorer

103
00:11:22.110 --> 00:11:23.579
Participant 4: like to tell stories. So.

104
00:11:23.580 --> 00:11:26.510
Lilli Unwin (she/her): Yeah, exploring, storytelling some beautiful things there.

105
00:11:27.250 --> 00:11:37.650
Lilli Unwin (she/her): How does that? What's the connection like between your sort of musical identity, your artistic identity, and your sort of personal identity?

106
00:11:37.670 --> 00:11:39.280
Lilli Unwin (she/her): What's the connection like?

107
00:11:39.830 --> 00:11:42.650
Participant 4: I would say, very closely tied in a lot of ways.

108
00:11:43.040 --> 00:11:47.239
Participant 4: because for me, a lot of the time like when I go, I think I mentioned this in the

109
00:11:47.570 --> 00:11:55.729
Participant 4: a questionnaire, too, that a lot of the time what happens for me is like my brain is generating lyrics in the background when I'm just out and about going about my day.

110
00:11:56.050 --> 00:12:00.730
Participant 4: and I think I spent a lot of time like I was the kid who was always buried in books.

111
00:12:00.800 --> 00:12:02.160
Participant 4: in elementary school.

112
00:12:02.360 --> 00:12:05.520
Participant 4: like I was always reading something, and I was always just kind of

113
00:12:05.550 --> 00:12:13.120
Participant 4: sometimes when it comes to sleep spinning on, and the narratives like thinking about what can happen next to try to fall asleep and everything. So I've just always been very

114
00:12:14.150 --> 00:12:16.590
Participant 4: connected to stories, to

115
00:12:17.730 --> 00:12:18.800
Participant 4: just

116
00:12:18.980 --> 00:12:21.389
Participant 4: characters, all these other worlds.

117
00:12:22.080 --> 00:12:22.990
Participant 4: and

118
00:12:23.420 --> 00:12:30.539
Participant 4: I'd say as a songwriter sometimes, that is what comes in like. I will be making a story in my head, and I will be writing about that story.

119
00:12:31.110 --> 00:12:36.690

Participant 4: or I will have watched something or read something, and I will pick up on a concept that I really liked and start writing about that.

120
00:12:36.890 --> 00:12:39.520
Participant 4: But I would say ties to my identity

121
00:12:40.350 --> 00:12:46.809
Participant 4: in the sense that I also like, whenever something really big happens in my life, that I need to process a lot of the time. I do that through songwriting

122
00:12:46.840 --> 00:12:50.999
Participant 4: a lot of the times when there's like things I can't communicate like to

123
00:12:51.400 --> 00:13:00.430
Participant 4: like a relationship I'm no longer in, like a friendship that fell apart, or somehow, like things that I can't bring up with a person, just because, like, I'm upset about something, but it's like.

124
00:13:00.900 --> 00:13:05.060
Participant 4: doesn't feel reasonable in some way. You know. It's like, I can

125
00:13:06.170 --> 00:13:09.749
Participant 4: almost like an open letter in a way, except it's not an open letter. It's like

126
00:13:10.000 --> 00:13:12.369
Participant 4: exploring my feelings on that part of it.

127
00:13:12.590 --> 00:13:17.439
Participant 4: You know. Situation, focus on the one thing that is like most prominent at the moment.

128
00:13:18.080 --> 00:13:18.580
Participant 4:.

129
00:13:18.580 --> 00:13:20.070
Lilli Unwin (she/her): That’s a Beautiful way of putting it.

130

00:13:21.430 --> 00:13:22.820
Participant 4: yeah. So

131
00:13:22.950 --> 00:13:38.409
Lilli Unwin (she/her): Leaves me so nicely to my next question. You keep segwaying into the questions that's brilliant. I was gonna ask you, how does expressing yourself creatively through your songwriting. How does that impact your overall wellbeing? Could you talk more about that.

132
00:13:38.810 --> 00:13:43.840
Participant 4: I would say, it's really good for me. I feel like I can grow a lot as a person through doing that

133
00:13:44.200 --> 00:13:45.660
Participant 4: Cause

134
00:13:45.970 --> 00:13:52.799
Participant 4: like I took a long break from writing songs a lot like I wrote a lot of poems and fun songs, apparently as a kid

135
00:13:53.206 --> 00:14:09.040
Participant 4: which we're already like about like when I'm grow up. I'm gonna be an astronaut and an inventor, and whatever they're like [inaudible: on rhyme] and everything. And then I didn't write songs until I was like 15 or something, and when I just wrote like a couple which felt more like therapy like, I only performed one of them and the other ones I don't even have anymore. I think

136
00:14:09.070 --> 00:14:11.210
Participant 4: they would just like to process my feelings.

137
00:14:11.500 --> 00:14:12.710
Participant 4: And

138
00:14:12.980 --> 00:14:15.470
Participant 4: I started doing it again during the pandemic. And it's just

139
00:14:16.250 --> 00:14:29.989

Participant 4: this way of kind of I suppose I feel validated in my feelings in a way, if I can make them into something like all this contemplating and trying to understand, like at least with Adhd, too I sometimes struggle to understand what I'm even feeling in a moment

140
00:14:30.380 --> 00:14:34.110
Participant 4: like, because I need to almost say it aloud.

141
00:14:34.360 --> 00:14:36.170
Participant 4: in order to understand.

142
00:14:36.240 --> 00:14:38.680
Participant 4: like, I'm working the process out as I'm talking in a way.

143
00:14:39.290 --> 00:14:39.700
Participant 4: Uh.

144
00:14:40.160 --> 00:14:41.610
Participant 4: because yeah.

145
00:14:41.820 --> 00:14:47.429
Participant 4: Poor understanding of feelings is a common thing in Adhd, like it has a name. I just can't remember it.

146
00:14:47.780 --> 00:14:48.550
Participant 4: Okay.

147
00:14:48.910 --> 00:14:49.270
Lilli Unwin (she/her): Wait!

148
00:14:49.560 --> 00:14:51.859
Participant 4: So I think, for my wellbeing like

149
00:14:51.910 --> 00:14:55.460
Participant 4: it gives me an outlet, and it makes things easier to handle.

150
00:14:55.730 --> 00:14:58.340
Participant 4: And, for instance.

151
00:14:58.420 --> 00:15:04.430
Participant 4: if it's like coming out of a bad relationship or something on a not a bad relationship, even with like a breakup that felt weird. You know.

152
00:15:04.850 --> 00:15:06.799
Participant 4: it gives me a space to kind of.

153
00:15:07.090 --> 00:15:10.600
Participant 4: and it it lets me feel like there was a purpose to it all, you know.

154
00:15:11.620 --> 00:15:12.430
Lilli Unwin (she/her): Hmm.

155
00:15:12.640 --> 00:15:15.020
Participant 4: And it makes me feel like, yeah, even

156
00:15:15.670 --> 00:15:23.600
Participant 4: no matter what you go through, you can find something good in it in a way, even if the good thing is just a really good way of explaining how something really bad feels.

157
00:15:25.110 --> 00:15:26.020
Participant 4:

158
00:15:26.020 --> 00:15:37.139
Lilli Unwin (she/her): You're speaking in a very yeah. It's given me loads of things to think about. And it's almost a lot of a lot of what you're saying is often quite poetic. It's really nice to hear.

159
00:15:37.140 --> 00:15:38.919
Participant 4: I think my mind is just generating that a lot.

160
00:15:38.920 --> 00:15:41.798
Lilli Unwin (she/her): Yeah. You’re song writing through the interview.

161
00:15:43.830 --> 00:15:44.490
Lilli Unwin (she/her):

162
00:15:44.825 --> 00:15:45.160
Participant 4: I can see that. Yeah

163
00:15:45.680 --> 00:15:57.320
Lilli Unwin (she/her): Do you have any do you have any insight on whether there are any sort of downsides to expressing yourself through songwriting in in relation to your wellbeing.

164
00:16:01.360 --> 00:16:02.620
Participant 4: I suppose.

165
00:16:03.380 --> 00:16:12.940
Participant 4: Well, I guess thing is, this is confidential. I can use a specific example like last year, almost a year to the day. Right now I had a really big fight with, like my best friend, who was also like

166
00:16:14.390 --> 00:16:17.309
Participant 4: blurring lines between friendship, relationship, type thing.

167
00:16:18.178 --> 00:16:20.899
Participant 4: and we haven't really spoken since then.

168
00:16:21.120 --> 00:16:27.890
Participant 4: and I do. I have written so many songs about that like that's the most creative. I think I've ever been able to be immediately after that.

169
00:16:28.310 --> 00:16:29.260
Participant 4: But

170
00:16:30.500 --> 00:16:39.630
Participant 4: Sometimes I go around like concerned, if I release these songs, and we haven't really spoken since then. Is he going to think that this was what I thought all the time, when this is just an expression of emotions.

171
00:16:39.690 --> 00:16:41.170
Participant 4: you know, and like

172

00:16:41.470 --> 00:16:54.790
Participant 4: Oh, here I filled in with a little bit of like fantasy to make the narrative sound better is this gonna also somehow impact him negatively in some sort of way, it's gonna impact if we ever pick a connection again when we're further away from this.

173
00:16:55.350 --> 00:16:56.680
Participant 4: So it was kind of like

174
00:16:56.720 --> 00:17:02.280
Participant 4: thinking about, like, you know, when I write about my life. It's like, how does this impact the people in my life?

175
00:17:02.540 --> 00:17:05.550
Participant 4: And how may it impact any future relationship I may have with them?

176
00:17:05.750 --> 00:17:11.730
Participant 4: Those are concerns that I have, and I don't know if they're, you know, concerns that feel very valid in a way or like.

177
00:17:12.000 --> 00:17:20.479
Participant 4: because everyone's like you're an artist release your music. But sometimes I write very like specifically detailed storytelling type songs.

178
00:17:21.180 --> 00:17:28.200
Participant 4: and I know it's not my responsibility to kind of babysit someone else's mental health around an event that happened. But it's also like.

179
00:17:28.349 --> 00:17:35.029
Participant 4: I don't want to go out of my way to release something that's hurtful to someone. But what if that's one of the best songs I've written?

180
00:17:35.890 --> 00:17:37.430
Participant 4: So it's like.

181
00:17:38.400 --> 00:17:42.269
Lilli Unwin (she/her): So I hear you discussing this. Has anything?

182
00:17:42.720 --> 00:17:43.853

Lilli Unwin (she/her): Has that

183
00:17:45.500 --> 00:17:53.109
Lilli Unwin (she/her): like your perception of like? How something might be received by an audience which may well be someone you know.

184
00:17:53.550 --> 00:18:01.559
Lilli Unwin (she/her): Has that ever like stopped you from creating? Or has it changed the way you write your lyrics? Or has it stopped you sharing it publicly?

185
00:18:02.233 --> 00:18:16.270
Participant 4: The specific thing that I'm mentioning right now has kind of stopped me from finishing at least one song that I wrote that I'm kind of happy with, because it goes into like, it's kind of giving, like Taylor Swift all too well, wipes in the terms of like specific details that he would immediately know would was about him.

186
00:18:16.430 --> 00:18:17.320
Participant 4: you know.

187
00:18:17.690 --> 00:18:20.759
Participant 4: and everyone who knew him would kind of know that it was about him.

188
00:18:21.080 --> 00:18:22.900
Participant 4: and that's maybe

189
00:18:22.960 --> 00:18:25.090
Participant 4: hesitant to continue forward with that one.

190
00:18:25.310 --> 00:18:31.160
Participant 4: But if you're just thinking of perception for the people in general, then yes, I think that's also in the past impacted

191
00:18:31.240 --> 00:18:34.599
Participant 4: what I make a lot, especially with the whole focus on.

192
00:18:35.130 --> 00:18:38.869
Participant 4: we need to stick to one style genre and stuff and trying to figure out like.

193
00:18:39.350 --> 00:18:41.530
Participant 4: what light do I want the world to see me in

194
00:18:41.780 --> 00:18:47.410
Participant 4: sometimes impacts what I make. But I'm trying to step away from that because I feel like I make more

195
00:18:47.620 --> 00:18:50.210
Participant 4: good things when I'm not in that headspace.

196
00:18:51.400 --> 00:19:04.999
Lilli Unwin (she/her): Yeah, that's really interesting. Can you? Can you talk more? And I know it sounds like you're stepping away from it. But can you tell me more about the the light that you want people to see you in. Can you tell me more about that? Even if it's not now.

197
00:19:07.130 --> 00:19:09.240
Participant 4: I spent a lot of time.

198
00:19:09.370 --> 00:19:11.609
Participant 4: and I think this was because I got like the

199
00:19:11.910 --> 00:19:16.300
Participant 4: like. I was neurodivergent. My entire childhood. I was not diagnosed until I was 21,

200
00:19:16.650 --> 00:19:24.389
Participant 4: and I have at least Adhd, and I suspect I might also have autism, which is just well hidden behind acting lessons and Adhd

201
00:19:26.170 --> 00:19:33.280
Participant 4: So I felt socially awkward most of my life like I didn't. I was scared of kids, my own age as a kid, because

202
00:19:33.460 --> 00:19:36.380
Participant 4: not because I was scared of her gonna do something to me. I was just scared of like

203
00:19:36.510 --> 00:19:41.269
Participant 4: they. I couldn't understand them. It was like it was a planet. A planet full of just aliens in a way.

204
00:19:41.450 --> 00:19:44.790
Participant 4: Can you repeat the question? Because this was for a reason, but I didn't need to.

205
00:19:45.080 --> 00:19:46.190
Lilli Unwin (she/her): That's okay.

206
00:19:46.190 --> 00:19:47.670
Participant 4: Yeah, how people perceive me? Right?

207
00:19:47.670 --> 00:19:49.680
Lilli Unwin (she/her): The light in which? Yeah.

208
00:19:49.680 --> 00:19:56.049
Participant 4: But so I think for a bit. I I've been a perfectionist for a long time, like

209
00:19:56.320 --> 00:20:01.030
Participant 4: I would consider myself a recovering perfectionist now, because I've realized how detrimental it can be to me.

210
00:20:01.424 --> 00:20:12.750
Participant 4: But I got, you know, some people with Adhd, not to. Some like a symptom of autism can be also reading really early, so I could already like read, and everything when I started elementary school.

211
00:20:12.770 --> 00:20:18.269
Participant 4: and I talked when I was like 2. So for me, I just got like the gifted kid label immediately in elementary school.

212
00:20:18.440 --> 00:20:26.710
Participant 4: And then I like more academic stuff that I wasn't as interested in came in. It was a struggle to stay on top, but I always fought to stay on top of it, and I was not so. I was like

213
00:20:26.940 --> 00:20:36.890
Participant 4: the smart kid who was also socially awkward and weird. And then it turned out I could sing really well, and then people gave me like compliments and stuff on that. So I think I got a lot of like validation

214
00:20:36.970 --> 00:20:38.640
Participant 4: from people that otherwise

215
00:20:38.670 --> 00:20:42.219
Participant 4: didn't understand me at all, or didn't validate me at all. In a way.

216
00:20:42.390 --> 00:20:49.070
Participant 4: when I was performing and everything. And so I became a really big profession. Perfectionist

217
00:20:49.290 --> 00:20:50.520
Participant 4: about that, too.

218
00:20:52.250 --> 00:20:54.280
Participant 4: So I think, in a way.

219
00:20:54.520 --> 00:21:00.329
Participant 4: I tried for a long time to create this version of me that seemed like a more

220
00:21:00.770 --> 00:21:03.410
Participant 4: perfect version of me. It was like.

221
00:21:04.030 --> 00:21:08.610
Participant 4: you know, it was almost like I was doing it for my own purposes, too, and because I really cared about it.

222
00:21:08.650 --> 00:21:11.340
Participant 4: But I was also doing it from a little bit like.

223
00:21:11.510 --> 00:21:19.489
Participant 4: okay. You think I'm weird. I'm going to show you weird. And you think I'm like awkward. Wait until I'm a superstar, you know.

224
00:21:20.020 --> 00:21:23.760
Participant 4: and it's like. I almost wore it like as a sort of defense.

225
00:21:24.000 --> 00:21:34.060
Participant 4: And then it was like I was me. But I was making my decisions, not from who am I as a person I was making it from? Like, who is Participant 4? like what is going to

226
00:21:34.540 --> 00:21:36.879
Participant 4: be in my future biography, you know.

227
00:21:37.360 --> 00:21:40.989
Participant 4: Like, how am I gonna one up? Everyone who's ever been

228
00:21:41.780 --> 00:21:44.560
Participant 4: a douchebag to me, you know, and it's like

229
00:21:45.140 --> 00:21:49.369
Participant 4: it was not just from that place, but it was like that was an extra motivation.

230
00:21:49.730 --> 00:22:04.149
Participant 4: And it wasn't until like, I think last year, when I started deconstructing that and being like, okay, so it's actually probably a good thing that I didn't get famous at 20, because I have no idea who I was at 20. And it's probably a good thing that

231
00:22:04.250 --> 00:22:09.780
Participant 4: I didn't start releasing things, no matter the quality, and at least got to a place where I know what I'm doing and feel comfortable with me.

232
00:22:09.980 --> 00:22:13.810
Participant 4: and actually started living for me instead of for my future biography.

233
00:22:14.300 --> 00:22:15.500
Participant 4: So I think

234
00:22:15.760 --> 00:22:17.590
Participant 4: the light. I was trying to

235
00:22:17.630 --> 00:22:20.689
Participant 4: get people to see me, and was just in sort of

236
00:22:21.310 --> 00:22:29.419
Participant 4: oh, we shouldn't have been so rude to her, because now she's famous and really freaking good at absolutely everything she does, and basically superhuman.

237
00:22:29.930 --> 00:22:31.212
Participant 4: but still weird.

238
00:22:32.120 --> 00:22:43.070
Lilli Unwin (she/her): So am I getting? Am I getting it right by the light, like the image, like, let's say, the public image you were. You were sort of curating or crafting

239
00:22:43.180 --> 00:22:44.970
Lilli Unwin (she/her): was like

240
00:22:45.100 --> 00:22:49.849
Lilli Unwin (she/her): sort of a perfectionistic image. Is that right? Like a very high level.

241
00:22:50.980 --> 00:22:55.289
Participant 4: I didn't just want to be good at things like I wanted to be the best at things.

242
00:22:55.880 --> 00:22:57.230
Participant 4: at pretty much everything

243
00:22:58.700 --> 00:23:04.419
Participant 4: that I cared about, anyway, because, like, I got the best grades in my class in an elementary school because I had that.

244
00:23:05.420 --> 00:23:07.950
Participant 4: But I was so bad at some other things. So I got like.

245
00:23:07.980 --> 00:23:23.840
Participant 4: I don't want to be just good. I want to be the absolute best, and if anyone in the room is better than me. Then I just need to improve. And if anyone can do something in

these areas that I can't yet, I just need to learn how to do that like. Whenever I watched a musical like Phantom of the opera, I was like, Okay, I'm not a good singer until I can hit the high notes in phantom of the opera.

246
00:23:24.470 --> 00:23:28.419
Participant 4: I can't hit the high note event of the opera now, so it served me in some way, but it's like.

247
00:23:30.030 --> 00:23:33.439
Participant 4: you know I was able to [inaudible: see freedom] before I did that. You know.

248
00:23:33.960 --> 00:23:40.060
Lilli Unwin (she/her): Did it feel good when you reached a milestone like that that you set yourself?

249
00:23:40.720 --> 00:23:42.979
Participant 4: Well, no, because I could only hit it every now and then.

250
00:23:43.260 --> 00:23:52.669
Participant 4: I need to consistently be able to hit it. And why can't I sing as deep as male characters in songs and stories, so that then I started working on that.

251
00:23:53.030 --> 00:23:53.530
Lilli Unwin (she/her): So.

252
00:23:53.530 --> 00:23:54.250
Participant 4: Yes, I.

253
00:23:54.250 --> 00:23:57.399
Lilli Unwin (she/her): Potentially an unattainable goal.

254
00:23:57.400 --> 00:23:58.250
Participant 4: Yeah.

255
00:23:59.307 --> 00:24:01.692
Participant 4: this quote somewhere about like,

256

00:24:02.880 --> 00:24:05.299
Participant 4: perfection is a self-persecutory myth.

257
00:24:06.340 --> 00:24:07.480
Participant 4: And

258
00:24:09.040 --> 00:24:09.570
Participant 4: I

259
00:24:09.960 --> 00:24:11.310
Participant 4: am trying to kind of

260
00:24:11.900 --> 00:24:15.279
Participant 4: adopt that into my way of seeing the world a little bit more, because.

261
00:24:15.280 --> 00:24:16.000
Lilli Unwin (she/her): Hmm.

262
00:24:17.389 --> 00:24:17.710
Participant 4: Yeah.

263
00:24:19.050 --> 00:24:19.789
Lilli Unwin (she/her): Beautiful.

264
00:24:20.200 --> 00:24:21.519
Participant 4: Been hard on myself about

265
00:24:21.680 --> 00:24:22.440
Participant 4: so.

266
00:24:22.970 --> 00:24:28.260
Lilli Unwin (she/her): I'm really by the way, side note, I'm really glad to hear that you're in a space where you're kind of

267
00:24:28.340 --> 00:24:41.610

Lilli Unwin (she/her): transitioning away from maybe more damaging ways of feeling. So I'm really, I'm really happy for you. I'm happy to hear that. And I hope it's okay for me to ask about things that are a bit more in the old way of being.

268
00:24:41.610 --> 00:24:41.970
Participant 4: That's ok.

269
00:24:41.970 --> 00:24:44.180
Lilli Unwin (she/her): So okay, and

270
00:24:44.190 --> 00:24:50.239
Lilli Unwin (she/her): let me just calibrate my thoughts because you've given me so many amazing threads to pull upon.

271
00:24:51.200 --> 00:24:53.569
Lilli Unwin (she/her): Oh, gosh! There's so many.

272
00:24:54.330 --> 00:24:57.704
Lilli Unwin (she/her): Let me dig deeper into

273
00:24:59.530 --> 00:25:02.689
Lilli Unwin (she/her): What. could you talk more on

274
00:25:02.760 --> 00:25:09.649
Lilli Unwin (she/her): presenting a sort of again? This might be more in the past, any instances where you

275
00:25:10.460 --> 00:25:20.310
Lilli Unwin (she/her): where sort of perfectionism impacted your creative process as a singer songwriter, that the want to kind of the desire to present a certain image.

276
00:25:22.750 --> 00:25:28.949
Participant 4: I didn't perform a single song that I wrote myself like I participated in this like youth talent show in a way

277
00:25:29.400 --> 00:25:34.419
Participant 4: every year from when I was 11 to when I was 18, which was every year you were allowed to participate.

278
00:25:34.790 --> 00:25:37.870
Participant 4: and I did covers every year except for one.

279
00:25:38.890 --> 00:25:49.699
Participant 4: and that was because I saw other people sing songs and perform their own songs, and looking back at it, I don't remember any of those songs, and none of them ever released any of those songs. So they're not like

280
00:25:50.130 --> 00:25:56.760
Participant 4: super memorable songs. It was just like I didn't know every single aspect and every single step involved in songwriting.

281
00:25:57.270 --> 00:26:08.050
Participant 4: and so I felt like, I can't write songs because these people write songs, and I can't do what they're doing on stage right now yet. And some of these people were also older than me at the time, most of the time.

282
00:26:08.610 --> 00:26:11.479
Participant 4: And I was like, Okay, I can't do what these people are doing. Yet.

283
00:26:11.930 --> 00:26:17.419
Participant 4: instead of feeling like, I can just learn what these people are doing. I was like, I am not a songwriter.

284
00:26:18.610 --> 00:26:19.730
Participant 4: I'm a singer.

285
00:26:21.030 --> 00:26:25.700
Participant 4: and it took me ages to actually write a song and like bring it into my guitar teacher. And then he taught me

286
00:26:25.900 --> 00:26:27.160
Participant 4: how to like.

287
00:26:27.760 --> 00:26:32.240
Participant 4: but that wasn't until I had lyrics that I still to this day think are pretty good, that I wrote it 14.

288
00:26:32.990 --> 00:26:33.750
Lilli Unwin (she/her): Okay.

289
00:26:33.750 --> 00:26:34.460
Participant 4: Hmm!

290
00:26:35.240 --> 00:26:38.359
Participant 4: So I feel like it's held me back in a lot of ways, because I've just

291
00:26:39.240 --> 00:26:45.730
Participant 4: struggled to really believe in myself unless I could perform at like an exceptional level, and even if I performed a good level, I've still

292
00:26:46.180 --> 00:26:49.220
Participant 4: felt like, unless it's exceptional. Then it's.

293
00:26:50.380 --> 00:26:51.300
Participant 4: you know.

294
00:26:51.570 --> 00:26:52.630
Participant 4: not good.

295
00:26:53.130 --> 00:26:57.279
Lilli Unwin (she/her): Yeah. And is it to do with also, like

296
00:26:58.070 --> 00:27:05.099
Lilli Unwin (she/her): expecting to be a master right at at from the starting point? Is that to do?

297
00:27:05.100 --> 00:27:07.320
Participant 4: From the first time someone sees me do it.

298
00:27:07.380 --> 00:27:08.599
Participant 4: If that makes sense.

299

00:27:08.820 --> 00:27:11.270
Lilli Unwin (she/her): Yes, that really does so.

300
00:27:11.330 --> 00:27:14.849
Lilli Unwin (she/her): Is it to do with how other people perceive your work?

301
00:27:15.440 --> 00:27:18.360
Participant 4: In the past. Yeah, that was a lot. Yeah.

302
00:27:18.810 --> 00:27:19.130
Lilli Unwin (she/her): Yeah.

303
00:27:19.130 --> 00:27:20.400
Participant 4: Kind of like.

304
00:27:21.960 --> 00:27:26.590
Participant 4: I didn't want to present something that was like lower quality in any way.

305
00:27:26.820 --> 00:27:30.240
Participant 4: I want it to be like associated with high quality. I suppose

306
00:27:30.430 --> 00:27:32.340
Participant 4: so it's like I

307
00:27:35.090 --> 00:27:39.220
Participant 4: But then again, there's like so much that I could within like, if I'm gonna I felt like, if I'm gonna

308
00:27:39.400 --> 00:27:43.000
Participant 4: write a song, I'm going to write a hit song. If I'm going to write

309
00:27:43.260 --> 00:27:48.670
Participant 4: a song like [inaudible:In Set tells the] story, I'm going to tell the story so well that people are crying when they're done hearing it.

310
00:27:51.060 --> 00:27:52.070
Participant 4: it's like.

311
00:27:53.160 --> 00:27:53.950
Participant 4: yeah.

312
00:27:54.360 --> 00:27:57.740
Participant 4: I lost a little bit track of the question in my train of thought right now. But.

313
00:27:57.740 --> 00:27:58.630
Lilli Unwin (she/her): Okay?

314
00:28:00.020 --> 00:28:01.240
Lilli Unwin (she/her): So

315
00:28:01.938 --> 00:28:04.730
Lilli Unwin (she/her): what I was gonna ask you was.

316
00:28:05.960 --> 00:28:11.736
Lilli Unwin (she/her): there's so many interesting things you're saying, sorry that that also sometimes, but pulls me off My thought is,

317
00:28:13.070 --> 00:28:23.440
Lilli Unwin (she/her): yeah, you wanted to present a like. Sorry. I don't know if that noise is somewhere deep in my computer of Tabs. Sorry about that.

318
00:28:23.740 --> 00:28:35.039
Lilli Unwin (she/her): You were talking about wanting to present like like a hit song like the best of this, and it's to do with when people see you. So now my question to you is like.

319
00:28:35.490 --> 00:28:38.879
Lilli Unwin (she/her): Can you think, when when you were in that mindset

320
00:28:39.040 --> 00:28:39.550
Lilli Unwin (she/her): and.

321
00:28:39.550 --> 00:28:40.170
Participant 4: Hmm.

322
00:28:40.170 --> 00:28:42.810
Lilli Unwin (she/her): Earlier on, like in the past.

323
00:28:43.940 --> 00:28:50.219
Lilli Unwin (she/her): What would be the consequence of somebody witnessing your imperfections with your songwriting?

324
00:28:53.830 --> 00:28:55.860
Participant 4: I felt like I wasn't a good musician.

325
00:28:57.010 --> 00:29:00.299
Participant 4: I felt like they've now forever judged me based on this one song.

326
00:29:00.450 --> 00:29:17.560
Participant 4: and I will lose a lot of opportunities now, because they've seen me in this light, and it would impact my confidence in regards to the thing I was doing for a long time, and it would also like, I have an example that I just discovered. I picked the guitar again, like I have a guitar here, and I played guitar from when I was 12. To when I was.

327
00:29:17.790 --> 00:29:20.179
Participant 4: there's not songwriting specifically, but like

328
00:29:20.230 --> 00:29:21.790
Participant 4: until I was

329
00:29:21.810 --> 00:29:23.299
Participant 4: 17.

330
00:29:23.640 --> 00:29:27.759
Participant 4: And there are videos of me like on Youtube that my guitar school posted from like the performance there.

331
00:29:28.040 --> 00:29:40.539
Participant 4: and I had the same guitar teacher until I was 15. Then I had to take a year off because of classes, and I still practice in the meantime. But I was a little bit out of practice when I got back into playing guitar with a new teacher at like 1617,

332

00:29:41.755 --> 00:29:42.470
Participant 4: and

333
00:29:42.840 --> 00:29:48.830
Participant 4: he didn't like I'd done been doing solos and stuff since, like some of the first times I ever played.

334
00:29:49.120 --> 00:29:54.759
Participant 4: and this one had like a little do do, do, do, do, do, do, do type music on the beginning.

335
00:29:55.330 --> 00:29:57.180
Participant 4: And he

336
00:29:57.300 --> 00:29:59.050
Participant 4: said that

337
00:29:59.470 --> 00:30:17.170
Participant 4: I, because I looked out of practice when I started, and he was like, no, I won't teach you that. I think I should play that on the performance. Because I think you should. You can't play that now like you should learn all the basics first. Don't play that, and I'm like, but I've been playing it over years, and he didn't listen to me. And it really impacted my confidence and my mom

338
00:30:17.210 --> 00:30:20.590
Participant 4: and eventually talk to him because she saw how it was impacting me.

339
00:30:20.690 --> 00:30:32.850
Participant 4: and then he taught me the thing like the I had got a week to learn it, because he gave it to me like the week before the performance, and only like the first one like the intro, not when it was later in the song. So I

340
00:30:33.130 --> 00:30:39.280
Participant 4: practiced and practiced and practiced and learned it, and I messed up a little bit on the performance, and I didn't play guitar again for 7 years.

341
00:30:40.520 --> 00:30:44.869
Participant 4: and I didn't even realize until I was gathering at my professional portfolio yesterday when I was like.

342
00:30:46.260 --> 00:30:51.260
Participant 4: why, why do I feel like so cringe when I see this now? Like I just

343
00:30:51.810 --> 00:31:00.070
Participant 4: I see I see it. And I get like this whole feeling of Oh, my God, no, not that performance. Can someone take that off the Internet? And then I actually rewatched it.

344
00:31:00.310 --> 00:31:04.530
Participant 4: and I asked my flatmate about it, and she said that you can't even hear that the note is wrong.

345
00:31:04.870 --> 00:31:06.400
Participant 4: What if you don't know the song.

346
00:31:08.070 --> 00:31:09.140
Participant 4: Why.

347
00:31:09.160 --> 00:31:16.940
Participant 4: yeah, I didn't play guitar properly like I bought a guitar, but I I didn't even know that was why until yesterday, and that's probably why I can play again now.

348
00:31:17.390 --> 00:31:17.719
Lilli Unwin (she/her):.

349
00:31:18.073 --> 00:31:22.310
Participant 4: I just didn't play guitar like I found every excuse not to.

350
00:31:23.370 --> 00:31:25.150
Lilli Unwin (she/her): Wow, okay.

351
00:31:25.600 --> 00:31:27.650
Lilli Unwin (she/her): so like it.

352
00:31:28.620 --> 00:31:32.720
Lilli Unwin (she/her): would. So my sort of question to you was like.

353
00:31:34.750 --> 00:31:41.160
Lilli Unwin (she/her): how does it impact your creative process as a singer, songwriter to like perfectionism, and by the sounds of it

354
00:31:42.350 --> 00:31:55.140
Lilli Unwin (she/her): a bad experience then made you, do you think it elevated your perfectionism to like, try and not have that experience again. So always get everything right, always be perfect or?

355
00:31:55.140 --> 00:32:01.659
Participant 4: Probably. Yeah, but seeing as I know, I didn't have the mental space or the time to be perfect at guitar at Now.

356
00:32:01.880 --> 00:32:05.109
Participant 4: I just postponed playing guitar again at all

357
00:32:05.160 --> 00:32:08.070
Participant 4: until I would have time for it, and I didn't have time for it.

358
00:32:08.680 --> 00:32:09.500
Participant 4: so I just

359
00:32:09.780 --> 00:32:13.249
Participant 4: sometimes don't do things unless I can do them perfectly, and that's kind of

360
00:32:14.910 --> 00:32:20.399
Participant 4: not that great. So I'm trying to stop doing that again, recovering perfectionism. But like.

361
00:32:21.570 --> 00:32:23.879
Participant 4: when I picked up the guitar again, too, like I

362
00:32:24.130 --> 00:32:28.120
Participant 4: immediately knew how to play guitar, and I learned that. Oh, I can play guitar.

363
00:32:28.470 --> 00:32:30.920
Participant 4: I can't play guitar perfectly anymore, but I

364
00:32:30.970 --> 00:32:33.120
Participant 4: learned, like the opening to

365
00:32:33.130 --> 00:32:37.620
Participant 4: nothing else matters. Halfway during the first time I was playing there again, which

366
00:32:38.800 --> 00:32:41.490
Participant 4: I was not expecting, but I was decent at Guitar.

367
00:32:42.000 --> 00:32:45.290
Participant 4: I just didn't played for 7 years because I was scared of it because I messed up.

368
00:32:46.020 --> 00:32:47.100
Lilli Unwin (she/her): No, it's.

369
00:32:48.260 --> 00:32:50.249
Participant 4: [inaudible: When I say spoke high.]

370
00:32:50.400 --> 00:32:56.909
Lilli Unwin (she/her): Yeah, I'm really sorry to hear that you missed out on 7 years of guitar, but I hope that it won't be as long now.

371
00:32:57.170 --> 00:33:02.700
Participant 4: Probably won't. And I now I know that about myself, so I probably won't do the same thing again. If that makes sense in other areas.

372
00:33:03.460 --> 00:33:08.980
Lilli Unwin (she/her): Can you speak? Can you speak as to this sort of perfectionism

373
00:33:09.040 --> 00:33:15.160
Lilli Unwin (she/her): again? That's sort of in the past like you said. How this perfectionism

374
00:33:16.370 --> 00:33:21.699
Lilli Unwin (she/her): in your music impacted your mental wellbeing, and that kind of thing?

375
00:33:22.780 --> 00:33:29.840
Participant 4: Lot of anxiety around it, like every time people talked about guitar. I wanted to also talk about guitar, because I liked playing guitar, you know.

376
00:33:30.290 --> 00:33:31.390
Participant 4: and it's like

377
00:33:31.790 --> 00:33:37.690
Participant 4: every time I was around people who played guitar, who had just started, or something, and were like good for having just started it, or something.

378
00:33:37.850 --> 00:33:41.080
Participant 4: I would feel ashamed that I wasn't also playing guitar.

379
00:33:41.270 --> 00:33:47.150
Participant 4: I would feel like I was doing something wrong by not playing guitar, because I'm supposed to be a good guitar player, and I don't play guitar.

380
00:33:47.935 --> 00:33:48.489
Participant 4: and

381
00:33:48.600 --> 00:33:49.960
Participant 4: it's like

382
00:33:50.560 --> 00:33:55.309
Participant 4: there would be a lot of just shame around it honestly like shame around any type of failure that would

383
00:33:55.390 --> 00:33:57.630
Participant 4: sometimes pop up and make me

384
00:33:57.830 --> 00:34:02.929
Participant 4: like. I struggled to even consider myself like a musician, sometimes because I don't even practice my guitar.

385
00:34:04.000 --> 00:34:15.800

Participant 4: and it's like the same thing has been about my voice and the insecurity there. Songwriting is something I've been doing, anyway, because no one hears me song right? And I've always always been singing, even when I've been insecure about stuff like when I've been by myself.

386
00:34:16.350 --> 00:34:17.370
Participant 4: Uh.

387
00:34:18.350 --> 00:34:19.480
Participant 4: But like.

388
00:34:19.730 --> 00:34:20.520
Participant 4: yeah.

389
00:34:20.800 --> 00:34:21.840
Participant 4: So

390
00:34:22.130 --> 00:34:25.620
Participant 4: with songwriting. That's something I've been dealing with, anyway, because I've been doing it for myself.

391
00:34:26.300 --> 00:34:27.620
Participant 4: But I

392
00:34:30.510 --> 00:34:34.360
Participant 4: yeah, didn't write a lot of songs at all

393
00:34:34.409 --> 00:34:40.949
Participant 4: when I felt like, Oh, yeah, that's another thing with the songwriting. Actually the the one song I performed when I was 14 I was wondering why I stopped

394
00:34:40.980 --> 00:34:51.370
Participant 4: because I got to the next round of the competition, but they said, put me in like one with that song, but they put me in as the vocalist for a band, and they wanted to do the thing that they already knew how to do, and seeing as they were

395
00:34:51.400 --> 00:35:01.150

Participant 4: 4 people and I, or like 5 people, and I was one. We did the thing they wanted to do. But seeing as my song wasn't the thing that was sent on to the next round of the competition. The first time I performed my own song

396
00:35:01.820 --> 00:35:04.820
Participant 4: in this competition, where there were hundreds of participants, and only like

397
00:35:04.920 --> 00:35:06.980
Participant 4: 20 people who went to the next round.

398
00:35:07.970 --> 00:35:10.200
Participant 4: I figured that can't have been that good of a song.

399
00:35:10.720 --> 00:35:12.579
Participant 4: because they didn't send me to the next round.

400
00:35:13.470 --> 00:35:14.859
Participant 4: and so I think

401
00:35:15.150 --> 00:35:17.640
Participant 4: that also stopped me a little bit from continuing.

402
00:35:18.320 --> 00:35:22.930
Lilli Unwin (she/her): Can you just flesh out? Because I think you may have said it quite quickly. But

403
00:35:23.260 --> 00:35:30.960
Lilli Unwin (she/her): when that song, that that instance you talked about a song didn't make it to a second round when you were 14. Was that right?

404
00:35:30.960 --> 00:35:34.090
Participant 4: And I wrote it when I was 14, but I was 15 when I sang it again.

405
00:35:34.090 --> 00:35:38.569
Lilli Unwin (she/her): Am I right in hearing that you stopped songwriting for a bit or?

406
00:35:38.570 --> 00:35:41.700

Participant 4: I don't think I wrote any songs after that until

407
00:35:45.090 --> 00:35:46.710
Participant 4: until, like

408
00:35:47.460 --> 00:35:55.410
Participant 4: 2,018, yeah, when I was 18, I used this overlappingly, because I'm born late in 90 99. So I'm always the same age as the year, unless it's September.

409
00:35:55.410 --> 00:35:57.490
Lilli Unwin (she/her): About 4 years.

410
00:35:58.165 --> 00:35:58.510
Participant 4: Yeah.

411
00:35:59.050 --> 00:36:05.339
Lilli Unwin (she/her): And and was that, do you think that was linked to that instance where the song didn't get pushed further?

412
00:36:06.900 --> 00:36:07.460
Lilli Unwin (she/her): I.

413
00:36:07.460 --> 00:36:08.279
Participant 4: Think so

414
00:36:08.590 --> 00:36:16.200
Participant 4: little bit, but not necessarily consciously. And then I overcame that by writing something else, you know, because we had like a lot of

415
00:36:16.450 --> 00:36:35.970
Participant 4: yeah. The next time I picked it up was when we had like songwriting, as part of like, you know, we went online during the end of my acting degree. And we had to do musical and like. Originally, we thought we were just gonna waste some time online and then come in and do in person. So we just spent a lot of time like making a pandemic fantasia, as we called it, that was like musical made for Zoom.

416
00:36:36.940 --> 00:36:37.580
Participant 4: So

417
00:36:37.900 --> 00:36:43.169
Participant 4: I yeah, like, that was honestly, really fun. And that's like where I started picking up songwriting again.

418
00:36:43.710 --> 00:36:48.740
Lilli Unwin (she/her): Okay, a happy, a happy experience. Kind of got you back in the groove.

419
00:36:49.170 --> 00:36:54.989
Participant 4: Yeah, I suppose. Yeah, cause my song was used as the intro for the thing, and we named it after the song that I wrote.

420
00:36:56.500 --> 00:36:58.049
Participant 4: and so that was like.

421
00:36:59.540 --> 00:37:00.700
Participant 4: I suppose.

422
00:37:00.990 --> 00:37:09.279
Participant 4: gave me back confidence in my skills. And it's been like that with singing lessons, too, like whenever I've missed. Whenever I've had a bad day of singing, and my voice just felt a little bit off to me.

423
00:37:09.310 --> 00:37:19.930
Participant 4: I started with thinking my singing, and so it's like I use the wrong techniques, and I feel like I can't sing. And then I have one singing lesson with a teacher who like understands me or something. And I, just

424
00:37:20.020 --> 00:37:27.550
Participant 4: because my way of singing is I copy singing techniques a lot I'd like, I don't know why. I just, I hear singing technique. And I, yeah.

425
00:37:27.590 --> 00:37:29.319
Participant 4: neurodiversion thing. I think

426
00:37:30.990 --> 00:37:34.320
Participant 4: But like she sings it. And then I just sing it. And I don't think about it.

427
00:37:34.780 --> 00:37:38.519
Participant 4: And then I can sing again. It just feels like I need that lesson to unlock

428
00:37:39.580 --> 00:37:41.180
Participant 4: my ability to sing again.

429
00:37:42.060 --> 00:37:43.489
Participant 4: And it's like.

430
00:37:43.640 --> 00:37:44.350
Participant 4: Yeah.

431
00:37:44.480 --> 00:37:47.180
Participant 4: it's not as much anymore. But it definitely was before.

432
00:37:47.410 --> 00:37:50.157
Lilli Unwin (she/her): But in the past it sounds like

433
00:37:51.820 --> 00:38:07.160
Lilli Unwin (she/her): Would you say that? It's fair to say like a bad day like let's say we'll say about the zone being ‘in the zone’ that might be like being feeling creatively productive, or feeling like singing productive?

434
00:38:07.280 --> 00:38:12.810
Lilli Unwin (she/her): Would it be fair to say that if you felt like you were blocked in one of those areas you would

435
00:38:12.970 --> 00:38:20.519
Lilli Unwin (she/her): like. Would it be quite a quick turnaround to feeling very anxious, and like, I suppose, making the worst out of it, jumping to the worst?

436
00:38:20.520 --> 00:38:22.730
Participant 4: Yeah, yeah, definitely.

437
00:38:23.480 --> 00:38:24.470
Lilli Unwin (she/her): Are we talking about

438
00:38:24.470 --> 00:38:26.790
Participant 4: I don't know how many times [inaudible: have been word. - maybe I have said the words] I can never sing again

439
00:38:27.280 --> 00:38:28.829
Participant 4: that I've ruined my voice now.

440
00:38:29.150 --> 00:38:33.109
Lilli Unwin (she/her): Sorry. Repeat that again with you, cause I I was talking so.

441
00:38:33.110 --> 00:38:36.860
Participant 4: Oh, yeah, sorry. You know. I don't know how many times I've like. Been wondering if

442
00:38:37.110 --> 00:38:38.250
Participant 4: I

443
00:38:38.440 --> 00:38:49.370
Participant 4: I'm never gonna sing again, because it's like. Did I ruin my voice? Did I break my voice? Did I do something terrible right now? And I can't sing or forgotten everything about how to sing. And that's like catastrophising about it. And it's just

444
00:38:49.860 --> 00:38:52.249
Participant 4: no then I have one singing lesson. And then I can sing again.

445
00:38:52.930 --> 00:38:54.020
Participant 4:.

446
00:38:55.170 --> 00:38:56.200
Participant 4: So yeah.

447
00:38:56.860 --> 00:38:59.450
Lilli Unwin (she/her): What what do you think

448
00:39:00.390 --> 00:39:07.979
Lilli Unwin (she/her): is? Does that apply to your creative process as a singer songwriter? Do you feel a similar level of catastrophisation? There?

449
00:39:08.830 --> 00:39:11.240
Participant 4: Not on the same level, and I think that's because it's

450
00:39:11.410 --> 00:39:15.579
Participant 4: I've never had any reason to doubt my writing. If that makes sense.

451
00:39:16.260 --> 00:39:18.120
Participant 4: If I had a really terrible

452
00:39:18.160 --> 00:39:20.700
Participant 4: experience with someone really.

453
00:39:21.750 --> 00:39:28.560
Participant 4: really not liking my writing, and I wasn't able to write anything good at all, then I would probably have a lot more doubts about my writing.

454
00:39:28.810 --> 00:39:31.819
Participant 4: but I've never been told anything. But my writing is good

455
00:39:32.260 --> 00:39:33.500
Participant 4: and so.

456
00:39:34.000 --> 00:39:36.230
Participant 4: and specifically writing, I don't have

457
00:39:36.650 --> 00:39:37.540
Participant 4: that issue.

458
00:39:38.130 --> 00:39:39.190
Participant 4: but

459
00:39:42.490 --> 00:39:53.649
Participant 4: with melodies and stuff I know I came up with like a melody that I didn't feel that confident in, and then someone else were like better melody, and I was like, Oh, I suppose I'm not good at melodies for a little bit at some point during BIMM

460
00:39:53.950 --> 00:39:58.689
Participant 4: I've tried to stop with that. But I just felt like, Oh, I'm not that good at melodies.

461
00:40:00.720 --> 00:40:06.700
Participant 4: yeah, I got one chord wrong. Once I was making something like someone was like, I think this chord is better. And I was like, cool.

462
00:40:07.030 --> 00:40:08.340
Participant 4: And then I was like.

463
00:40:08.510 --> 00:40:11.090
Participant 4: Okay, everyone else at the school knows chords better than I do.

464
00:40:11.370 --> 00:40:12.230
Participant 4: and

465
00:40:13.140 --> 00:40:14.120
Participant 4: so.

466
00:40:14.120 --> 00:40:17.660
Lilli Unwin (she/her): So jumping to, would you say?

467
00:40:18.120 --> 00:40:23.349
Lilli Unwin (she/her): Jumping to sort of conclusions so small like what I hate this word

468
00:40:23.520 --> 00:40:29.229
Lilli Unwin (she/her): in hindsight? Perhaps we can see that they're smaller instances. But at the time it feels like

469
00:40:29.450 --> 00:40:35.470
Lilli Unwin (she/her): that's that's the end of that thing, or like this is the final say on my chord writing.

470
00:40:36.710 --> 00:40:39.429
Participant 4: Like. That's something I'm trying to open in general, though.

471

00:40:39.750 --> 00:40:48.699
Participant 4: But I think I also may have complex Ptsd. For I haven't been fully assessed for it. But I'm checking it out, and, like a therapist has said that maybe I have it.

472
00:40:49.090 --> 00:40:54.210
Participant 4: So it's like, I think that's also symptom of that catastrophicizing a little bit. And like.

473
00:40:54.700 --> 00:40:55.440
Participant 4: yeah.

474
00:40:55.700 --> 00:40:56.600
Participant 4: so.

475
00:40:57.560 --> 00:41:05.610
Lilli Unwin (she/her): And because I can sort of make my own assumptions here. But like, I want to kind of just check that I get this right?

476
00:41:06.000 --> 00:41:29.950
Lilli Unwin (she/her): So when you yeah, when you have these instances, let's say rejection, like all these micro experiences that that make you feel like, I guess, criticisms that that you take quite to yourself. Does that, then feed into your personal kind of wellbeing like, does it? How does that make you feel and impact your daily life?

477
00:41:30.520 --> 00:41:34.350
Participant 4: Well, when I avoid something that feels integral to who I am.

478
00:41:35.030 --> 00:41:45.520
Participant 4: it feels like I'm losing a part of me if that makes sense, and I just feel disconnected and like confused about what is wrong until I figure it out like when I know started playing guitar again 2 days ago.

479
00:41:45.550 --> 00:41:46.840
Participant 4: It felt

480
00:41:47.000 --> 00:41:52.899
Participant 4: like reclaiming a part of me that I forgot was there, if that makes sense, because all the knowledge was there when I started playing.

481
00:41:53.530 --> 00:41:57.240
Participant 4: and I was just like, Oh, right, this is really fun. I used to have a lot of fun with this.

482
00:41:57.720 --> 00:41:58.969
Participant 4: And it's like.

483
00:42:00.300 --> 00:42:07.469
Participant 4: Yeah, it's just like these little puzzle pieces of me that just feel locked because I don't. I don't want to look at it, because there's this thing in the way of it.

484
00:42:08.350 --> 00:42:10.843
Lilli Unwin (she/her): So when you, when you said about

485
00:42:12.171 --> 00:42:15.959
Lilli Unwin (she/her): things that you, you feel kind of like

486
00:42:16.260 --> 00:42:27.070
Lilli Unwin (she/her): something's missing because you've locked something away. Is that like, for example, you might have locked away your guitar playing, or your singing, or your songwriting, or your melodies, or.

487
00:42:27.300 --> 00:42:28.400
Participant 4: Yeah, somewhat.

488
00:42:28.530 --> 00:42:30.299
Participant 4: Yeah. And it's like I'm

489
00:42:30.440 --> 00:42:34.540
Participant 4: being avoidant about it in my daily life. In a way.

490
00:42:34.630 --> 00:42:35.920
Participant 4: it's like.

491
00:42:36.130 --> 00:42:42.850
Participant 4: I don't like when I'm feeling self-conscious about my singing, for instance, like I will have like my parents will do Karaoke, and I'll feel like

492
00:42:43.310 --> 00:42:52.260
Participant 4: Oh, my God, I'm such either being so perfectionist about the karaoke or being like oh, they're all gonna hear that! I can't sing, after all, now, and they're gonna think it's a joke that I studied vocals.

493
00:42:52.330 --> 00:42:53.930
Participant 4: And it's like

494
00:42:55.340 --> 00:43:04.660
Participant 4: stuff like that. Yeah, it just it feels like it distances me in a way, it feels like I'm carrying around this whole big secret about like it's it's kind of imposter syndrome, I suppose, like.

495
00:43:05.850 --> 00:43:06.400
Participant 4: and.

496
00:43:06.400 --> 00:43:12.989
Lilli Unwin (she/her): Because I I think again, like I can make my own assumptions here. But that sounds like it would be

497
00:43:13.060 --> 00:43:22.889
Lilli Unwin (she/her): very mentally tiring, and maybe even like feed into taking up a lot of time and energy every day? Don't worry about the Otter leaving, that’s fine,

498
00:43:23.460 --> 00:43:24.030
Participant 4: Nice?

499
00:43:24.050 --> 00:43:25.609
Participant 4: Hmm, I'd say, so, yeah.

500
00:43:25.830 --> 00:43:26.520
Lilli Unwin (she/her): Yeah.

501
00:43:27.190 --> 00:43:36.350
Lilli Unwin (she/her): Well, I'm aware that I said that we'd run till quarter 2. Do you have to dash off at this moment, or do you have a few more minutes?

502
00:43:36.350 --> 00:43:45.290
Participant 4: No, I have a few more minutes. Yeah, I have to do assessments and stuff, but I don't have anything other than this, and assessments planned for the day. So if we run a little bit over time, that's fine.

503
00:43:45.430 --> 00:43:54.180
Lilli Unwin (she/her): Amazing. I might ask you a few more questions. If that's okay, then we've got so much good stuff. I'm just taking a quick look at my questions

504
00:43:54.320 --> 00:43:59.186
Lilli Unwin (she/her): I might ask you about

505
00:44:03.180 --> 00:44:04.980
Lilli Unwin (she/her): what about?

506
00:44:07.580 --> 00:44:15.270
Lilli Unwin (she/her): How do you manage your time between creative work and maintaining a social media presence? If that's applicable to you.

507
00:44:15.570 --> 00:44:18.239
Participant 4: I would say poorly, I'm trying.

508
00:44:18.270 --> 00:44:25.889
Participant 4: But right now, like I've been really bad at posting on Instagram and stuff like I used to be really good at posting, like my Instagram story, at least.

509
00:44:26.270 --> 00:44:37.610
Participant 4: And in New York, when I lived there I had this classmate, who was an influencer and got free free trips to Paris and stuff because of that. So I tried to be an influencer for a little bit, and I found it kind of fun, but I also kind of found a kinda

510
00:44:37.920 --> 00:44:46.880
Participant 4: even more like I'm curating an image of myself in a way that didn't necessarily always feel truthful. So I guess, like

511
00:44:48.120 --> 00:44:49.060
Participant 4: Um the

512
00:44:50.370 --> 00:44:57.249
Participant 4: I want. I think I'm being a perfectionist about Tiktok, too, though, like I've been, I've been posting Tiktok just for fun like in 2,020 during the pandemic.

513
00:44:57.570 --> 00:45:12.980
Participant 4: and I've been wanting sometimes to post Tiktoks. But it's like I feel like my brother is really good at Tiktok. So I think a part of my brain has been like, Okay, my brother, though, knows how to do Tiktok. I don't really know how to do Tiktok. So unless I can do Tiktok as good as my brother right now, then, I can't really do Tiktok.

514
00:45:13.270 --> 00:45:14.639
Participant 4: and I was like

515
00:45:15.500 --> 00:45:20.160
Participant 4: it's as if my brain is expected, accepted that my brother's and Tiktok expert. At this point

516
00:45:20.300 --> 00:45:28.139
Participant 4: I have no idea how to do Tiktok, my brother, needs to teach me, Tiktok, in order for me to be able to do tiktoks, even though I have uh perfecctionism. Basically.

517
00:45:28.510 --> 00:45:35.800
Lilli Unwin (she/her): And then does that feed into your creative work as a singer-songwriter? The social media stuff.

518
00:45:35.800 --> 00:45:39.449
Participant 4: I have been thinking a couple of times about how

519
00:45:39.860 --> 00:45:43.450
Participant 4: I struggled a little bit with like how I will market myself and everything as an artist.

520
00:45:45.030 --> 00:45:49.489
Participant 4: and also how I will find a balance of time between, like the different things that I do.

521
00:45:51.790 --> 00:45:53.419
Participant 4: and it is a little bit like

522
00:45:54.320 --> 00:45:56.679
Participant 4: I struggle a little bit with, how do I

523
00:45:56.770 --> 00:46:01.890
Participant 4: present this to a public, and keep the public kind of engaged with it, while also

524
00:46:02.870 --> 00:46:05.620
Participant 4: having such high standards for everything that I do

525
00:46:05.720 --> 00:46:06.749
Participant 4: and kind of

526
00:46:08.500 --> 00:46:15.399
Participant 4: yeah. It is something that I want to figure out more. But another thing that I'm kind of putting off, because I feel like I don't have the time for it.

527
00:46:16.700 --> 00:46:17.520
Participant 4: Uh.

528
00:46:18.890 --> 00:46:34.400
Lilli Unwin (she/her): And when you're thinking about putting, maybe, like the song writing and the singing on social media, does it feel like, do you feel able to share your true self? Or does it feel like you want to control that image a little bit?

529
00:46:35.640 --> 00:46:40.390
Participant 4: I would say during the last couple of years I've done a lot of development in regards to that

530
00:46:41.062 --> 00:46:53.680
Participant 4: so now I feel more like I would want to share my true self, but I think I can easily fall into the habit of masking, because I've been masking both my Adhd supported potential autism and also just

531
00:46:53.890 --> 00:46:59.659
Participant 4: the fact that I sometimes felt like an alien compared to most people in the room, which was, would probably also be autism. If I have that

532
00:47:01.680 --> 00:47:04.310
Participant 4: for so long that it's easy to fall into this like

533
00:47:04.620 --> 00:47:05.820
Participant 4: idea of.

534
00:47:06.660 --> 00:47:11.930
Participant 4: I'm I'm being a little bit resistant to like the idea that I need to stick to one niche or genre, which is

535
00:47:11.970 --> 00:47:15.134
Participant 4: little bit detrimental to my final project. But

536
00:47:15.910 --> 00:47:24.250
Participant 4: you know, stuff like that. I'm trying to find a way to curate a public image that is reflective of who I am. As a person, so I don't have to

537
00:47:24.280 --> 00:47:29.250
Participant 4: minimize or neglect parts of myself, and that's something I'm working really hard on, because I

538
00:47:29.400 --> 00:47:33.110
Participant 4: don't want to get stuck in this 2D version of myself.

539
00:47:35.760 --> 00:47:39.171
Lilli Unwin (she/her): So you spoke about like masking

540
00:47:40.400 --> 00:47:48.080
Lilli Unwin (she/her): Can you talk about the and this is probably in the past, or like you feel that urge. But you're sort of denying it, like.

541
00:47:48.180 --> 00:47:49.830
Lilli Unwin (she/her): what kind of

542
00:47:49.910 --> 00:47:58.390
Lilli Unwin (she/her): what kind of image with your songwriting are you trying to? Or could you be trying to project? That isn't authentic?

543
00:47:59.680 --> 00:48:02.700
Participant 4: Well, now, I would say, my songwriting is pretty authentic.

544
00:48:02.770 --> 00:48:06.480
Participant 4: but a lot of the time I tell stories in a way.

545
00:48:07.450 --> 00:48:10.659
Participant 4: and a lot of the time. I think I've felt like I

546
00:48:11.330 --> 00:48:13.650
Participant 4: struggle with portraying.

547
00:48:14.260 --> 00:48:16.869
Participant 4: I only last year started accepting that

548
00:48:17.110 --> 00:48:21.309
Participant 4: humans are messy, and everyone's a little bit of a mess sometimes. And that's okay, you know.

549
00:48:21.920 --> 00:48:23.130
Participant 4: And

550
00:48:23.170 --> 00:48:24.780
Participant 4: before that it was like.

551
00:48:25.800 --> 00:48:32.790
Participant 4: if I have any levels of mess in my life, I need to already have hindsight as to why

552
00:48:32.900 --> 00:48:43.040
Participant 4: I have this mess, I need to already understand it and be working to solve it, or I need to play it as some sort of joke. So it's like, whenever I wrote a song that was just from a messy emotional place.

553
00:48:43.610 --> 00:48:46.009
Participant 4: it will kind of be like, I don't know if I can

554
00:48:46.020 --> 00:48:48.860
Participant 4: ever use this. Because people, what if they think I'm like.

555
00:48:49.020 --> 00:48:53.790
Participant 4: absolutely insane for having this much emotion about this thing? What if, like

556
00:48:54.860 --> 00:48:58.040
Participant 4: no one takes me seriously after I release this thing, because

557
00:48:59.050 --> 00:49:00.519
Participant 4: you know messy

558
00:49:02.036 --> 00:49:07.689
Participant 4: so I need to always be in control of things. And that's something. I'm trying to get over a little bit. But

559
00:49:08.080 --> 00:49:08.800
Participant 4: yeah.

560
00:49:08.980 --> 00:49:17.419
Lilli Unwin (she/her): So it sounds like finding a balance when you're sharing those sort of vulnerabilities through your creative songs, like

561
00:49:18.060 --> 00:49:23.780
Lilli Unwin (she/her): finding the balance of of an image that you feel

562
00:49:24.120 --> 00:49:26.780
Lilli Unwin (she/her): comfortable with sharing, or something.

563
00:49:27.070 --> 00:49:46.434
Participant 4: Hmm! And now I feel more comfortable sharing the truth, too. And I did did that like a year ago, too, when I started like talking a lot about like, Be honest about my Adhd, and like actually asking for accommodations and stuff which is something I'd never done before or gotten before. I would just sit up all night trying to work on the things that other people did during normal time to not just do it, but also be the best at it, somehow.

564

00:49:46.760 --> 00:49:48.440
Participant 4: Not very healthy.

565
00:49:49.752 --> 00:49:51.229
Participant 4: And it's like.

566
00:49:51.930 --> 00:49:53.040
Participant 4: I

567
00:49:56.500 --> 00:50:15.570
Participant 4: yeah, I got comfortable sharing things. If I could prove that it was an Adhd symptom if I was like, oh, yes, because of my Adhd, this happens, and this happens, and this happens, and then I could joke about the mess. That was my adhd like, Oh, my God! I just lost this thing for the third time that I've been looking for for an hour, you know.

568
00:50:15.880 --> 00:50:19.149
Participant 4: and laugh at that, and like laugh with the mistakes I made because of Adhd.

569
00:50:19.350 --> 00:50:20.130
Participant 4: but

570
00:50:20.720 --> 00:50:25.750
Participant 4: not be vulnerable about. Okay. So I messed this up, and that's annoying

571
00:50:26.090 --> 00:50:26.949
Participant 4: in a way.

572
00:50:27.390 --> 00:50:50.519
Lilli Unwin (she/her): So is that that the vulnerabilities that you were sharing whether that was just how you acting, or through your songs, like they had to be tied into the Adhd to have like almost a reason, but normal vulnerabilities, or sorry, not normal, but like vulnerabilities that you couldn't pinpoint to Adhd. Would you be less comfortable in sharing those?

573
00:50:51.100 --> 00:50:57.490
Participant 4: I feel like felt like I needed an explanation for why I wasn't superhumanly perfect every time I wasn't superhumanly perfect.

574

00:50:57.860 --> 00:50:59.499
Participant 4: at least so other people can see it.

575
00:51:00.130 --> 00:51:06.220
Participant 4: I needed to justify why I couldn't perform at a superhuman level

576
00:51:06.510 --> 00:51:07.300
Participant 4: on this

577
00:51:08.240 --> 00:51:09.399
Participant 4: is that makes sense.

578
00:51:09.590 --> 00:51:28.989
Lilli Unwin (she/her): It really does. And let me just move you on onto one or 2 more questions, cause I don't want to keep you forever, even though it's super interesting to hear what you're saying. And can you tell me about if or how financial pressures or the business side of songwriting has impacted your creative process?

579
00:51:29.270 --> 00:51:39.880
Participant 4: I honestly struggle a lot with that. Because I have no idea like even with staying here, I really want to stay here, but, like the visa, has gone up by from like 1,700 pounds to 2,800,

580
00:51:40.180 --> 00:51:43.809
Participant 4: and the Norwegian money has gone down compared to like

581
00:51:43.980 --> 00:51:50.409
Participant 4: the British currency, so I have less money than I thought I would, and is more expensive, and I

582
00:51:51.090 --> 00:51:56.240
Participant 4: don't know how to make money if that makes sense in that amount of time, and I don't know how to.

583
00:51:56.390 --> 00:52:05.490
Participant 4: I feel like I'm pretty bad at managing money. Some of that is Adhd like I forget to pay things sometimes, sometimes, even though I have the money, because I just forget, like people talk about Adhd tax

584
00:52:07.165 --> 00:52:11.594
Participant 4: how like people with ad generally end up spending throughout their lifetime a lot more money

585
00:52:12.040 --> 00:52:14.389
Participant 4: things like late fees like

586
00:52:14.620 --> 00:52:28.329
Participant 4: needing to buy like finished meals, because we don't have the energy to necessarily cook every time. And it's like so much mess that comes financially from Adhd. And it's really

587
00:52:28.640 --> 00:52:30.930
Participant 4: hard to figure out how to kind of.

588
00:52:31.930 --> 00:52:34.809
Participant 4: That's the part I'm the most nervous about. How am I gonna ever

589
00:52:34.910 --> 00:52:38.600
Participant 4: get money? I think once I start getting money I will be good at getting money.

590
00:52:38.950 --> 00:52:40.240
Participant 4: but I

591
00:52:41.890 --> 00:52:43.070
Participant 4: but I feel like

592
00:52:44.120 --> 00:52:45.950
Participant 4: I feel like once.

593
00:52:46.440 --> 00:52:48.619
Participant 4: If I'm able to find some way to get

594
00:52:48.760 --> 00:52:51.370
Participant 4: a lot of money quick, I would be really good if

595

00:52:51.520 --> 00:52:52.460
Participant 4: getting

596
00:52:52.730 --> 00:52:58.169
Participant 4: like. I don't think I'm good at getting consistent money. I think I might potentially be good at someday getting

597
00:52:58.500 --> 00:53:01.349
Participant 4: inconsistent. More money, in a way.

598
00:53:01.740 --> 00:53:08.239
Participant 4: But I'm bad at the consistently, and I'm bad at like normal day jobs and everything. So that is something that I

599
00:53:08.650 --> 00:53:10.039
Participant 4: am worried about.

600
00:53:10.360 --> 00:53:14.910
Participant 4: And in regards, especially like, I don't want to sign to a label that makes me

601
00:53:16.470 --> 00:53:18.370
Participant 4: that dictates what I make

602
00:53:18.820 --> 00:53:20.389
Participant 4: because I want creative freedom.

603
00:53:20.850 --> 00:53:25.200
Participant 4: And I really care about that, because it feels like a part of me more than like

604
00:53:26.180 --> 00:53:28.899
Participant 4: I can't really be just

605
00:53:29.210 --> 00:53:33.049
Participant 4: this one image of me that someone else wants to present. I need to be able to

606
00:53:34.240 --> 00:53:36.820
Participant 4: shift lanes, try different things

607
00:53:37.915 --> 00:53:40.729
Participant 4: so that's also something I'm worried about like, how will I

608
00:53:41.570 --> 00:53:44.890
Participant 4: release my music, for instance, how will I be able to

609
00:53:46.520 --> 00:53:51.220
Participant 4: work on all these projects that I want to work on? Where will I get the funding like I've started writing musical, too.

610
00:53:51.320 --> 00:53:54.430
Participant 4: I have like one song for musical and a concept.

611
00:53:54.580 --> 00:54:01.600
Participant 4: and it's like, How am I going to ever get that funded? How will I ever continue with it like, get that on stage somewhere?

612
00:54:03.010 --> 00:54:04.780
Participant 4: Yeah, it's just yeah.

613
00:54:04.790 --> 00:54:06.059
Participant 4: It's a struggle.

614
00:54:06.060 --> 00:54:08.820
Lilli Unwin (she/her): There's a lot of yeah worries around that.

615
00:54:09.510 --> 00:54:24.350
Lilli Unwin (she/her): And the financial side of the singer songwriter career. Is that right? And but let me just draw you to the like. The second half that question is, and how does that impact your creative process? Could you speak a bit more on that?

616
00:54:24.850 --> 00:54:27.400
Participant 4: I would say that I when whenever I'm really stressed.

617
00:54:27.480 --> 00:54:29.470
Participant 4: I feel less creative.

618
00:54:29.770 --> 00:54:31.119
Participant 4: Anyway, like it's

619
00:54:31.540 --> 00:54:33.760
Participant 4: I feel like I

620
00:54:35.130 --> 00:54:36.109
Participant 4: end up

621
00:54:36.260 --> 00:54:41.709
Participant 4: trying to focus so much on the thing. That is the number one priority task that I set everything else aside.

622
00:54:41.940 --> 00:54:49.479
Participant 4: And so I end up not finding enough time to really work on the things that I want to work on, because I have this other stressor hanging over me.

623
00:54:49.970 --> 00:54:50.800
Participant 4: .

624
00:54:50.800 --> 00:54:53.329
Lilli Unwin (she/her): Priority, be the money, or something, or.

625
00:54:53.330 --> 00:54:59.619
Participant 4: That like. For instance, if I feel like right now, the priority is getting money somehow. Where am I going to get money? How am I going to get money?

626
00:54:59.740 --> 00:55:01.850
Participant 4: Then it's can be really easy for me to like

627
00:55:02.210 --> 00:55:06.039
Participant 4: lose the aspects of myself and my

628
00:55:06.340 --> 00:55:09.560
Participant 4: writing, and everything that could potentially help me with that.

629
00:55:09.630 --> 00:55:16.439
Participant 4: because I would be so focused on like. But how do I learn to do this? How do I figure this out? Where do I get all this money for this visa?

630
00:55:16.820 --> 00:55:18.120
Participant 4: And it's like

631
00:55:19.190 --> 00:55:25.820
Participant 4: it would just kind of make me not necessarily write for a little bit, because it would be so busy trying to put out the fire with

632
00:55:26.490 --> 00:55:27.940
Participant 4: the money or something.

633
00:55:28.630 --> 00:55:30.160
Participant 4:.

634
00:55:30.160 --> 00:55:31.500
Lilli Unwin (she/her): Yeah, carry on. Sorry.

635
00:55:31.500 --> 00:55:40.149
Participant 4: I'm also worried about getting stuck in a sort of career that because when I worked in a shop, for instance, that I was the only person working in one summer

636
00:55:40.410 --> 00:55:42.660
Participant 4: that took all my executive function.

637
00:55:42.860 --> 00:55:51.339
Participant 4: Yeah, like less executive function with Adhd than people who don't. And this was like managing the entire store, remembering where everything was making sure nothing was still like an eight-hour shift.

638
00:55:51.430 --> 00:55:54.399
Participant 4: I had the energy for that, but I did not have any energy left after.

639
00:55:55.320 --> 00:55:56.629
Participant 4: And it was like.

640
00:55:58.920 --> 00:56:03.420
Participant 4: I'm worried about getting stuck in something like that. And then not being able to create because I spent all my energy

641
00:56:03.480 --> 00:56:09.759
Participant 4: on doing a job that may be perfectly doable for neurotypical, but is not very fit for an Adhd brain.

642
00:56:10.210 --> 00:56:11.310
Participant 4: And

643
00:56:11.610 --> 00:56:12.340
Participant 4: yeah.

644
00:56:12.810 --> 00:56:15.286
Lilli Unwin (she/her): Does does this make you want to?

645
00:56:16.390 --> 00:56:22.840
Lilli Unwin (she/her): like pivot your songwriting to be like commercially viable, financially viable? Does that

646
00:56:22.870 --> 00:56:25.149
Lilli Unwin (she/her): change How you want to write your songs?

647
00:56:25.150 --> 00:56:26.690
Participant 4: I mean, I have considered that.

648
00:56:26.890 --> 00:56:30.280
Participant 4: and I but I also more considered, I suppose, that I could

649
00:56:30.570 --> 00:56:32.890
Participant 4: be a songwriter for other people too.

650
00:56:33.240 --> 00:56:38.369
Participant 4: and like write songs that fit potential, more marketability and stuff there

651
00:56:38.820 --> 00:56:45.820
Participant 4: and then have my own songs for myself, you know, and think of those as 2 separate projects. So I don't pivot my own career in that direction.

652
00:56:46.450 --> 00:56:50.619
Participant 4: If someone who actually wants that career can have that career, and I can just help back with that and get the money.

653
00:56:51.740 --> 00:56:52.440
Lilli Unwin (she/her): Yeah.

654
00:56:52.440 --> 00:56:53.110
Participant 4: If that makes sense?

655
00:56:53.390 --> 00:57:06.459
Lilli Unwin (she/her): It really does. Yeah, I've I've just been scribbling down a few really important points that you'll say, let me ask you one final question. Then we'll wrap up because I um. Don't want to take too much of your precious time.

656
00:57:07.440 --> 00:57:16.470
Lilli Unwin (she/her): can I ask? So we've talked quite a lot about the things that have been a struggle. I'm really interested to wrap up and find out

657
00:57:17.260 --> 00:57:26.829
Lilli Unwin (she/her): what are the things that help like? What do you feel helps your creative process, moving away from perfectionism and being more ‘in the zone’?

658
00:57:27.680 --> 00:57:35.169
Participant 4: I would say that for me a lot of my creativity is very spontaneous like. I will be out and about experiencing the world, and that's when I get inspired.

659
00:57:35.310 --> 00:57:47.419
Participant 4: like a lot of the time when I have to write a song for BIMM like a short amount, certain amount of time, or something like for an assessment or something. I will sit at home for days, structuring my days around like, how am I gonna work? How am I gonna work. How am I gonna do this?

660
00:57:47.480 --> 00:57:49.280

Participant 4: And I will have nothing.

661
00:57:49.480 --> 00:58:12.329
Participant 4: And then I will go for a walk, and I will just notice things in my environment, and I will come over and provide a song. That's one of the best songs I've written. So something like I need to be out doing things to like experience, the world to get the input that I need for songs. Or sometimes I can just watch something that feels inspiring, especially like musicals, also often feel inspiring to me because of the way they tell stories.

662
00:58:12.700 --> 00:58:18.790
Participant 4: So if I watch a musical that can sometimes be really inspiring and kind of unlock a lot of creativity for me.

663
00:58:20.002 --> 00:58:23.630
Participant 4: Sometimes talking to people about like things I'm making, and just like

664
00:58:24.040 --> 00:58:26.229
Participant 4: explaining the story or something to them.

665
00:58:26.260 --> 00:58:29.749
Participant 4: or like just geeking out about writing with someone. If that makes sense.

666
00:58:30.810 --> 00:58:31.310
Participant 4: Or

667
00:58:32.100 --> 00:58:34.479
Participant 4: yeah, a lot of those things can help me get unstuck.

668
00:58:34.930 --> 00:58:37.569
Lilli Unwin (she/her): So you first mentioned

669
00:58:38.750 --> 00:58:43.440
Lilli Unwin (she/her): when you're worrying about the assessments and how to get it done, how to do it.

670
00:58:43.520 --> 00:58:49.409
Lilli Unwin (she/her): That doesn't help. But then you mentioned more sort of a range of things to do with like.

671
00:58:49.450 --> 00:58:54.119
Lilli Unwin (she/her): I guess, having a balanced wellbeing that does help you. Would you say that

672
00:58:54.360 --> 00:58:55.829
Lilli Unwin (she/her): sums it up?

673
00:58:56.484 --> 00:58:56.790
Participant 4: Yeah.

674
00:58:57.070 --> 00:59:03.709
Participant 4: Because sometimes when I have assessments, I get really ‘in the zone’ was like, all I need to do. 24, 7 is right now is assessments. I cannot do anything other than assessments.

675
00:59:03.860 --> 00:59:10.059
Participant 4: but it's like when I do things that I in my head. Then I've categorized as like wasting time when I should be working

676
00:59:10.350 --> 00:59:11.840
Participant 4: like going to the cinema.

677
00:59:12.130 --> 00:59:18.180
Participant 4: That is like that ends up being the thing that unlocks something for me, but not always it's not reliable. So it's like.

678
00:59:19.120 --> 00:59:24.309
Participant 4: then what do I do if I have 3 days to the deadline? And I can't think of a single idea for this song, and it's.

679
00:59:25.200 --> 00:59:27.700
Participant 4: you know. Do I go waste time so I can.

680
00:59:28.790 --> 00:59:33.569
Participant 4: Gets inspired, or do I sit here and try to force the song out. That doesn't

681

00:59:33.660 --> 00:59:34.780
Participant 4: work, you know.

682
00:59:35.395 --> 00:59:35.740
Lilli Unwin (she/her): Yeah.

683
00:59:36.360 --> 00:59:37.130
Participant 4: So it's

684
00:59:37.650 --> 00:59:39.770
Participant 4: a difficult balance. But it's like

685
00:59:40.940 --> 00:59:47.180
Participant 4: most of my best songs have been written, either from circumstances happening in my life, from things I've seen like movies and stuff that I've been inspired by

686
00:59:47.470 --> 00:59:50.319
Participant 4: or from talking to people working with people

687
00:59:50.870 --> 00:59:51.260
Participant 4: or

688
00:59:51.490 --> 00:59:52.879
Participant 4: just taking a walk.

689
00:59:53.120 --> 00:59:53.415
Lilli Unwin (she/her): Yeah

690
00:59:54.120 --> 01:00:10.220
Lilli Unwin (she/her): beautiful? There's there's so much set. Thank you so much. I'm just scrolling through my questions. I feel like we've covered a lot of the things that I wanted to speak to you about. Is there anything else you'd like to add or follow up on?

691
01:00:12.930 --> 01:00:15.260
Participant 4: not that I can necessarily think of right now.

692
01:00:15.870 --> 01:00:20.479

Lilli Unwin (she/her): That's absolutely fine. It's only if if something was to come up, you let me know. But

693
01:00:21.840 --> 01:00:23.399
Lilli Unwin (she/her): I feel

694
01:00:23.630 --> 01:00:31.979
Lilli Unwin (she/her): like that was a really interesting conversation for me. Thank you so much for the interview time that you've given and your responses

695
01:00:32.000 --> 01:00:34.600
Lilli Unwin (she/her): very interesting. And

696
01:00:34.770 --> 01:00:37.690
Lilli Unwin (she/her): do you have any questions for me before we wrap up?

697
01:00:39.710 --> 01:00:41.849
Participant 4: Not Really, honestly like I mean.

698
01:00:41.940 --> 01:00:43.800
Participant 4: let me know how it goes. I suppose.

699
01:00:43.800 --> 01:00:46.789
Lilli Unwin (she/her): Yeah. So what I'm saying to people is.

700
01:00:46.940 --> 01:00:57.489
Lilli Unwin (she/her): if if you have questions or want to ask me anything in the future, or I suppose, further down the line hear, updates about it, then

701
01:00:57.580 --> 01:01:04.009
Lilli Unwin (she/her): feel free to get in touch. I'm not. I'm sort of doing that on a request basis.

702
01:01:04.130 --> 01:01:11.569
Lilli Unwin (she/her): although right now I don't have anything to give you out as a update, because we're right in the middle of it. But afterwards.

703

01:01:11.780 --> 01:01:20.869
Lilli Unwin (she/her): if you wish to hear something, but in general, I suppose. Just watch this space. There'll probably be more things that you can follow in the future.

704
01:01:20.870 --> 01:01:21.590
Participant 4:.

705
01:01:22.905 --> 01:01:29.070
Lilli Unwin (she/her): You're always welcome, always welcome to email me if you have any questions or want to know anything.

706
01:01:30.690 --> 01:01:34.910
Lilli Unwin (she/her): But yeah, I think we're good to wrap up. Then.

707
01:01:35.920 --> 01:01:43.420
Lilli Unwin (she/her): wishing you all the best, just yeah, genuinely hope that you continue in this way. It sounds like a really

708
01:01:43.760 --> 01:01:47.509
Lilli Unwin (she/her): a good path for you, and I'm really glad that you found that.

709
01:01:47.990 --> 01:01:49.690
Participant 4: I think so honestly, it's

710
01:01:49.770 --> 01:01:51.910
Participant 4: a lot better than what I was doing before.

711
01:01:52.250 --> 01:01:56.940
Lilli Unwin (she/her): Yay, I just want people to be happy and healthy.

712
01:01:57.870 --> 01:02:00.888
Lilli Unwin (she/her): All right. Well, lovely to see you, and

713
01:02:01.250 --> 01:02:04.570
Lilli Unwin (she/her): Remind me again how you pronounce your name. I always get it wrong.

714

01:02:04.950 --> 01:02:05.710
Participant 4:

715
01:02:05.710 --> 01:02:10.050
Lilli Unwin (she/her): My Apologies.

716
01:02:10.050 --> 01:02:10.700
Participant 4: Links

717
01:02:11.250 --> 01:02:14.289
Participant 4: in so many weird ways. So you know, it's normal for me now.

718
01:02:14.290 --> 01:02:20.450
Lilli Unwin (she/her): You've got a good zoom view where you've got all these butterflies coming out of your head. It's like creative song ideas coming out

719
01:02:22.380 --> 01:02:27.489
Lilli Unwin (she/her): so best of luck, with everything going forwards. And thanks so much for your time. Okay.

720
01:02:27.490 --> 01:02:29.840
Participant 4: Yeah, thank you. Good luck. With the rest of the project.

721
01:02:29.840 --> 01:02:32.317
Lilli Unwin (she/her): Thank you. See you. Bye, bye.