



# *Rewilding Creativity: A Sustainable Pedagogy for Navigating Perfectionism and Cultivating 'Enoughness' in Singer-Songwriters*

LILLI UNWIN - 2243308 - BMPF7010  
creativity coach and singer-songwriter

# *Initial Spark*

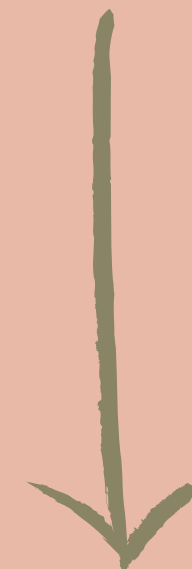
---

The need to learn  
mindset skills for  
creativity

(informed by my own experience  
and what I have noticed in my  
students)



optimisation



de-optimisation

# Context (literature)

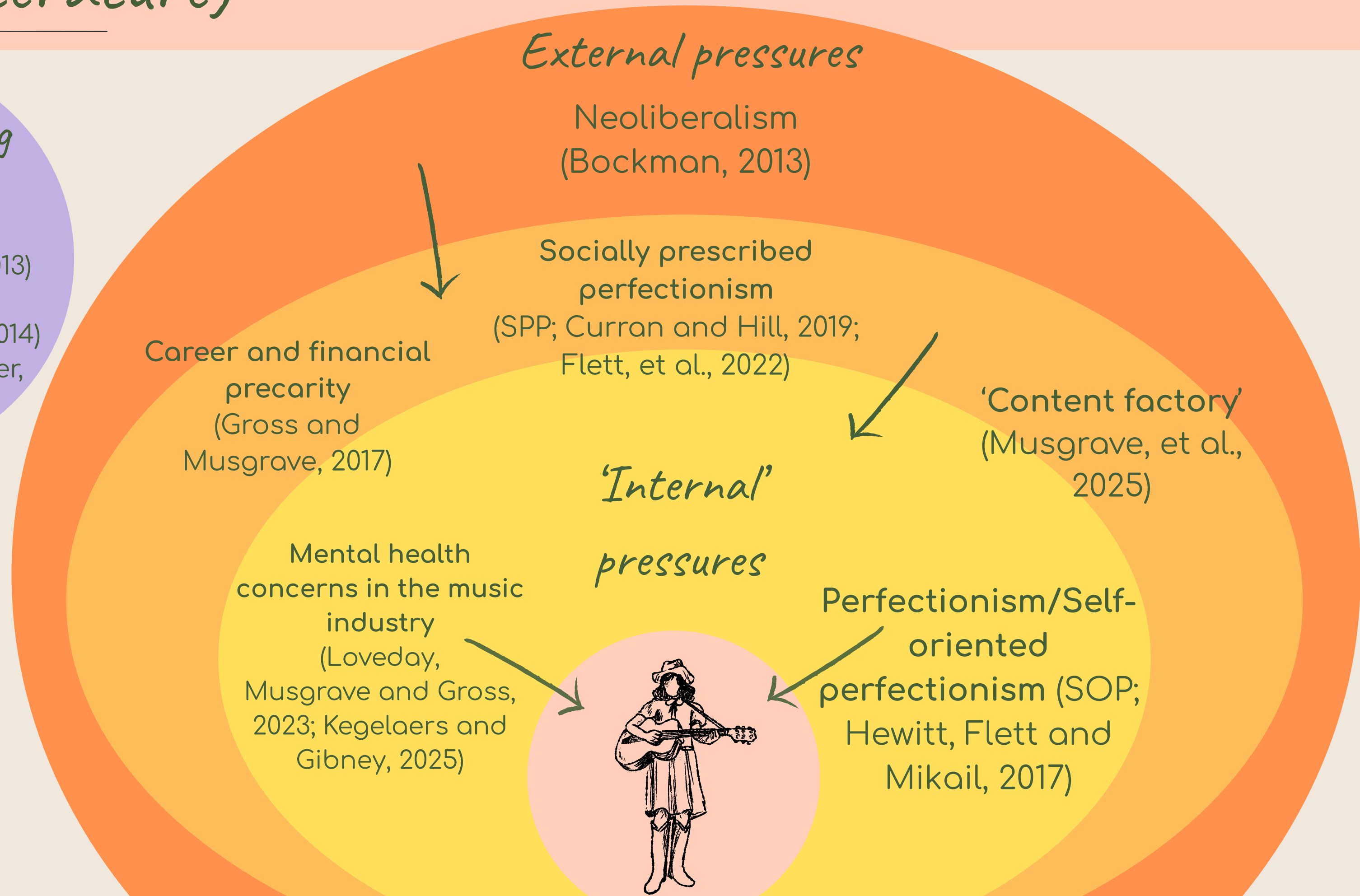
## De-pathologising lens

- Social model of disability (Oliver, 2013)
- Neurodiversity paradigm (Walker, 2014)
- Crip theory (McRuer, 2006)

Trap =

paradox

(McRobbie, 2004;  
Musgrave, 2023;  
Deuze, 2025)



# Current Approaches and Gap

## *White literature*

- Self-compassion (Neff, 2003; Neff and Germer, 2013)
- Custom self-compassion intervention in sport (Kuchar, Neff and Mosewich, 2023)

- Not targeted to singer-songwriters' unique situation
- Do not acknowledge the wider context

## *Grey literature*

- Creative blocks (not evidence-based; Eno and Schmidt, 1975; Cameron, 1995; Pressfield, 2003; Kleon, 2012; Gilbert, 2015; Rubin, 2023)
- Singer-songwriter specific (not evidence-based; Tweedy, 2022)
- A few informed by white literature (Daubney and Daubney, 2017; Jones and Heyman, 2021)

Therefore: Create design-based research-influenced intervention (DBR; Scott, Wenderoth and Doherty, 2020) to target the gap in a bespoke way

# Initial Design Principles

DBR design principles (Reeves, 2006)



*rewilding creativity*

Adapting sustainability  
approaches into a creative  
context

Current approaches for environmental sustainability  
and imagining a non-neoliberalist system (initial artefact)

- 'doughnut economics'
  - (Raworth, 2017)
- 'degrowth'
  - (Tayyab, et al., 2024)
- 'rewilding'
  - (Baker, 2021)

## *Initial Design Principles*

### 1. Ecological Alignment

- (du Plessis, 2012; Raworth, 2017; Baker, 2021; Hahn and Tampe, 2021; Tayyab et al., 2024)

### 2. Playful and Self-compassionate Mindset

- (Deci and Ryan, 2000; Neff, 2003; Neff and Germer, 2013; Hewitt, Flett, and Mikail, 2017; Nakamura and Csikszentmihalyi, 2020; Ryan and Deci, 2020)

### 3. Community Connection

- (Neff, 2003; Neff and Germer, 2013; Hewitt, Flett, and Mikail, 2017; Ryan and Deci, 2020)

# Aim

---

To explore what a pedagogy for sustainable creativity (holistic view informed by critical theory) in a singer-songwriter context looks like, through a DBR-influenced design cycle (design, test, evaluate, reflect)

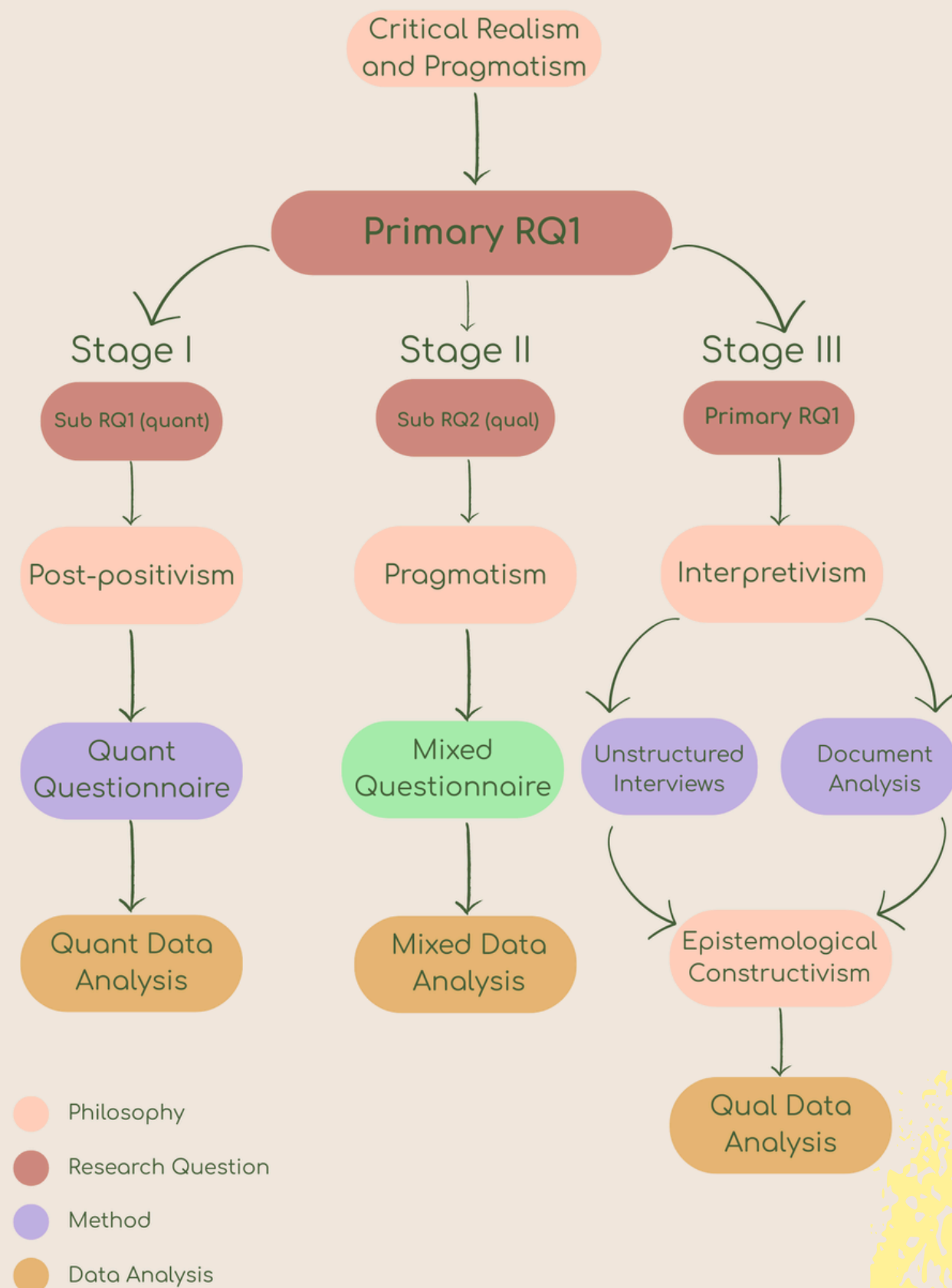
## Objectives

1. To measure quantitatively
2. To evaluate participant perceptions
3. To qualitatively explore experiences
4. To synthesise and create

## Research Questions (RQ)

- Primary RQ: How can a pedagogical approach, informed by critical theory, contribute to a more sustainable creative practice for singer-songwriters?
  - Sub RQ1 (quantitative): To what extent does participation in a guided online learning experience, within a peer cohort, influence singer-songwriters' relationships with perfectionism and self-compassion?
  - Sub RQ2A/B (mixed): What are the perceptions of the singer-songwriters about the effectiveness of the various aspects of intervention design, in relation to their creative process/sense of social connection?

# Initial Research Design and Participants



- **Philosophy** = Critical realism (Bhaskar, 2008) and pragmatism (Morgan, 2007)
- **Design** = Within-participants, explanatory sequential mixed methods design across three stages (Creswell, 2014)
- **Sampling** = Questionnaires: convenience and snowball sampling via personal and professional networks (Cohen, Manion and Morrison, 2018)
- **Instruments** = Pre-validated research instruments (SCS; Neff, 2003 and MPS; Hewitt and Flett, 1991)
- **Interview Sampling**: Purposive maximum variation theoretical sampling drawn from questionnaire participants

**Eligibility** = Over 18, UK-based, self-identified singer-songwriters with minimum experience of starting a song  
**Participants** = 26 in total. Hobbyists (7), aspiring/sem-professional (7), professional (12)

# DBR Intervention Design

- Previous module (5) = workbook
- Current module (6) = DBR first iteration into online course
- Beyond MA = subsequent DBR iterations

## Example

| Lesson                | Title            | Activity                                                               | Theoretical Influences                                                                                                                                                                                                                                                          | Design Hypotheses                                                                                                                                                                                                                                                                                                                                                                                                       |
|-----------------------|------------------|------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Lesson 1B<br>(9 mins) | Creative warm-up | Mindmap words to turn into poetry, rearrange and sketch out musically. | MSC (Neff and Germer, 2013); Perfectionism (Hewitt, Flett, and Mikail, 2017); Self-determination theory (self-determination theory; SDT; Ryan and Deci, 2020); The Artist's Way (Cameron, 1995); Oblique Strategies (Eno and Schmidt, 1975); The War of Art (Pressfield, 2003). | If singer-songwriters engage with low-stakes and playful warm-ups, then they will build up skills in 'showing up' in a relaxed way to their songwriting that contributes to increased <b>autonomy</b> (SDT), <b>competence</b> (SDT) which may increase their sense of <b>self-compassion</b> ('it's fine to make mistakes') and lower their experience of <b>perfectionism</b> ('I have to get this perfectly right'). |

# Participant Journey

## Online Course in Creative Mindset Skills for Singer-songwriters

|                                         |
|-----------------------------------------|
| Getting Started                         |
| Short welcome document (look here fi... |
| Lesson 1                                |
| Lesson 1A                               |
| Lesson 1B 102                           |
| Lesson 1 Worksheet                      |
| Lesson 1 Reflection Prompt 106          |
| Lesson 2                                |
| Lesson 2 1010                           |
| Lesson 2 Worksheet                      |
| Lesson 2 Reflection Prompt              |
| Lesson 3                                |
| Lesson 3A                               |
| Lesson 3B                               |
| Lesson 3 Worksheet                      |
| Lesson 3 Reflection Prompt              |
| Final Task                              |
| Final Questionnaire 104                 |

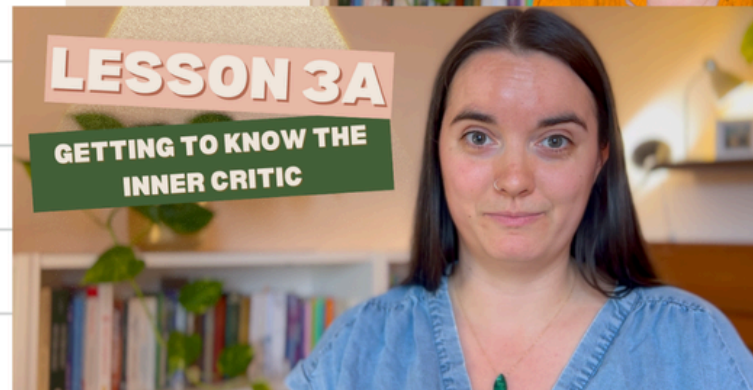


### Lesson 2

Lesson 2 1010

Lesson 2  
YouTube video • 1 minute

10 class comments



- Lesson 1A: Welcome and intro to 'rewilding creativity' philosophy
- Lesson 1B: Creative warm-up
- Lesson 2: Creativity in any medium (option to share with the group)
- Lesson 3A: Working with the inner critic
- Lesson 3B: Creative purpose visualisation
- Initial questionnaire
- Lesson reflection prompts (3) after each lesson - (3 x Likert (1-5) and 2 x open text box)
- Final questionnaire

# Ethics and Insider Research

---

## Ethics

- Ethical approval granted by UWTSD
- Information sheets, informed consent via consent form (Berg, 2001)
- Data protection: anonymised (given a code; e.g. P10), right to withdraw (Walliman, 2009; Creswell, 2014)
- Upholding boundaries if interviews go beyond my scope (i.e. not mental health professional)
- Signposted to well-being support after (e.g. GP, Music Minds Matter and Mind)

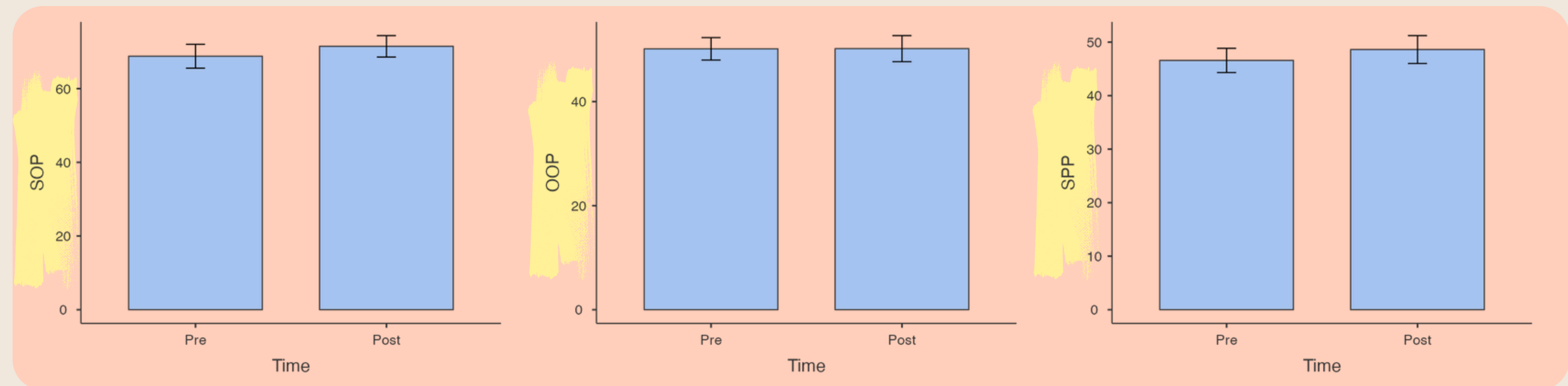
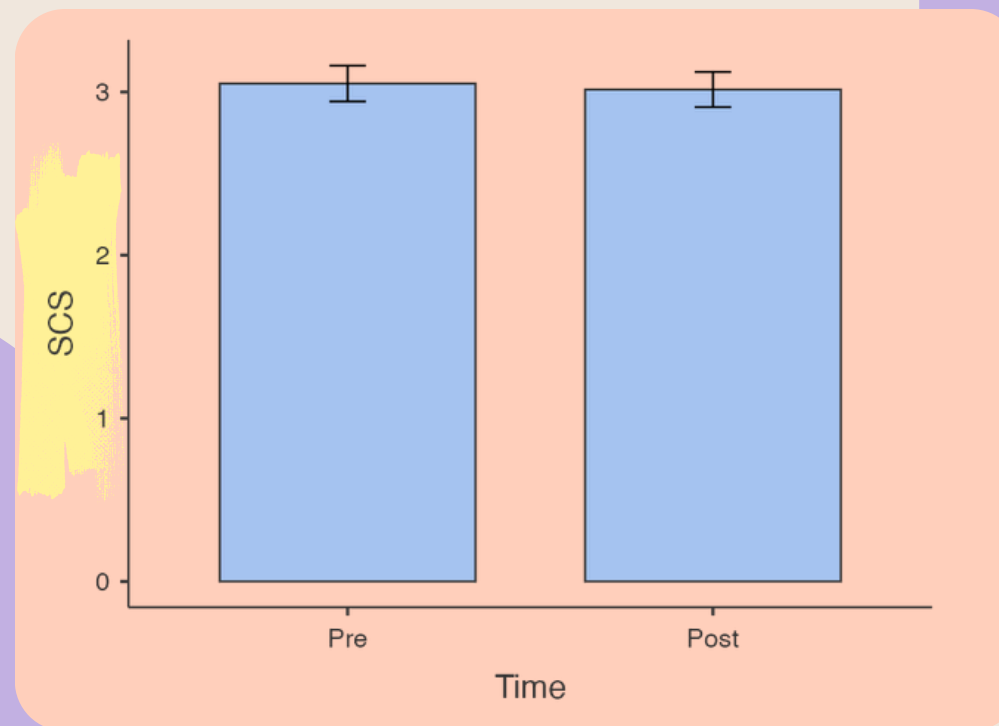
## Insider Research

- **Dual role:** Continuously navigating insider/outsider continuum (Mercer, 2007; Holmes, 2020)
- **Benefits:** Lived experience and community access (Costley, Elliott and Gibbs, 2010)
- **Limitations:** Inherent power dynamic and disrupting my community (Ellis, 2009; Walliman, 2009)
- **Balance and tension** between being transparent, and not leading them (e.g. informed consent and vague term 'creative mindset skills')
- **However...**Not attempting to eliminate bias and subjectivity (Braun and Clarke, 2025)

# Stage I Findings (Quantitative)

## Data Analysis

- Data cleaning (Google Sheets)
  - Reverse-coding and composite scores computed (Hewitt and Flett, 1991; Neff, 2003)
- Inferential analysis of pre- and post- tests using paired samples t-tests (jamovi)



## Stage I Findings

- What?
  - 1. No significant change in post-intervention scores
  - 2. Unexpected non-significant changes
- Why? May be because...
  - 1. Low intervention dosage (25-mins)
  - 2. Random variation/error
  - 2. Increased awareness = response-shift bias (Howard and Dailey, 1979)
- Raises Qs about construct validity of instruments (Cronbach and Meehl, 1955)

# Methodological Shift and Subsequent Data Analysis

Recognising 'methodological incongruence' and 'positivism creep' (Braun and Clarke, 2022; Braun and Clarke, 2025)



In conflict with rewilding creativity philosophy

Embedded mixed-methods design, within Big Q Qualitative framework (Braun and Clarke, 2025) and critical feminism (Boncori, 2022)

Using 'failure' as a catalyst for transformation

New Lens



Stage IIa (Quantitative)

- Exploratory data analysis approach (Tukey, 1977)
- Correlation Matrix
- Reflexive Thematic Analysis (RTA; Braun and Clarke, 2022)

Stages IIb and III (Qualitative)

- RTA (Braun and Clarke, 2022)
- Delve software

# Stage IIa Findings

OOP = other-oriented  
perfectionism  
(judgement of others)

## The complicated role of community (contrasting experiences)

- What?
  - Moderate, significant negative correlation between change in SOP scores (SOP difference) and sense of community connection (L2Q3)
  - ( $r(24) = -0.412, p < .05$ )
- What could it mean?
  - Community mitigates SOP

- What?
  - Moderate, significant positive correlation between OOP (post-score) and SPP difference
  - ( $r(24) = 0.450, p < .05$ )
- What could it mean?
  - OOP and SPP are entangled

- Analysis: Judgement of others could link to self-judgement
- Literature: Perfectionistic Self-presentation (PSP; Hewitt, et al., 2003)
- Potential approach: Build non-judgemental compassion for others as well as self

# Stage IIb Findings

## The complicated role of community (contrasting experiences)

“Safe and supported”  
(P02)

“we are all in this together... why not just go for it” (P11)

“Scared! A feeling of reluctance to share and anticipating that it wouldn't be something I'd want other people to see or judge.”  
(P25)

“This was challenging as I must have complete control over everything I do.”  
(P12)

“wanting to make something good” (P17)

- Analysis: Shared and reciprocal learning mindset
- Literature: Common humanity (Neff, 2003)
- Potential approach: Foster learning and sharing mindset

- Analysis: Control = psychological safety
- Literature: Link between PSP and fear of displaying anxiety publicly (Flett, Greene and Hewitt, 2004)
- Potential approach: Build non-judgemental compassion for others as well as self (same as stage IIa)

# Stage III Findings

“have to be productive”  
(P12)

**Theme 1: Looking Behind the Curtain: Unpicking Systemic Pressures, The ‘Outdated’ Rulebook for Success, and The Psychological Toll of Navigating Them**

“have to have some success by the sharing it...for it to be valid, rather than just ‘I’ve made something and here it is” (P10)

“nobody writes album nowadays unless you want to tour with it and...it’s so hard”  
(P21)

“the dream is an illusion”  
(P12)

“I don’t feel anxious when I write...I don’t feel perfectionist... maybe because I have less expectations for myself. When I write it’s from the heart.” (P21)

- **Analysis:** Linking to success to external (extrinsically motivating) factors = often disappointing
- **Literature:** Success is based on economic contribution to society (Chapman, 2022)
- **Literature:** 54% earn less than £21K/y (Help Musicians and MU, 2023), compared with 56% less than £20K/y (MU, 2012) = nearly 40% real terms earnings drop in last 15 years
- **Potential approach:** Reimagine the ‘rulebook’ for success based on the reality of the situation and decouple expectations from creative identity

# Stage III Findings

“workman”  
attitude  
helps  
(P12)

## Theme 2: Cultivating the ‘Intrinsic Anchor’: Sustaining Creativity as a Life Purpose Through Intentional Space and Playful Rituals

“have found it has to be more of a routine... one of those practises, actually more than hobby, so practice that you do daily”  
(P21)

“want to sing...I want to express myself. I want to be creative, because this is a path”  
(P21)

“the actual doing it bit... makes you do it a little bit more”  
(P10)

“been the most important thing to me since the early adolescent because that’s when I finally realised that music was the thing that...floated my boat...THE thing. All that mattered actually”  
(P12)

- **Analysis:** Connecting to the purpose and joy of creativity (internal) helps to sustain it long term, and creativity fuels more creativity
- **Literature:** Intrinsic motivation (Deci and Ryan, 2000); Self-determination theory (SDT; Ryan and Deci, 2020)
- **Potential approach:** Regularly engage in intrinsically motivating creative activities. Focus on the regularity and ritual, rather than waiting for inspiration or success to arrive

# General Discussion

Primary RQ: How can a pedagogical approach, informed by critical theory, contribute to a more sustainable creative practice for singer-songwriters?

## Why?

- Perfectionism (fostered by environmental pressures) may be a barrier making them too anxious to create
- Entangled dimensions of perfectionism may mean external pressures are internalised (i.e. 'inner critic' may be a reflection of SPP; Curran and Hill, 2019; Flett, et al., 2022; Curran, 2023)

- Participants really value creative time
- But need to feel balanced to begin and sustain
- Not creating "is the detrimental part" (P10)

= Catch-22 Dilemma (Musgrave, 2023; Deuze, 2025)

- Solely building resilience in individuals places undue onus and misses critiquing the system (Sims-Schouten and Gilbert, 2022)
- Safe haven of community may be thwarted by external pressures such as social media (Gill, 2021; Musgrave et al., 2025)

## • Potential Antidotes

- Rest as resistance (Davidson Mhonde and Hingle, 2021; Raheem, 2024)
- 'Wintering' (necessary fallow phases in life, in this case creativity; May, 2021)
- NOT about losing motivation or lowering artistic standards
- IS about building self-compassionate sense of creative enoughness (even for fallow winter) from which to play/grow/develop and interrupt Catch-22 cycle

# Revised Design Principles

## rewilding creativity

A Philosophy for Sustainable Creativity

### 1. Ecological Alignment and Cyclical Rhythms

(du Plessis, 2012; Raworth, 2017;  
Baker, 2021; Hahn and Tampe, 2021;  
Tayyab et al., 2024)

### 2. Cultivating Creative Enoughness

(Neff, 2003; Neff and  
Germer, 2013)

### 5. Critical Awareness and Systemic Resistance

(McRuer, 2006; Oliver, 2013; Walker,  
2014; Curran and Hill, 2019;  
Boncori, 2022; Flett et al., 2022;  
Musgrave, 2023; Deuze, 2025)

### 4. Reimagining Community Connection

(Neff, 2003; Neff and Germer,  
2013; Hewitt, Flett, and Mikail,  
2017; Ryan and Deci, 2020)

### 3. Protecting the Intrinsic Anchor (Play and Process)

(Deci and Ryan, 2000; Neff and Germer,  
2013; Hewitt, Flett, and Mikail, 2017;  
Nakamura and Csikszentmihalyi, 2020;  
Ryan and Deci, 2020)

# Conclusion and Recommendations

---

- Perfectionism is a stable trait (stage I and IIa)
- The role of community is complex (stage IIa and IIb)
- Singer-songwriters' creative practice needs to be protected in order to be sustained, through intrinsically motivating activities and decoupling identity from external perceptions of success
- Findings synthesised to create 5 new DBR-informed design principles for sustainable creativity in a singer-songwriter context (obj 4 and primary RQ)

- **Industry and Pedagogy:** Paradigm shift towards critically reimagining wider systems around singer-songwriters
- **Future Research:** More Big Q exploration of topic, longitudinal tracking and longer/deeper interventions

# *Methodological Reflections and Limitations*

---

- Opportunity and tension in mixed-methods - despite limitations, quantitative aspects = integral part of the journey
  - Instruments likely underpinned by system my philosophy seeks to resist
- Intervention was too low-dosage to make significant changes to quantitative scores
  - BUT, the instruments are perhaps limited and not able to capture the nuance with enough precision
- Study raised questions:
    - Norms of philosophy, truth, objectivity vs subjectivity= No perfect way to research

# *Personal and Professional Reflections*

---

- (Initially uncomfortable) opportunity for growth during the research project
- Reflexive journey with my own perfectionism and internalised assumptions
- Opportunity to try out my own rewilding creativity philosophy on the research process (self-compassion, play, enoughness, wintering, trusting the non-linear process)

- Knowledge contribution
- Improving subsequent iterations - developing full online course
- Informing my work in higher education

- Using design principles to underpin the new business I will be launching soon
  - Learning community space that helps people tap into their creative enoughness

# Reference List

---

- Baker, N. (2021) ReWild. White Lion Publishing.
- Berg, B.L. (2001) Qualitative Research Methods for the Social Sciences. Allyn & Bacon.
- Bhaskar, R. (2008) A Realist Theory of Science. Routledge.
- Bockman, J. (2013) 'Neoliberalism', Contexts, 12(3), pp. 14–15. Available at:  
<https://doi.org/10.1177/1536504213499873>.
- Boncori, I. (2022) Researching and Writing Differently. Policy Press. Available at:  
<https://doi.org/10.2307/j.ctv3405pnh>.
- Braun, V. and Clarke, V. (2022) Thematic analysis: a Practical Guide. Sage.
- Braun, V. and Clarke, V. (2025) 'Reporting guidelines for qualitative research: a values-based approach', Qualitative Research in Psychology, 22(2), pp. 1–40. Available at:  
<https://doi.org/10.1080/14780887.2024.2382244>.
- Cameron, J. (1995) The Artist's Way : a Spiritual Path to Higher Creativity. Pan Books.
- Chapman, R. (2022) Towards Neurodivergent Marxism, [anticapitalistresistance.org](https://anticapitalistresistance.org). Available at:  
<https://anticapitalistresistance.org/towards-neurodivergent-marxism/>.
- Cohen, L., Manion, L. and Morrison, K. (2018) Research Methods in Education. 8th edn. Routledge.
- Costley, C., Elliott, G. and Gibbs, P. (2010) Doing Work Based Research : Approaches to Enquiry for insider-researchers. Sage.
- Creswell, J.W. (2014) Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. 4th edn. Sage Publications Ltd.

# Reference List

---

- Cronbach, L.J. and Meehl, P.E. (1955) 'Construct validity in psychological tests.', *Psychological Bulletin*, 52(4), pp. 281–302.
- Curran, T. (2023) *The Perfection Trap*. Simon and Schuster.
- Curran, T. and Hill, A.P. (2019) 'Perfectionism is increasing over time: A meta-analysis of birth cohort differences from 1989 to 2016', *Psychological Bulletin*, 145(4), pp. 410–429. Available at: <https://doi.org/10.1037/bul0000138>.
- Daubney, G. and Daubney, Dr.A. (2017) *Play: a psychological toolkit for optimal music performance*. ISM Trust. Available at: <https://www.ism.org/product/play-e-book-members/>.
- Davidson Mhonde, R. and Hingle, A. (2021) 'Resistance, reflexivity, and rest: critical pedagogical rituals of "Ubuntu"', *Communication Education*, pp. 1–3. Available at: <https://doi.org/10.1080/03634523.2021.1912793>.
- Deci, E.L. and Ryan, R.M. (2000) 'The "what" and "why" of goal pursuits: Human needs and the self-determination of behavior', *Psychological Inquiry*, 11(4), pp. 227–268. Available at: [https://doi.org/10.1207/S15327965PLI1104\\_01](https://doi.org/10.1207/S15327965PLI1104_01).
- Deuze, M. (2025) 'What Makes You Happy Also Makes You Sick: Mental Health and Well- Being in Media Work', *International Journal of Communication*, 19(0), p. 21. Available at: <https://ijoc.org/index.php/ijoc/article/view/23583>.
- du Plessis, C. (2012) 'Towards a regenerative paradigm for the built environment', *Building Research & Information*, 40(1), pp. 7–22. Available at: <https://doi.org/10.1080/09613218.2012.628548>.
- Ellis, C. (2009) 'Telling Tales on Neighbors', *International Review of Qualitative Research*, 2(1), pp. 3–27. Available at: <https://doi.org/10.1525/irqr.2009.2.1.3>.
- Eno, B. and Schmidt, P. (1975) *Oblique strategies* .

# Reference List

---

- Flett, G.L. et al. (2022) 'The destructiveness and public health significance of socially prescribed perfectionism: A review, analysis, and conceptual extension', *Clinical Psychology Review*, 93. Available at: <https://doi.org/10.1016/j.cpr.2022.102130>.
- Flett, G.L., Greene, A. and Hewitt, P.L. (2004) DIMENSIONS OF PERFECTIONISM AND ANXIETY SENSITIVITY, *Journal of Rational-Emotive & Cognitive-Behavior Therapy*.
- Gilbert, E. (2015) *Big Magic*. Penguin Usa.
- Gill, R. (2021) 'Being watched and feeling judged on social media', *Feminist Media Studies*, 21(8), pp. 1387–1392. Available at: <https://doi.org/10.1080/14680777.2021.1996427>.
- Gross, S.A. and Musgrave, G. (2017) *Can music make you sick? A Study into the Incidence of Musicians' Mental Health Part, 2*. University of Westminster: MusicTank Publishing, pp. 1–39.
- Hahn, T. and Tampe, M. (2021) 'Strategies for regenerative business', *Strategic Organization*, 19(3), p. 147612702097922. Available at: <https://doi.org/10.1177/1476127020979228>.
- Help Musicians and Musicians' Union (2023) *Musicians' Census Mental Wellbeing Report*, Help Musicians. Available at: <https://static1.squarespace.com/static/6398a2cf26f9de4e45e94dd7/t/655e09ac9064433549b2237b/1700661683250/MC23+Mental+Health+Report+1023+FA.pdf>.
- Hewitt, P.L. et al. (2003) 'The interpersonal expression of perfection: Perfectionistic self-presentation and psychological distress', *Journal of Personality and Social Psychology*, 84(6), pp. 1303–1325. Available at: <https://doi.org/10.1037/0022-3514.84.6.1303>.

# Reference List

---

- Hewitt, P.L. and Flett, G.L. (1991) 'Perfectionism in the self and social contexts: Conceptualization, assessment, and association with psychopathology.', *Journal of Personality and Social Psychology*, 60(3), pp. 456–470. Available at: <https://doi.org/10.1037/0022-3514.60.3.456>.
- Hewitt, P.L., Flett, G.L. and Mikail, S.F. (2017) *Perfectionism : a relational approach to conceptualization, assessment, and treatment*. New York The Guilford Press.
- Holmes, A.G.D. (2020) 'Researcher Positionality - a Consideration of Its Influence and Place in Qualitative Research - a New Researcher Guide', *Shanlax International Journal of Education*, 8(4), pp. 1–10. Available at: <https://doi.org/10.34293/education.v8i4.3232>.
- Howard, G.S. and Dailey, P.R. (1979) 'Response-shift bias: A source of contamination of self-report measures.', *Journal of Applied Psychology*, 64(2), pp. 144–150. Available at: <https://doi.org/10.1037/0021-9010.64.2.144>.
- Jones, R. and Heyman, L. (2021) *Sound Advice*. Shoreditch Press.
- Kegelaers, J. and Gibney, A. (2025) 'The mental health of musicians: A scoping review', *Psychology of Music* [Preprint]. Available at: <https://doi.org/10.1177/03057356251384977>.
- Kleon, A. (2012) *The steal like an artist journal : a notebook for creative kleptomaniacs*. Workman Publishing Co., Inc.
- Kuchar, A.L., Neff, K.D. and Mosewich, A.D. (2023) 'Resilience and Enhancement in Sport, Exercise, & Training (RESET): A brief self-compassion intervention with NCAA student-athletes', *Psychology of Sport and Exercise*, 67, p. 102426. Available at: <https://doi.org/10.1016/j.psychsport.2023.102426>.

# Reference List

---

- Loveday, C., Musgrave, G. and Gross, S.-A. (2023) 'Predicting anxiety, depression, and wellbeing in professional and nonprofessional musicians', *Psychology of Music*, 51(2), p. 030573562210965. Available at: <https://doi.org/10.1177/03057356221096506>.
- May, K. (2021) *Wintering : The Power of Rest and Retreat in Difficult Times*. Cengage Gale.
- McRobbie, A. (2004) 'Making a living in London's small-scale creative sector', in *Cultural Industries and the Production of Culture*. London: Routledge, pp. 130–143.
- McRuer, R. (2006) *Crip theory: Cultural signs of queerness and disability*. New York University Press.
- Mercer, J. (2007) 'The challenges of insider research in educational institutions: wielding a double-edged sword and resolving delicate dilemmas', *Oxford Review of Education*, 33(1), pp. 1–17. Available at: <https://doi.org/10.1080/03054980601094651>.
- Morgan, D.L. (2007) 'Paradigms Lost and Pragmatism Regained: Methodological Implications of Combining Qualitative and Quantitative Methods', *Journal of Mixed Methods Research*, 1(1), pp. 48–76. Available at: <https://doi.org/10.1177/2345678906292462>.
- Musgrave, G. (2023) 'Music and wellbeing vs. musicians' wellbeing: examining the paradox of music-making positively impacting wellbeing, but musicians suffering from poor mental health', *Cultural Trends*, 32(3), pp. 280–295. Available at: <https://doi.org/10.1080/09548963.2022.2058354>.
- Musgrave, G. et al. (2025) "'Working in the content factory": musicians' social media use and mental health as seen through the lens of a transdiagnostic cognitive behavioural conceptualisation', *Frontiers in Psychology*, 16. Available at: <https://doi.org/10.3389/fpsyg.2025.1542407>.

# Reference List

---

- Musicians' Union (2012) The Working Musician, Musicians' Union. Available at: <https://musiciansunion.org.uk/MusiciansUnion/media/resource/Guides%20and%20reports/Education/The-Working-Musician-report.pdf?ext=.pdf>.
- Nakamura, J. and Csikszentmihalyi, M. (2020) 'The Experience of Flow: Theory and Research', in C.R. Snyder et al. (eds) The Oxford Handbook of Positive Psychology, 3rd Edition. Oxford University Press. Available at: <https://doi.org/10.1093/oxfordhb/9780199396511.013.16>.
- Neff, K. (2003) 'The Development and Validation of a Scale to Measure Self-Compassion', Self and Identity, 2(3), pp. 223–250. Available at: <https://doi.org/10.1080/15298860309027>.
- Neff, K.D. and Germer, C.K. (2013) 'A Pilot Study and Randomized Controlled Trial of the Mindful Self-Compassion Program', Journal of Clinical Psychology, 69(1), pp. 28–44. Available at: <https://doi.org/10.1002/jclp.21923>.
- Oliver, M. (2013) 'The Social Model of Disability: Thirty Years On', Disability & Society, 28(7), pp. 1024–1026. Available at: <https://doi.org/10.1080/09687599.2013.818773>.
- Pressfield, S. (2003) The war of art : break through the blocks and win your inner creative battles. Grand Central Publishing.
- Raheem, O.F. (2024) Rest Is Sacred. Shambhala Publications.
- Raworth, K. (2017) 'Why it's time for Doughnut Economics', IPPR Progressive Review, 24(3), pp. 216–222. Available at: <https://doi.org/10.1111/newe.12058>.
- Rubin, R. (2023) The Creative Act: A Way of Being. Penguin.

# Reference List

---

- Ryan, R.M. and Deci, E.L. (2020) 'Intrinsic and Extrinsic Motivation from a self-determination Theory perspective: Definitions, theory, practices, and Future Directions', *Contemporary Educational Psychology*, 61(1), pp. 1-11. Available at: <https://doi.org/10.1016/j.cedpsych.2020.101860>.
- Scott, E.E., Wenderoth, M.P. and Doherty, J.H. (2020) 'Design-Based Research: A Methodology to Extend and Enrich Biology Education Research', *CBE—Life Sciences Education*. Edited by K. Tanner, 19(3), p. es11. Available at: <https://doi.org/10.1187/cbe.19-11-0245>.
- Sims-Schouten, W. and Gilbert, P. (2022) 'Revisiting “resilience” in light of racism, “othering” and resistance', *Race & Class*, 64(1), p. 030639682210938. Available at: <https://doi.org/10.1177/03063968221093882>.
- Tayyab, O. et al. (2024) 'Degrowth: a new logic for the global economy', *BMJ*, 387. Available at: <https://doi.org/10.1136/bmj.q2781>.
- Tukey, J.W. (1977) *Exploratory data analysis*. Addison-Wesley Pub. Co.
- Tweedy, J. (2022) *How to Write One Song*. Penguin.
- Walker, N. (2014) *Neurodiversity: Some Basic Terms & Definitions*, Neuroqueer. Nick Walker. Available at: <https://neuroqueer.com/neurodiversity-terms-and-definitions/>.
- Walliman, N. (2009) *Your research project : a step-by-step guide for the first-time researcher*. London Sage Publ.